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THE

INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD

IN THE

PRINTING AND ALLIED INDUSTRIES

VOLUME 59

April to September, 1917

CHICAGO, ILL., U. S. A.

THE INLAND PRINTER COMPANY, PUBLISHERS

INDEX TO THE INLAND PRINTER

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VOLUME 59.

APRIL TO SEPTEMBER, 1917.

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VOL. 59
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The INLAND PRINTER

APRIL
1917

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(ESTABLISHED 1861)

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J. W. Butler Paper Co.

Established 1844

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lends to the printer an aid in the daily conduct of his business which enables him to meet every demand of his most exacting customer.

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are put up in cabinet form, neat and compact, and numbered for convenience in ordering. The Cabinet which contains sheets and envelopes is put up 108 sheets and 100 envelopes, and the Cabinet containing cards, 110 cards and 100 envelopes. Suitable for Business Announcements, Removal Notices, Circulars and Wedding Invitations.

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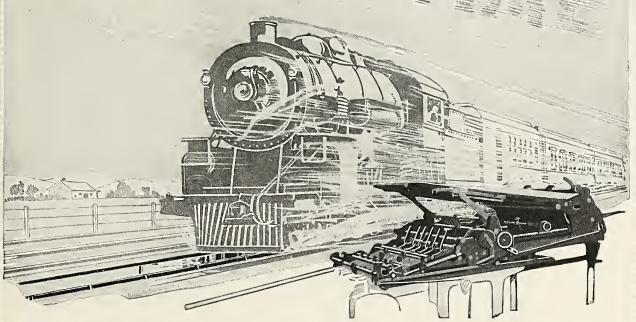
MAKING TIME



THIS is the day of speed—*sustained speed*. It is not the speed at which a machine *can* operate for short spurts that counts—it is the speed at which it can *keep* operating.

The surest way to *make* time is to *Keep Moving*.

The Twentieth Century Limited maintains its 20-hour schedule between New York and Chicago not by running at top speed, but by *Keeping on the Move*. It even takes on water while running. The man who planned the schedule knew that stops are costly—consume not only hours but effort and power and money.

Why not apply the same logic in operating your cylinder presses?

The total volume of printing in this country is estimated at $1,150,000,000. 57.6 per cent is for advertising. $175,000,000 is for direct-by-mail matter.

The increasing use of direct-by-mail advertising means more work for the printer—better work, longer runs, more profit. How are you going to get your share if you don't *Keep Moving?*

Cross Continuous Feeders on your cylinder presses help you to *keep moving*. They work all the time—take no holidays—have no "morning after" lassitude.

Cross Feeders will increase your output from 20 to 30 per cent, because they enable you to run your presses at the *maximum* speed. Their action is *Continuous*. You load the paper without stopping the presses.

And Cross Feeders enable you to do *Better Work*. As they are entirely free from human frailties, they perform *consistently*. *Accuracy* of register is assured—*quality* maintained.

You can easily determine whether your cylinder presses are earning you the profits that they should.

CROSS CONTINUOUS FEEDER

Upon request we will send you analysis blanks upon which you can check *costs* against *sales* for any given period. Comparison will show conclusively whether your hand-fed cylinders are profitable, and will also show whether you can use Cross Feeders to advantage. If you cannot use Cross Feeders profitably we do not want you to have them.

Unless you are afraid to know the truth about the profit-earning capacity of your pressroom why not write for these analysis blanks today?

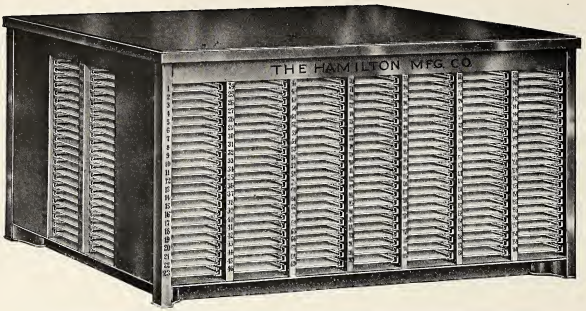
Satisfy yourself that the surest and easiest way to keep pace with modern progress and make money in the printing business is to adopt time-saving, drudgery-saving, trouble-saving, volume-building methods.

Just write your name and address on the margin of this page, tear out and mail it to us. We will understand.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Inserting, Cutting Machinery

New York Chicago Philadelphia Detroit Boston Atlanta
Dallas San Francisco Toronto



No. 723 Steel Imposing Table, 51 x 75 Inches, with Capacity for 41½—8¾ x 13 Steel Galleys

A Busy Institution

should be a profitable one, but this is not always the case. In many plants the workers do a tremendous amount of work with inadequate results because of lost motion.

Modern methods tend to reduce lost motion—save useless operations, making the workmen not only workers but producers.

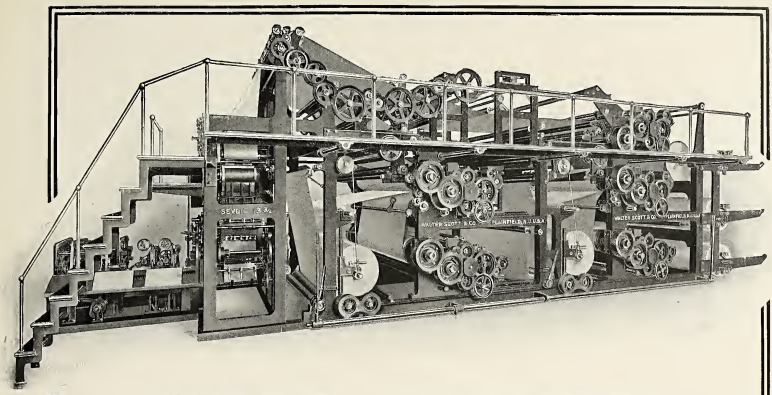
Hamilton Efficiency equipment has been worked out to save time in the printing plant. The Galley Storage Imposing Table illustrated above is one of the many important time-savers in the Hamilton line. The use of such a table saves much useless handling of pages. Its cost is soon returned in increased production.

Send for complete illustrated circular of the Hamilton Galley Storage System, showing various methods of galley storage provided in the Hamilton line, or ask your nearest dealer to tell you how this Equipment will make the saving indicated. Made in wood or steel construction to fit the needs of every printer.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**



THE SCOTT

Two-Roll Magazine Rotary Press

has been turning out millions of copies of farm papers a month in a satisfactory manner. The publications have never been late or missed a mail.

It Is the Only Magazine Press

that will print and fold an eighty-page magazine, then put a cover on same previously printed on other machines, and bring the product out on a saddle wire-stitcher.

This Machine Will Print and Fold

any combination up to eighty pages. It is equipped with color cylinders for printing an extra color on one half of the pages if desired.

If Interested in Magazine Printing

it will certainly be profitable for you to confer with us, and it will be a pleasure for us to co-operate and assist in solving your printing problems.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway, at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

First Showing of this New Type Face

Caslon Shaded

PATENT APPLIED FOR

Made in Twelve Nicely Graded Sizes

84 Point 3 A $9 80 4 a $5 90 $15 70

HENS
Depict

72 Point 3 A $8 70 5 a $5 80 $14 50

BEGIN
Majesty

60 Point 3 A $6 95 6 a $6 10 $13 05

RISING
Emerges

48 Point 4 A $4 80 8 a $4 45 $9 25

NUMBER
Systematic

42 Point 4 A $3 90 8 a $3 75 $7 65

FICTION
Composed

36 Point 5 A $3 35 8 a $2 75 $6 10

PLEASING
Speculations

30 Point 6 A $2 75 11 a $2 60 $5 35

BENEFICIAL
Journey Ended

24 Point 7 A $2 25 13 a $2 15 $4 40

SPRING MODES
Use Caslon Shaded

18 Point 11 A $2 05 20 a $2 00 $4 05

RETURNED DESIGN
Jewelry and Silverware

14 Point 15 A $1 75 30 a $2 00 $3 75

UNUSUAL AND LEGIBLE
Imparts that original touch to printed matter $1234567890

12 Point 17 A $1 65 34 a $1 75 $3 40

HARMONIOUS COMPOSITIONS
Several elegant books set entirely in series of the versatile Caslon Family

10 Point 24 A $1 65 40 a $1 50 $3 15

DEMANDS EXCEPTIONAL ABILITY
Progressive employers determined to find capable department foremen $1234567890

American Type Founders Company

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

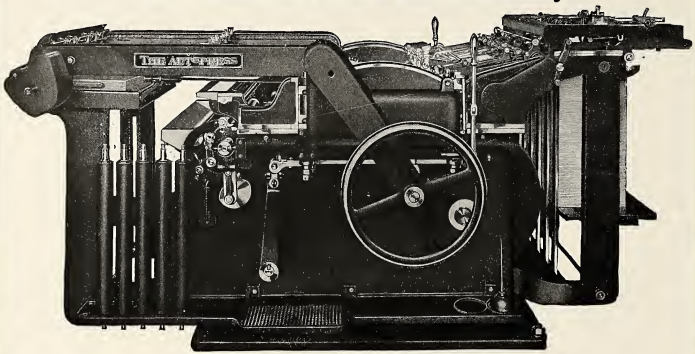
DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

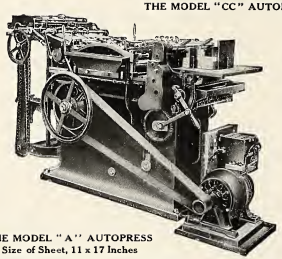
SPRINGFIELD, OHIO
Shuey Factories Building

Three Wonder-Workers

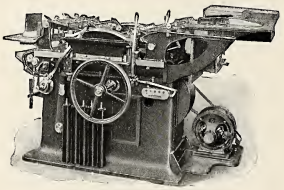
For Pressroom Profits and Efficiency



THE MODEL "CC" AUTOPRESS—Size of Sheet, 14 x 20 Inches



THE MODEL "A" AUTOPRESS
Size of Sheet, 11 x 17 Inches
Where long runs lead, this splendid machine can reduce huge paper stacks to nothingness in short order.



"THE BABY" CYLINDER
Size of Sheet, 11 x 17 Inches
For the printer whose work consists mainly of SHORT RUNS this press is a marvelous money-maker.

YOU need one or more of these three flat-bed cylinder presses, unlike any other printing mechanism, in your plant. "The Baby" Cylinder (hand-feed, semi-automatic) has an output of from 3,500 to 4,500 impressions per hour; especially designed for short runs of 250 and up, but can profitably handle runs of 5,000, 10,000, 20,000 and more impressions. The Model "A" AUTOPRESS (automatic) runs at a guaranteed speed of 5,000 impressions; unexcelled for long runs, and can handle the occasional short run to advantage. The Model "CC" AUTOPRESS (automatic), 4,500 impressions per hour, is wider in range, due to larger size, and has mechanical improvements not to be found on any other printing press. All machines guaranteed as to output and finest quality.

Send for particulars about one or all presses to

AMERICAN AUTOPRESS COMPANY

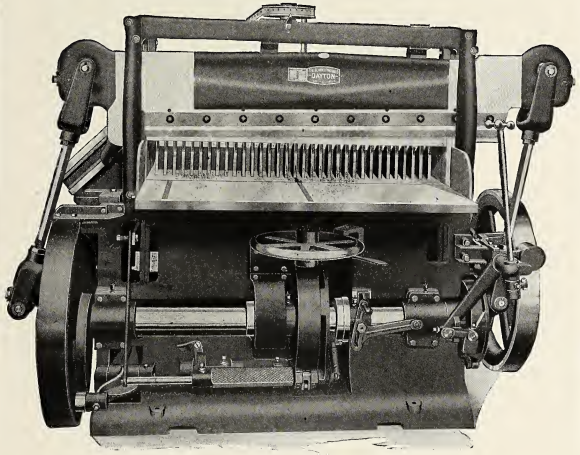
(INCORPORATED)

110 West Fortieth Street, NEW YORK CITY

The Seybold "Dayton" Automatic Cutting Machine

Represents:

Highest Efficiency, Greatest Dependability, Lowest Cost of Maintenance, Greatest Safety for Operators.—INVESTIGATE



THE SEYBOLD MACHINE COMPANY

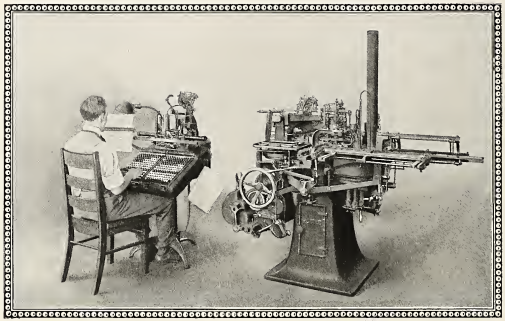
Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses.

Main Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES AND AGENCIES

NEW YORK	THE SEYBOLD MACHINE COMPANY, E. P. Lawson		151-163 West 26th Street
CHICAGO	THE SEYBOLD MACHINE COMPANY, C. N. Stevens		112-114 West Harison Street
ATLANTA	J. H. Schroeter & Bro.	WINNIPEG	Toronto Type Foundry Co., Ltd.
TORONTO	The J. L. Morrison Co.	LONDON	Smyth-Horne, Ltd.

GIVES DOUBLE PROFIT



IN THE COMPOSING-ROOM the Monotype Composing Machine—Type & Rule Caster gives the magnificent profit of thirty per cent., saving by eliminating all the distribution and supplying an abundance of new type, leads, slugs, and other material for every job and every compositor.

IN THE PRESS-ROOM the Monotype gives another profit almost as large by cutting in half the time formerly required for make-ready, because it furnishes brand new type and rules right from the foundry—perfect in face and in height to paper, doing away with nearly all the spotting-up.

There is no investment the Job Printer can make that will give him as large returns as a Monotype equipment

Lanston Monotype Machine Company

PHILADELPHIA

NEW YORK	BOSTON	CHICAGO	TORONTO
World Building	Wentworth Building	Rand-McNally Building	Lumsden Building

134

This Ad is composed in Monotype No. 38 Series and Monotype Rule

Combining Elegance with Economy

THERE WAS A TIME when elegance in the choice of paper implied extravagance; — no inexpensive substitute for genuine hand-made stock was available. But now we have the refined beauty, the restful egg-shell surface, the clear color, the bulk, and the *feel* of hand-made paper, reproduced in the moderate-priced, machine-made stock,

Roycroft Antique

For the production of artistic booklets, house organs, folders, menu sheets, programs, announcements, and all kinds of crafty printing without half-tone illustrations, we not only recommend Roycroft Antique, but we consistently use it ourselves. Last year every third issue of our house organ, *Paragrafs,* was printed on White Roycroft. The issue of the current month is an excellent example of the effectiveness of Roycroft Antique in India Tint.

We carry this paper in stock at all our warehouses in quantities that enable us to supply all demands quickly and at low freight rates. Wove or laid. The Water-mark lends added distinction to the sheet. Write for samples and prices.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION — BOSTON
SMITH, DIXON DIVISION — BALTIMORE

New York Office — Fifth Ave. Bldg. **Chicago Office — People's Gas Bldg.**

The Miehle

Character

Character is not necessarily an attribute of age, although the passage of time is requisite to demonstrate its presence.

The Miehle is over a quarter of a century old. The more than ten thousand presses which have gone into active use, during that time, have conclusively demonstrated the high character of the Miehle by the complete satisfaction they have given their owners.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States.

CHICAGO, ILL. - - 1210 Monadnock Block
NEW YORK, N. Y. - - 2040 Woolworth Bldg.
PHILADELPHIA, PA. - Commonwealth Trust Bldg.
DALLAS, TEX. - - - - 411 Juanita Bldg.
BOSTON, MASS. - - - - 176 Federal St.
SAN FRANCISCO, CAL. - 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

"AMERICAN"

← The "AMERICAN" Way

Dead Straight Fold as Neat as Though Scored

The Question of Accuracy in Folding

If you have any doubts regarding the superiority of the knife principle of folding as used in the "American" High Speed Tapeless (KNIFE) Job Folder over the buckle and roll system, just try folding some sheets of paper by hand, employing first the American method as shown in the upper circle, and then the other principle as shown below. By laying a steel straight edge (which corresponds to the knife) across the paper and then making your fold over that, you will be able to obtain not only a much neater fold but in a definite place, which is not possible by simply *crushing* the stock as in the lower circle.

The fold can not be other than *absolutely accurate*—there is no chance for a slip such as the other method allows.

By carrying out your little tests with fairly heavy stock, say from 120 lbs. up to tag board, the correctness and superiority of our principle will be still more apparent.

There's no irregular creasing—no cracks in *any* stock folded on an "American."

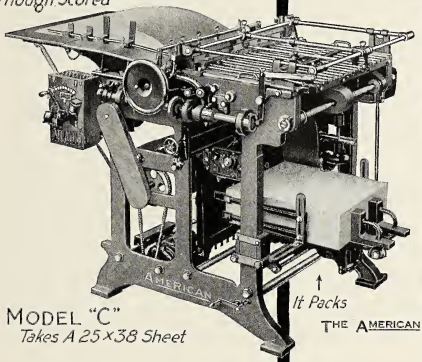
Add to this knife-accuracy the possibility of folding 9,000 sheets per hour, all with similar exactness, and you will understand why they're all choosing "Americans."

The knife is an "American" exclusive feature in Tapeless Folders.

We will put a machine on your floor for a trial at any time—without obligation, of course.

Write Dept. I. P. for catalog.

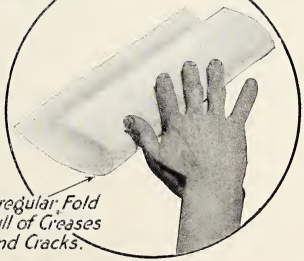
THE AMERICAN FOLDING MACHINE CO.
WARREN, OHIO



MODEL "C"
Takes A 25×38 Sheet

↑ It Packs

NOT
The "AMERICAN" Way →



Irregular Fold Full of Creases and Cracks.

SIX PREMIERS were installed during February by a newly organized color-printing house in New York.

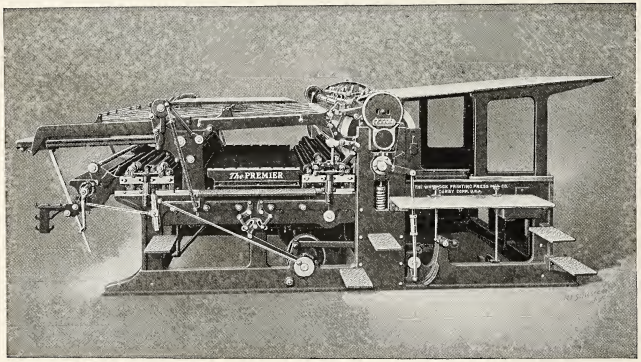
The owners of the new concern were previously the pressroom and other technical heads of one of the largest printing concerns in this country, operating in all about seventy-five cylinder presses, among which are seven Premiers.

These Premiers, installed during 1911 and 1912, have ever since proved themselves so much more productive, cost so much less in time and money for readjustment and upkeep, and were consequently so much more profitable, that no other make of two-revolution press was afterward installed.

Now, when the men who had worked with and on the concern's various presses start their own pressroom, spending their own money for presses, they buy *The* PREMIER.

Experience teaches—where minds will learn. Worth tells—where prejudice yields. Merit wins—where intelligence and appreciation prevail.

The printer who wants the best press—not best in minute details or trivial accessories, but essentially, radically and basically the best—in drive, register, speed, impression, distribution and delivery—will, indeed MUST, buy



The PREMIER

It Is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING PRESS MFG. CO.

OF DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d St. CHICAGO: 318 Fisher Building, 343 South Dearborn St.
BOSTON: 510 Weld Building, 176 Federal St.

AGENCIES

Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver—American Type Founders Co. Atlanta, Ga.—Messrs. J. H. Schroeter & Bro., 133 Central Ave. Toronto, Ont.—Messrs. Manton Bros., 105 Elizabeth St., Canada West. Montreal, P.Q.—Geo. M. Stewart, Esq., 92 McGill St., Canada East. Halifax, N.S.—Printers' Supplies, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—Alex. Cowan & Sons, Ltd., Australasia.

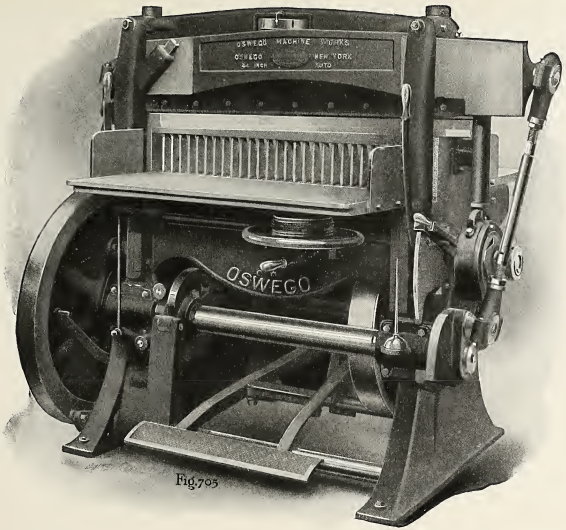


Fig. 703

This Rapid Production Cutter LEADS ALL because of Its Remarkable Automatic Clamp

After many attempts to develop mechanical means to duplicate the action of the Brown & Carver Hand-Clamp on paper cutting machines, an Automatic Clamp was developed that very closely duplicated the motions produced by the hand and brain of a skilled operator.

The first Oswego Automatic Clamp covered these correct principles and consequently proved a success.

The next steps were, first, refinements of the design; second, adding features rendering it more flexible; third, the development of the materials into sturdy parts of the utmost strength.

Then came into the trades that great Efficiency impulse requiring SPEED as well as absolute accuracy; maximum production as well as quality; low unit cost as well as careful manufacture, with the consequent further demands upon the engineering skill of the Oswego organization.

The development of these wonderful, precise, smooth-working Oswego fully automatic cutting mechanisms of to-day, caring for the entire outputs of paper-mills, printers, lithographers, etc., is the fruit and evidence of long, conscientious, skillful effort, guided by a world-wide experience and held to the single idea of producing always and only the best.

The confidence reposed in Oswego Cutting Machines is founded upon the results of long service; upon the actual performance of thousands of Oswego Cutting Machines under the hardest working conditions in plants in every country where cutting machines are used.

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

OSWEGO MACHINE WORKS

NIEL GRAY Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

New York Office: 2720 Grand Central Terminal

OSWEGO

RAPID PRODUCTION CUTTER

"A Man Often Pays Dear for a Small Frugality"—EMERSON.

Does It Pay the Printer to Cut on His Own Stationery?

When a customer becomes interested in high-grade stationery, and goes as he should to his printer for advice, the printer must be in a position to back his arguments with evidence of sincerity. You can not back up your arguments for quality in stationery, or printing of any form, when your choice fails to prove your own belief in the value of quality.

Old Hampshire Bond

Will Prove That in Using the Best You Believe in the Best.

There is something much more significant in this recommendation than a desire to sell OLD HAMPSHIRE BOND. We believe that Old Hampshire represents the spirit of the new printer. It stands for quality against price-cutting. It stands for standard price against shifty estimating. It stands for thoughtful service against slipshod methods. It stands as absolute guarantee of quality, and more, it stands for the *the* of Bond papers.

HAMPSHIRE PAPER COMPANY

We Are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS MASSACHUSETTS

GILBERT

No More Metal Trouble

Read what one progressive firm has to say about

GILBERT

ANGLE THERMOVALVES

for

Linotype Machines

TIMES PUBLISHING COMPANY
PUBLISHERS
THE NORRISTOWN TIMES

Mr. H. E. Gilbert, President,
H. E. Gilbert Company, Inc.,
New York City.

May 26, 1916

Dear Sir:

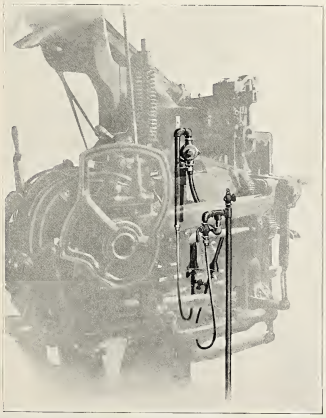
In reply to your letter inquiring about the angle valves, or automatic gas control, which you installed on our six linotype machines in 1914, we stand by every word in our letter to you under date of March 1, 1915.

We will go even farther and say that we are better pleased with the angle valves than we were a year ago. They are working satisfactorily and we feel that they are one of the best improvements a linotype machine could have. It cost us in the neighborhood of $30 to equip each machine, and at the time we thought the price was pretty high, but after using them for a period of nearly two years, we would be willing to pay four times the price for each valve if it was necessary to do so and we feel that they would be worth every cent of it.

Since we installed these controls, our hot metal trouble and poor slug trouble has been absolutely eliminated.

Any man who will attempt to operate a linotype machine without this control is standing in his own light and losing money.

Sincerely yours,
TIMES PUBLISHING COMPANY.

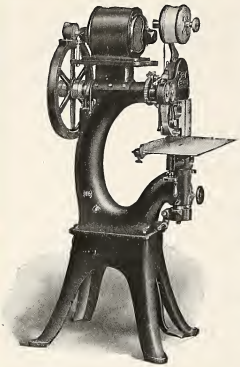


Put an end to your slug troubles.

Keep the metal pots on your linotype machine at a uniform temperature, the right temperature, and get perfect slugs. Imperfect slugs are the cause of much poor presswork and enough time can be lost in the pressroom, trying to do passable work from poor slugs, to equip the machines with these reliable heat controllers.

Let us send further information, more recommendations.

H. E. GILBERT CO.
INCORPORATED
NEW YORK CITY



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need of the average shop.

A machine that can *instantly* be regulated to any desired thickness within its wide range of capacity — two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any combination of flat wire between and including these sizes, and a machine that can not be put out of order by ignorance or mistreatment.

There are many exclusive features characteristic of every **Perfection** Model. This is why they have met with such a great popular demand for the past 30 years.

These exclusive features and other interesting details are described and illustrated in an attractive booklet we would like to send you. Ask for a copy to-day.

THE J. L. MORRISON COMPANY, Inc.

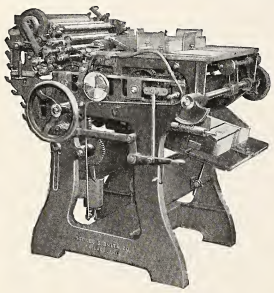
NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory

HIGH-SPEED PRINTING

with better work and bigger profits



Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

If you are interested in profitable, low operating cost, sturdiness, smooth running, write to-day for catalog and information. There is no obligation.

Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

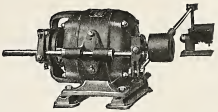
Printers' and Binders' Machinery

FOR SALE

One (1) Bronzer, to take sheet 17x22
One (1) Bronzer, to take sheet 30x44
One (1) Singer Sewer, style 16–81
One (1) White Numbering Machine
One (1) Vandercook Proof Press, 10x15
California Job Cases (italic, caps, etc.)
One (1) Thompson Typecaster
One (1) Hacker Proof Press, 17x25
One (1) Mergenthaler Lead and Rule Caster

Correspondence Invited. Complete Details Furnished Promptly.

The Henry O. Shepard Co.
632 Sherman Street, Chicago, Ill.



The *New* Type BSS Motor for Job Press Drive

We have improved the design of our ¼ H. P. and ½ H. P. single-phase motor with FOOT CONTROL.

Improved *mechanical construction*. Better *electrical characteristics*.

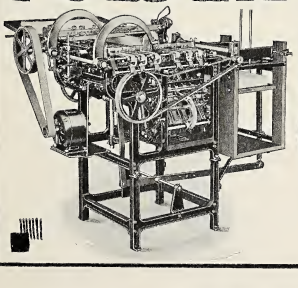
The Sprague Electric BSS motor is designed for the *printer* who is looking for *increased production* and *reduced cost* of power.

SEND FOR BULLETIN NO. N-4

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Specialist in Motor Equipments for Printing Machinery
Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

MENTGES

LETTER & CIRCULAR FOLDER



The "Service" Printers

[Those who deliver the goods on the date set for delivery]

are buying this folding-machine

Their judgment is not based on "talking points." It is not warped by price considerations.

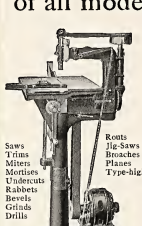
They judge a folding-machine by its practical merits. They buy the machine that gives the maximum output — and they know that production does not depend on running speed alone.

The "MENTGES" does not fall down on rush jobs. It is reliable—too well built to be forever giving trouble. That is the reason why printers who deliver the goods are buying the "MENTGES" in increased numbers. Sold subject to 30 days' trial installation.

MR. PRINTER, you should investigate this folder. It reduces delays and loss in folding to the minimum.

MENTGES FOLDER COMPANY,
SIDNEY, OHIO, U. S. A.

Quick action—slogan of all modern shops



No device enables your printers to get *quick action* quicker than a Miller Saw-Trimmer.

Quick-acting tables, quick-acting gauges, quick-acting vises, quick-acting cutting tools—ready for any operation in one minute or less.

If you are for *quick action*

You will buy the Miller Saw-Trimmer

the only machine that saws and trims in one operation.

Quick action has turned many a profitless job into profit—are you *for* quick action?

Miller Saw-Trimmer Co.

Main Office and Factory:

New York Store 60 Beekman St. | Pittsburgh, Pa. | Chicago Store 550 So. Clark St.

Border from 2 pt. rule—dotted center piece cut and corners mitered with Miller Saw

WRIGLEY'S

Local Ticket Printing Press

For Tinting, Printing and Numbering Card Local Tickets in One to Four Colors.

We also manufacture the

Twentieth Century Double Web Local Ticket Press.

Also

Automatic or Hand Feed Ticket Cutting Machines

Local Ticket Counting Machines

Ticket Tying Machines

Special Numbering Heads

And all kinds of Special Printing Machines.

Write for Complete Description and Special Information.

THE THOMAS WRIGLEY CO.

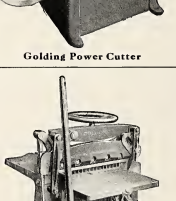
416 S. Dearborn Street, Chicago

GOLDING CUTTERS

Have Distinctive Features For

Economy, Convenience and Ease of Operation

Golding Power Cutter



Golding 26-inch Lever Cutter

DOUBLE-SHEAR CUT overcomes any tendency of the knife to draw the paper; makes easy the operation; gives more uniformity and smoothness of cut.

ROLLER BEARING assures easy operation on Lever Cutters up to size 34-inch. It makes a saving of power on Power Cutters.

GAGE LOCK. This is attached directly to the back gage, locking the same positively in cutting large quantities to an exact size. In cutting small lots it is unnecessary to use the lock, as the front band clamp holds securely.

BAND GAGE is positive-acting, accurate, and is the quickest and easiest method of setting the back gage to size of cut. The graduated band is always in view with figures large and readable.

The BED is heavily ribbed. All cutters are thoroughly tested on the hardest of cutting stock.

In addition to the regular Power and Lever Cutters, we make a line of Automatic Clamping Cutters of high character at low price. *Write for Cutter Catalogue.*

Golding Mfg. Company

FRANKLIN, MASS.

NEW YORK OFFICE: 38 Park Row **CHICAGO OFFICE: Rand McNally Bldg.**

Additional Products: Golding Jobbers, Pearl Presses, Card Cutters, Hot Embossers, and various tools for printers.

Are You Getting Production?

Meet competition by producing more than your competitor, or something he can not produce

Get out of the sordid condition of price-cutting, where every printer gets a whack at the business; where the effort is to make the price as low as possible in order to get the job and where the fellow wins (the job) who makes the biggest mistake—the wrong way.

ADD A SPECIALTY LINE. *Do a grade of work not done by those with whom you must compete.*

BUILD UP A PROFITABLE BUSINESS through being able to figure fearlessly and by securing a price commensurate with the character and quality of your work.

MEISEL PRESSES ENABLE YOU TO ENTER A NUMBER OF SPECIALTY FIELDS. You can learn details of one or all of them by telling us what equipment you have, conditions in your section, etc.

LET US PLAN WITH YOU FOR YOUR SUCCESS

MEISEL PRESS MANUFACTURING CO.

946 Dorchester Avenue, BOSTON, MASSACHUSETTS

Challenge Pressed Steel Galvano Steel Galleys

TWO NEW SIZES:
13 Picas Plus 1 Point
26½ Picas Plus 2 Points

IF we had entertained any doubts as to the manner in which printers would welcome the new sizes of CHALLENGE PRESSED STEEL AND GALVANO STEEL NEWSPAPER GALLEYS, such doubts would be quickly dispelled by the deluge of letters received from the first lot of pleased buyers. Following are a few typical extracts from these letters:

"Fill a long-felt want."
"You have struck a big idea."
"We have long sought such a galley with lock-up."
"You have something that will do away with the old style newspaper galley."
"Paid for themselves the first week."
"Just what I have been looking for."
"The proper idea for linotype matter especially."
"As a make-up galley you have hit the nail on the head."
"It looks good to us—just the thing for linotype slugs."
"Save us a great deal of time and trouble."

With these new sizes the side lock is dispensed with. Snap a CHALLENGE GALLEY LOCK into place at the foot and the contents of galley are securely locked for proving. Unnecessary to prop up on one side when making up. Occupy one third less space on galley dump or stone.

CHALLENGE PRESSED STEEL AND GALVANO STEEL GALLEYS are made in all standard job and news sizes. Special sizes to order. Sold by type founders and dealers in all principal cities. Accept no substitute.

Have you received YOUR FREE SAMPLE, which we are sending out to established printers? If not, write for it.

THE CHALLENGE MACHINERY CO.

Factory and Main Office, GRAND HAVEN, MICH. Chicago Office, 124 S. 5th Ave.

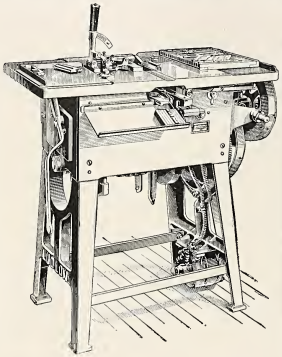
39774

The Ludlow Typograph

Reduces Floor Space 40% Requires 90% Less Type Metal

A Few Newspaper Plants Using The Ludlow Typograph

Daily Evening Item, Lynn, Mass.
North American, Philadelphia, Pa.
Post, Chicago
News, Chicago
Post, Cincinnati, O.
Press, Cleveland, O.
News-Bee, Toledo, O.
News, Indianapolis, Ind.
Journal, Milwaukee, Wis.
Daily News, San Francisco, Cal.
Oregonian, Portland, Oregon
News, Oklahoma City, Okla.
Daily Province, Vancouver, B. C.



A Few Commercial Printers Using The Ludlow Typograph

Laidlaw-Smith Co., Newark, N. J.
Gutenberg Press, New York City
American Wall Paper Co., Chicago
Continental National Bank, Chicago
W. F. Hall Printing Co., Chicago
Montgomery Ward & Co., Chicago
Peterson Linotyping Co., Chicago
The Hustel Co., Cleveland, O.
Martin Printing Co., Cleveland, O.
Postal Supply & Mfg. Co., Cleveland, O.
E. T. Miller Co., Columbus, O.
Kelley Typesetting Co., Topeka, Kan.

An improved and economical method of producing composition in large faces up to 48-point on slugs.

Job Printers — *Calendar Printers*
Periodical Publishers — *Poster Printers*
Specialty Printers — *Label Printers*

and others who use display type in large quantities owe it to the best interests of their business to investigate the merits of the Ludlow Typograph. Ludlow slugs print better than type—are more economical to produce and to handle—your type bills can be reduced 90%.

Send for Specimen Sheets of Ludlow Typograph Work

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

NEW ORLEANS
549 Baronne Street

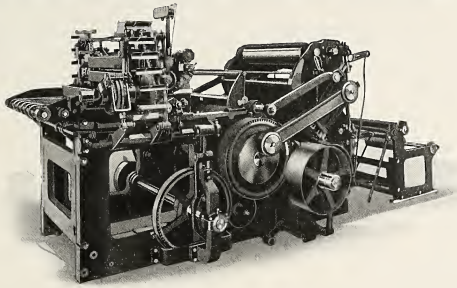
CHICAGO
1100 So. Wabash Avenue

SAN FRANCISCO
646 Sacramento Street

TORONTO: Canadian Linotype, Limited, 35 Lombard Street

YOUR INDIVIDUAL JOB

can be finished completely in one operation on a Kidder
On this press the product is cut-to-size, counted and piled

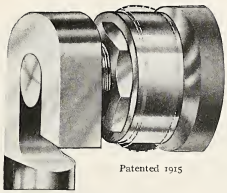


KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

Your money back in roller bills. It's a fact—Morgan Expansion Roller Trucks will make their cost in a short time in the saving of rollers—after that the saving is velvet.



Patented 1915

Better Presswork is certain when Morgan Trucks are used. They give instant adjustment for each roller. *Quicker Make-Ready*—Every printer knows that with a flat form and true rollers make-ready is cut in half. *Litho Effects*—Rule forms and fine-line type printed like lithographs without cutting the rollers. *Last a Lifetime*—Made of steel and oil-resisting rubber. One set of tires has run a year with hard use. AT YOUR DEALER'S OR SENT ON RECEIPT OF PRICE.

8x12, C. & P., set of 6, $5.00; 10x15, C. & P., set of 6, $5.00, (for standard or oversize rollers); 12x18, C. & P., set of 6, $6.00; 14½x22, C. & P., set of 8, $8.00; 10x15, Golding, set of 6, $5.00; 12x18, Golding, set of 6, $6.00; 12x18, Golding Art Jobber, set of 8, $8.00; 15x21, Golding Art Jobber, set of 8, $8.00. Extra rubber tires, $1.00 per dozen. NOTE.—Give dimensions of roller cores in ordering for Golding Art Jobber. The above prices include wrench.

Morgan Expansion Roller Truck Company

303 EAST FOURTH STREET, LOS ANGELES

Our Guarantee: "Satisfaction Or Your Money Back"

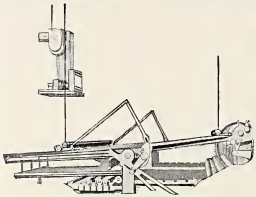
U. P. M.—*The Trade-Mark of Quality*

Size Doesn't Count

The Chapman Electric Neutralizer

Is for Small Printers as well as Large

Our business in 1916 increased more than 90 per cent over that of 1915 and of this more than two-thirds was in the form of re-orders. We are particularly gratified because many of these repeat orders came from the smaller printers. Whether your plant contains two or two score presses, the Chapman Electric Neutralizer

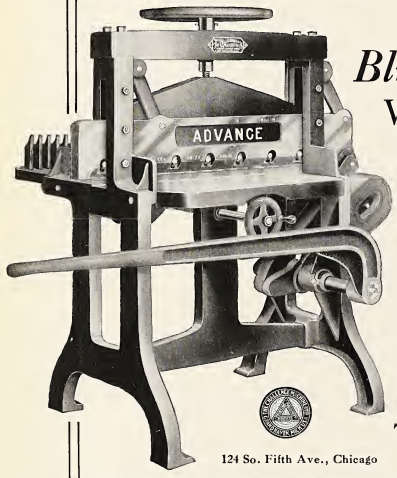


will soon pay for itself. It absolutely removes all static electricity generated in the process of printing. Quality, product, maximum capacity and minimum wastage are assured. Our illustrated folder No. 73 will show you why no up-to-now printers, large or small, can be without Chapman Electric Neutralizer.

The U. P. M. Trade-Mark of Quality is also on our Vacuum Bronzer and Automatic Feeder

United Printing Machinery Company

116 East 19th St. New York | 100 Summer St. BOSTON | 325 S. Market St. Chicago



124 So. Fifth Ave., Chicago

DON'T BUY

Blisters and Backaches

WHEN about to buy a lever paper cutter the *most important* point to consider is the *physical effort* required to execute a heavy cut. While the cutting is light—just a small job now and then—you don't notice it. But wait until the *big job* comes in and you are forced to pull the lever for *hours at a stretch*, then you will appreciate the *easy cutting qualities* of your cutter.

The Advance Lever Cutter

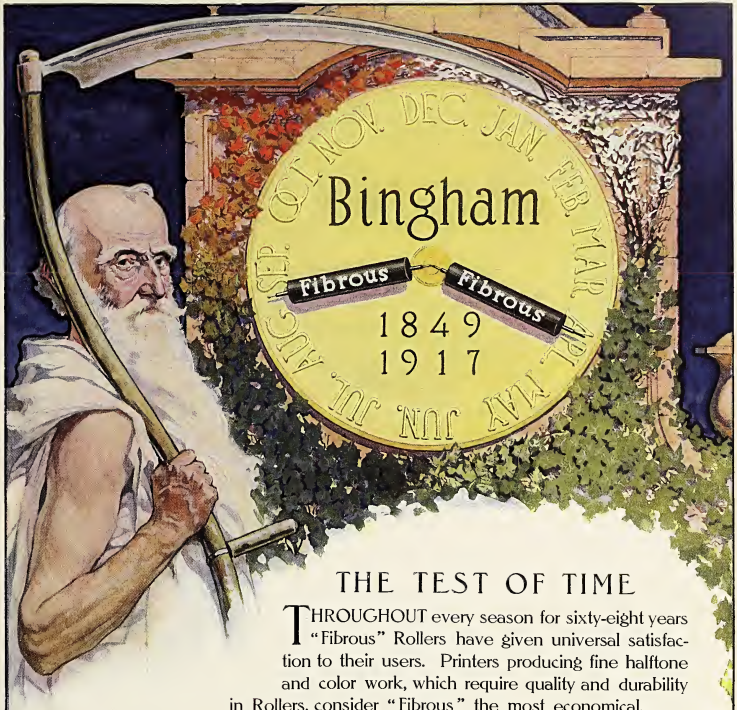
will take the *blisters and backaches* out of your *big* cutting and trimming jobs—as well as the *high cost*. Its *easy-cutting qualities* save muscular energy—increase operator efficiency—change expensive drudgery into profitable production.

May we explain to you why the ADVANCE is the *easiest-cutting* lever cutter built? Interesting descriptive literature awaits your inquiry.

The ADVANCE (a size for every shop) is sold and *guaranteed* by typefounders and dealers in all principal cities.

The Challenge Machinery Co.

GRAND HAVEN, MICH.



THE TEST OF TIME

THROUGHOUT every season for sixty-eight years "Fibrous" Rollers have given universal satisfaction to their users. Printers producing fine halftone and color work, which require quality and durability in Rollers, consider "Fibrous" the most economical.

April is a variable month. On the cool days, winter Rollers will give good service, but on the hot humid days we are sure to have, you will need hard summer Rollers in order to maintain the speed of your presses. Eliminate the costly delays due to waiting for seasonable Rollers, or expensive accidents that sometimes result from the bursting or melting of Rollers, by ordering a summer supply this month, from any of the five addresses below.

BINGHAM BROTHERS COMPANY

(FOUNDED 1849)

ROLLER MAKERS

New York
(Main Office)
406 Pearl Street

Philadelphia
521 Cherry Street

MACHINE CAST PRINTERS ROLLERS
TRADE BBC MARK
ESTABLISHED 1849

Rochester
89 Allen Street

Baltimore
131 Colvin Street

Allied with BINGHAM & RUNGE CO., East 12th Street and Power Avenue, Cleveland

GOSS MIEHLE HOE COTTRELL SCOTT

BABCOCK WHITLOCK

HARRIS DUPLEX

VICTORIA STERLING

GOLDING HODGMAN

AUTO PRESS KELLY

KIDDER COLTS ARMORY

CHANDLER & PRICE MEISEL STOKES & SMITH HARTFORD STANDARD AUTOMATIC

FAMOUS PRESSES AND A ROLLER

THE printing press is the riveting link in the chain of civilization, educating and uniting the people of all nations. To be capable transmitters of news and faithful recorders of all achievements, past and present, the presses must be equipped with durable Rollers of proven quality, such as

These Rollers will turn out the finest class of printing at the highest speed of press, and give continuous service on the longest runs. To get this quality-economy-service value in your Rollers, order from any of the five addresses below.

BINGHAM BROTHERS COMPANY

(FOUNDED 1849)

ROLLER MAKERS

New York
(Main Office)
406 Pearl Street

Philadelphia
521 Cherry Street

MACHINE CAST PRINTERS ROLLERS · ESTABLISHED 1849 ·

Rochester
89 Allen Street

Baltimore
131 Colvin Street

Allied with BINGHAM & RUNGE CO.
East 12th St. and Power Ave., Cleveland

The DUPLEX TUBULAR PLATE PRESS

"Our customers write our ads."

Some of the Recent Purchasers:

Richmond, Va., "News-Leader"

TWO 24-PAGE FOUR-PLATE WIDE TUBULAR PLATE PRESSES (each the equivalent in printing capacity of a sextuple of any other style) with a COMPLETE OUTFIT of TUBULAR PLATE STEREOTYPING MACHINERY REPLACING A COMPLETE AND COMPARATIVELY NEW SEMI-AUTOPLATE equipment. (The Duplex Tandem style sextuple press and the complete Autoplate equipment with other stereotyping machinery therewith are for sale and may be inspected by interested parties at the *News-Leader* office).

Vancouver, B. C., "Daily Province"

TWO 32-PAGE FOUR-PLATE WIDE TUBULAR PLATE PRESSES (each the equivalent in printing capacity of an ordinary octuple of any other style) with COMPLETE OUTFIT OF TUBULAR PLATE STEREOTYPING MACHINERY. *The Province* for several years has been using an equipment of two 24-page Tubular Plate Presses and this second order for a new and much larger equipment by such a publication is sufficient evidence of the success of Tubular Plate principles.

Paris, France, "L'Information"

A SECOND 16-PAGE DUPLEX TUBULAR PLATE PRESS, together with additional stereotype machinery, is being prepared for shipment to this office. For the past four years *L'Information* has been printed on a Tubular Plate outfit and this order is for a complete duplicate.

Columbus, Ohio, "Monitor"

A little less than a year ago the Columbus *Monitor* installed a Duplex Tubular Plate Press. After several months' experience AN ORDER FOR A SECOND MACHINE was placed, which press is now being installed.

Besides the above particularly noticeable repeat orders, we have orders on our books from a large number of other concerns for Tubular Plate Presses of 16, 20 and 24 page capacities. Below are the names of some. Lack of space prevents printing a complete list.

CONCEPTION, CHILE . . "El Sur"	BELOIT, WIS. . . . "Beloit News"
GREENVILLE, S. C. . "Daily Piedmont"	AMSTERDAM, N. Y. . . "Recorder"
MIAMI, FLA. . . "Daily Metropolis"	ATHENS, O. . . . . "Messenger"
MADISON, WIS. . . . "Democrat"	HONOLULU, HAWAII "Star-Bulletin"
MARTINS FERRY, O. . "Daily Times"	SPRINGFIELD, ILL. . "News Record"

See the DUPLEX EXHIBIT at the A. N. P. A. Convention

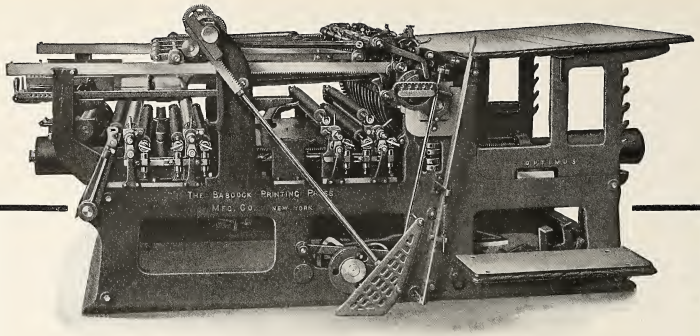
Several new machines of the Tubular Plate line recently designed will be shown in this exhibit. They will be "eye-openers" in the line of up-to-date and greatly improved newspaper machinery.

Representatives of the Duplex Printing Press Company will be at the Waldorf with this exhibit ready to explain fully the new machinery and the advantages of the Tubular Plate construction which have brought about the dominance of this type of machine as evidenced by the list of purchasers printed above, and by the numerous other purchasers not mentioned.

DUPLEX PRINTING PRESS COMPANY

BATTLE CREEK, MICHIGAN

New York Office, World Building — Miller & Richard, Agents for Canada



The Babcock Pony "Optimus"

No. 35 No. 41 No. 43

These three machines comprise all that is to be desired in small two-revolutions. All are built of the best material and with the same painstaking intelligence as to ***Strength, Accuracy, Speed*** and ***Durability*** that ***Characterizes Our Large "Optimus" Presses.***

The DISTRIBUTION is equal to the exacting demands of high-class printing.

THE PRINTED-SIDE-UP FRONT DELIVERY is the finest ever invented and requires no adjustment for different sizes or qualities of paper.

THE BED MOTION is our Patented Ball and Socket — the most simple and durable device for the purpose.

SPEED is one of their most profitable features.

The machines stand low, are conveniently handled, occupy little room and run quietly at high speed. They are so large an element of economy and profit in any printing office that has work that can be done on a Pony, that no Printer without one can hope to compete successfully with the printer who runs

A Babcock Pony "Optimus"

No. 35 No. 41 No. 43

Small Machines for Big Business

Our Best Advertisements Are Not Printed—They Print.

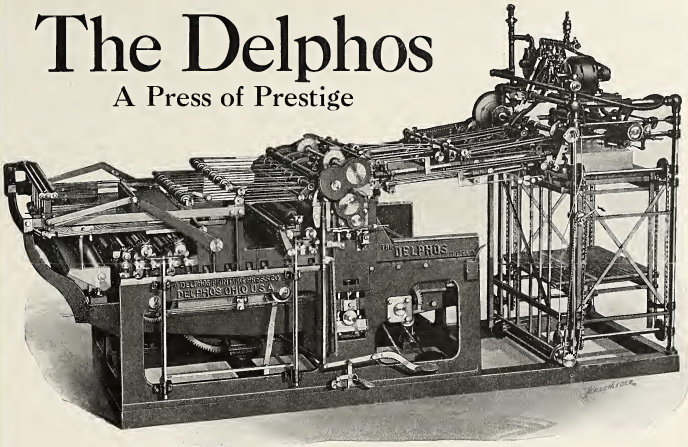
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada — Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E.C.

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

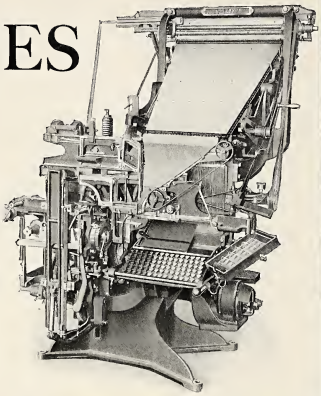
The Delphos Printing Press Co.

DELPHOS, OHIO

ANOTHER GOOD MONTH

for

INTERTYPES



60 Machines Sold During the Short Month of February

One Intertype sells another. Watch us grow!

Intertype Corporation

WORLD BUILDING, NEW YORK

Old Colony Bldg. CHICAGO — 539 Carondelet St. NEW ORLEANS — 86 Third St. SAN FRANCISCO

Canadian Agents, MILLER & RICHARD
7 Jordan Street, Toronto; 123 Princess Street, Winnipeg

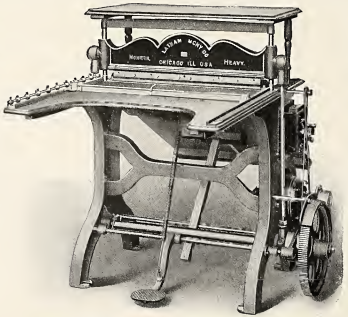
Latham's MONITOR Perforators

¶ The special hardened die is so hard that it will cut glass.

¶ Driven perpendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

¶ Made in fourteen styles and sizes for power, foot, or with motor attached.

¶ The stripper is positive and will not spring.



Monitor Extra Heavy Power Perforator with Feed Gauge Receiving Box and Motor Attached

¶ Feed gauge is rigid, accurate and speedy. Can be adjusted for any size or style of work.

¶ Faster than a rotary on most classes of work, and superior perforation.

¶ Also Monitor Wire Stitchers, Punching Machines, Paging and Numbering Machines, fourteen styles of Paper-Box Stitchers, etc., etc.

WE FURNISH COMPLETE BINDERY OUTFITS. WRITE US FOR ESTIMATES.

MANUFACTURED BY

LATHAM MACHINERY CO.

CHICAGO, Ann and Fulton Streets
NEW YORK, 45 Lafayette St. BOSTON, 130 Pearl St.

The maker's name tells who made the lamp; the mark MAZDA tells exactly what standard of excellence governed its making.

MAZDA

"Not the name of a thing, but the mark of a service"

The Meaning of MAZDA

MAZDA is the trademark of a world-wide service to certain lamp manufacturers. Its purpose is to collect and select scientific and practical information concerning progress and developments in the art of incandescent lamp manufacturing and to distribute this information to the companies entitled to receive this Service. MAZDA Service is centered in the Research Laboratories of the General Electric Company at Schenectady, New York. The mark MAZDA can appear only on lamps which meet the standards of MAZDA Service. It is thus an assurance of quality. This trademark is the property of the General Electric Company.

RESEARCH LABORATORIES OF GENERAL ELECTRIC COMPANY

4636

65,000-24 Page Right-Angle Forms Folded in 26 hours; & 65,000 Covers in 9 hours;-with Minimum Spoilage

THIS record of continuous operation (2500–24 page right-angle forms folded each hour for 26 consecutive hours, and 7,222 covers each hour for 9 consecutive hours) is typical of the results which are being secured by hundreds of printers and binders with the Model B

CLEVELAND
Folding Machine

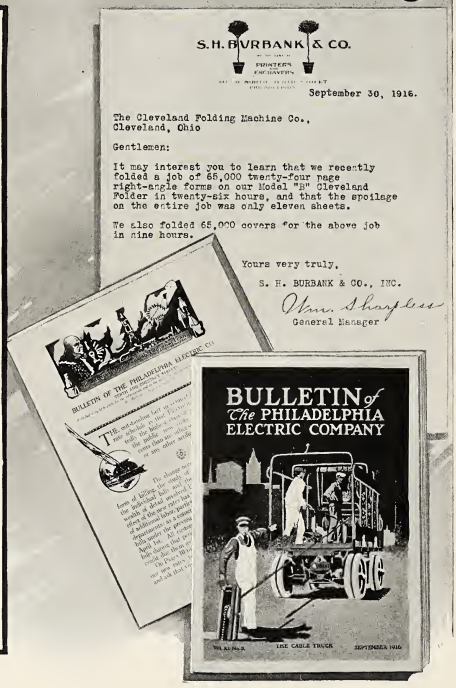
Records like this, where maximum output is obtained, and waste time and non-productive labor eliminated, assure the biggest folding profits.

Consider also the elimination of spoilage on this run—only 11 sheets out of 65,000. Spoiled signatures mean not only the loss of copies, but also a loss of labor on all operations preceding the folding.

S. H. Burbank & Company are producing this publication, a quarterly house-organ, continuously and are getting similar results on each issue.

The "Cleveland" is the *ideal* folding machine for *all your work*, making 159 different folds—all standard and many odd folds.

Ask for "The Book of Cleveland Folders."



The CLEVELAND FOLDING MACHINE COMPANY

Main Office and Factory: CLEVELAND

PRINTING CRAFTS BUILDING
NEW YORK

THE BOURSE
PHILADELPHIA

532 S. CLARK STREET
CHICAGO

The Monitor System

of automatic machine control secures maximum production from motor-driven printing machinery to which it is applied. Requires the least possible adjustment to meet wide ranges of speed variation—and once adjusted takes none of the operator's time—his entire efforts can be devoted to production.

"Just Press a Button"

Let us tell you all about this Original System and the possibilities of its application to your requirements.

Monitor Controller Company

BALTIMORE, MD.

New York Chicago Boston Philadelphia

This is an American corporation owned and operated by Americans

THE JAENECKE PRINTING INK CO.

CHAS. H. AULT, President and Treasurer

The keystone to our three-quarters of a century of successful ink and color making is the rigid application of the Jaenecke rules "Not how cheap but how good" and the "square deal."

Branch Offices in

New York Baltimore Chicago

New Orleans

And From Jobbers Everywhere

Export Orders Intelligently and Honestly Executed on Satisfactory Terms of Payment. Inquiries Solicited

FINE PRINTING & LITHOGRAPHIC INKS

NEWARK, N. J.

Self-Regulating Boston Wire Stitching Machine

One operation adjusts all parts of the machine to thickness of work, including feed, cutter, clinchers, and table. The only wire stitcher so constructed and the only one yielding a maximum output, perfectly fed and clinched, and all without expert attention.

Calendar manufacturers preparing for 1918 should write for particulars about the NEW NO. 16 CUT-COST MULTIPLE CALENDAR BOSTON STITCHER which will greatly reduce calendar and calendar pad stitching expense. The No. 16 is a perfect pamphlet stitcher as well.

American Type Founders Company

GENERAL SELLING AGENT FOR BOSTON WIRE STITCHERS

Set in Baskerville Roman and Baskerville Italic Engravers Border

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

Vol. 59 APRIL, 1917 No. 1

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

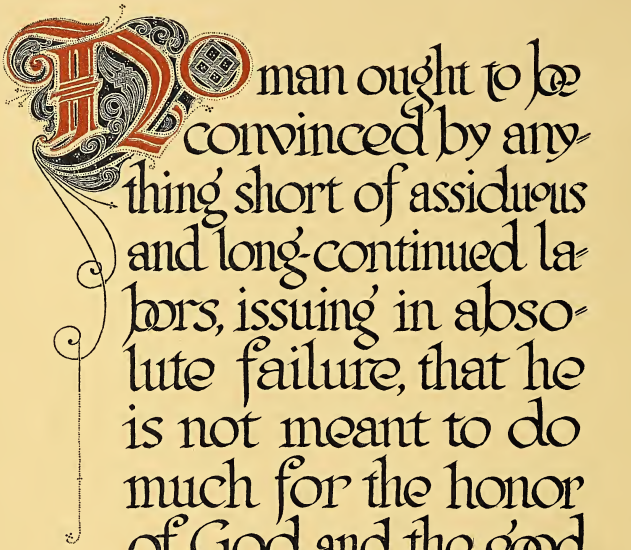
632 SHERMAN STREET, CHICAGO, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States and Canada, $3.00 a year in advance. Single copies, 30 cents. Foreign, $3.85 a year

Member of the Associated Business Papers, Inc.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



Designed and Engrossed by
FRANK H. ALDRICH
Of Aldrich & Jensen
Commercial Designers, Engrossers
and Engravers
Toledo, Ohio

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59 APRIL, 1917 No. 1

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A BUYER'S PROPHECY*

By W. L. CHANDLER

DURING the next five years, when this prophecy shall have come true, a great change will have taken place in the methods of both buyer and seller. Both the high cost of buying and the high cost of selling will have been appreciably reduced. One of the biggest bugaboos of the buyer will have vanished. He will no longer be compelled to find space in his files for an endless number of catalogues, price-lists and data-sheets ranging from single sheets of various sizes to bound books the size of a dictionary.

When he seeks information on any line of material with which he is not familiar, he will not find it necessary, in order to locate the data wanted, to study a number of separate bound volumes, handling countless pages relating to other material which, at the time, have no interest for him.

All the data he possesses will be at his command instantly, and all together in one place. The waste-baskets will continue to receive printed matter which reaches buyers who have no interest in the material involved. However, volumes of price-lists, circulars and data-sheets, which now fill the baskets because the buyers have no method of properly filing them, will then be placed in their proper places ready for instant reference.

Tons of printed matter of possible interest to buyers for future reference will thus be saved from an untimely death via the waste-basket route. Many circulars now escape the waste-basket only when they pass through a buyer's hands at a time when he is "in the market." After this prophecy shall have been realized, many of these will be saved by the buyers because they will have a place to file them conveniently for instant reference when occasion demands.

The fulfilment of this prophecy, then, will bring joy to both buyer and seller. When a buyer shall need price-lists or data pertaining to any material, he will turn to his single master-catalogue of loose-sheet variety, where he will expect to find full information supplied by various sellers.

This information will include price-lists, weights, freight rates, discounts, and any other data of value to the buyer. Failing to find sufficient information there, the buyer will consult his buyer's guide for the names of those who supply such material. The guide will indicate which of these sellers are prepared to supply sheets or booklets to fit his master-catalogue.

He will then send his usual inquiries to those sellers. His letter-head will bear a neat symbol

*At the convention of the National Association of Purchasing Agents, held last September, Mr. Chandler, assistant treasurer of the Dodge Manufacturing Company, of Mishawaka, Indiana, made a talk upon this subject. Since that time a large number of other buyers and sales managers have expressed their hearty approval and willingness to cooperate. In view of that fact, Mr. Chandler prepared this article for the February issue of *The Purchasing Agent*, the official organ of that organization. As the subject is of great interest to printers, who are the makers of catalogues, the article is reprinted here by permission.

indicating that he is equipped with and prefers data for the standard master-catalogue.

No, the master-catalogue has not as yet been adopted; but, remember, this is a prophecy. I am telling you what the situation will be about five years hence, or perhaps earlier.

Here is a method by which such a great time-saving device may and probably will be brought to a realization — perhaps in two years.

In order to be of the greatest value to the business world, the master-catalogue should be worked out through the coöperation of all national trade, engineering and other associations, together with such local organizations as may care to lend assistance.

This coöperation can be best secured, perhaps, through a conference board composed of representatives of the organizations interested. Such a conference board may formulate certain definite recommendations, outlining the proposed complete plan of operation of the master-catalogue. In such a conference board, the best interests of all industries, from the standpoints of both buyer and seller, would be served.

These recommendations may be ratified by the various organizations, and the catalogue will then become a reality as soon as equipment can be installed and loose sheets prepared and distributed.

There are many forms which might be devised and recommended by such a conference board, but in order to enable the reader to see how such a master-catalogue can be realized, I shall describe a plan which is practicable.

The loose sheets may be 8½ by 11 inches. If one such sheet is too small to accommodate the requisite data, a book or booklet of those dimensions may be used, or a larger sheet — an exact multiple — may be folded to this size.

These loose sheets are to be kept in standard vertical letter-files of one or more drawers. These files are to be found in stock in all large cities and are not limited to any one manufacturer. Being of standard letter size, economy of production is in our favor. Market reports and correspondence pertaining to the different price-lists, such as quotations, discounts, or letters giving weights, freight rates or other data, being written on sheets of the same size as the catalogue sheets, may and should be filed with the sheets to which they apply.

There is no limit to the possible expansion of such a master-catalogue. It may consist of one or a thousand drawers, depending upon the needs of its owner.

The conference board may recommend also a decimal system of indexing this catalogue, somewhat along the lines of the Dewey system used by large libraries for indexing their thousands of books. By this system, a book in one library bears a number which is the same as those borne by similar books in other libraries.

The index guide-cards, being standard, may be carried in stock by all office outfitters, along with the cabinets. These may be bought, not necessarily in sets, but by the single piece, as requirements dictate. Thus, the catalogue will not be burdened with guides which do not interest the buyer, and yet, as the catalogue expands to keep pace with the business, the guides, when added, will take their proper places in numerical decimal order.

A permanent joint catalogue committee, selected by the conference board, or the conference board itself, may, at regular intervals, publish additional decimal subdivisions of the index to keep pace with the development of the master-catalogue idea. Thus it will be always up to date and of the greatest benefit to both buyer and seller.

Inasmuch as these letter-files provide for the filing of letters with the right-hand eleven-inch edge uppermost, that edge, then, should carry a heading or some indication of the nature of the data to be found on the sheet. The seller's own interests will prompt him to see that these headings are brief but ample.

In addition to all this, the master-catalogue may be protected against becoming obsolete. The loose sheets may be printed on colored paper, in addition to the date, to indicate the year in which each was issued. For example: We will say that all sheets printed in 1917 shall be on white paper and bear the date of issue; those printed in 1918 on yellow paper, together with the date; while other colors may be used for 1919, 1920 and 1921. White will again be used for issues of 1922, and other colors repeated in regular order.

Thus, five colors will carry through the life of the catalogue. Some white sheets, for example, will be replaced from time to time by those

of other colors issued in later years, as the catalogue is kept up to date. But how about the reliability of the white sheets still in the catalogue at the close of 1921? They would then be five years old. The color would serve to draw attention to the age of such sheets issued in 1917, and lead to an inquiry as to their right to remain in the catalogue.

An up-to-date seller would have records of the white sheets of his issue which were still in effect, and should know what buyers had them. He would, then, during December, 1921, notify them of the fact that such sheets were still in effect and entitled to remain in the catalogue if the buyer is still interested in such material.

Upon such advice, the sheet may be stamped by the buyer, "O. K. 1922," and left in the catalogue. During January of 1922, the buyer will see that some one goes through his catalogue, searching for white sheets of the issue of 1917 which have not yet received the "O. K." stamp. Whenever his interest in the material has ceased, the sheet would be destroyed. If his interest still remained, the buyer would notify each seller about such sheets of his issue as were open to doubt.

Such advices or inquiries from the buyers to the sellers would naturally result in the sellers notifying the buyers of the dependability of such data or in sending new sheets. During January and February of 1922, many of these white sheets will receive the stamp, "O. K. 1922," or will be replaced by newer sheets. On March 1, 1922, the buyer may destroy any white sheets of the issue of 1917 not bearing the "O. K." stamp. Each year the sheets of one color become five years old and are carefully scrutinized by the buyer to determine their value to him.

In this way it is possible to prevent the catalogue from becoming obsolete. Such annual overhauling may be done by understudies, provided the discarded sheets are inspected by a competent person before being destroyed.

On certain classes of material, it is altogether impracticable to depend upon data five years old. In cases of this kind, the particular sections of the catalogue known to contain data pertaining to such material may be revised as often as judgment dictates. The colored sheets lend the same help in a revision of any frequency desired.

The principal advantage of the color-scheme is that the catalogue may be completely revised every five years at the longest, and parts or all of it revised as much oftener as is necessary or desirable.

In addition to printing price-lists, etc., on colored sheets, it may prove advantageous to have the guide-cards in colors to indicate those classes of material which are known to be subject to frequent fluctuations, thus requiring equally frequent revision of such portions of the catalogue.

The use of this standard master-catalogue will greatly reduce the waste circulation and expense of printing catalogues. It will not limit the quality of the information contained on the sheets or in the books, and will not in any way restrict advertising matter, except that which the seller desires to have the buyer retain in his file.

A great volume of advertising matter is now directed to those consumers who would have no interest in the master-catalogue. A manufacturer of breakfast food, for example, may issue a limited amount of data and price-sheets for the master-catalogue of jobbers and large buyers. He would not in any way modify his larger use of advertising matter. The sheets or books may be printed from any plates used for bound catalogues, and will give every opportunity necessary for the proper treatment of the subjects involved.

Under this plan, a seller's catalogue may be printed on paper of a quality equal to that of any book now used for the purpose, the illustrations may be just as effective as desired, and the ink may be of any color or colors to best present the goods. The only restrictions would be as to the size of the sheets or books (thickness not restricted), and the issuance of separate sheets or books where one seller might handle goods of more than one classification.

Some middlemen issue immense catalogues covering a wide range of material. These catalogues, costing large sums of money, are seldom used in their entirety by any one buyer. Small sections of such books would usually cover the needs of most of the buyers who now have the complete book.

Then, if such sections were filed under their proper index classifications in the master-catalogue, the buyer would be much more apt to consult them than if they were submerged in a

large bound book as at present. The buyer's time and the seller's money would both be conserved.

In some cases, sellers may desire to send both bound volumes and master sheets or books to some of their largest customers. The master-catalogue does not interfere with such duplicate distribution on the part of the seller.

Until such time as the small buyers may equip to use the master-catalogue, it will be necessary to issue bound catalogues. It may always be necessary to do so.

However, when the seller knows that his loose sheets are going into the master-catalogue, where the buyer will surely look for and as surely find them, he will cheerfully supply the sheets to those prepared to use them.

In time to come, many trade, engineering and other organizations will have large master-catalogues containing all sheets which might, in any way, become of value to any of their members. Trade associations may equip their headquarters with master-catalogues containing sheets furnished by their members. Thus, a buyer, seeking a line of equipment with which he is not familiar, may consult the headquarters of the association representing that industry, and either draw his information from their catalogue or secure from them sheets or books to fit his own master-catalogue. The names of trade associations coöperating with the conference board in this way may be printed on the guide-cards pertaining to their particular industries, for the benefit of the buyers when seeking information.

This will greatly expand the fields of usefulness of the various trade associations.

This prophecy is prompted by a knowledge of the tribulations of printers, advertising men, sellers and buyers.

Many details which can not be covered in this brief way will provide the easy operation so necessary for the success of the plan. There is, however, no phase of the situation which has not been at least roughly worked out sufficiently to determine that a master-catalogue is a practical possibility.

The primary purpose in submitting this "prophecy" is to lay down more or less definite suggestions as a basis for discussion. The prophecy will be considered fulfilled when the basic idea of a standardized master-catalogue is adopted, regardless of the form into which details are shaped by those associations representing the agencies for perfecting the plan.

IF time be of all things most precious, wasting time must be the greatest prodigality, since lost time is never found again; and what we call time enough always proves little enough. Let us then be up and doing, and doing to a purpose; so by diligence shall we do more with less perplexity.—Benjamin Franklin.

PLATEN PRESS PROSPERITY *

By JULIAN WETZEL

IN the beginning, let me disclaim any superiority or super-business ability for myself. Also let me make myself clear right at the start with regard to a certain volume of business which we send out for cylinder press-work and binding, as, once upon a time, in a report of one of my talks in THE INLAND PRINTER, exceptions were taken to the figures given, and it was claimed that no shop the size of mine could transact the volume of business I reported — and it is true, unless some of it is "farmed out."

Now, let us proceed. A business man is a fellow who is supposed to kite checks, and he tremblingly faces a pay-roll every Saturday. As a general proposition, in our business he is indeed some little hustler. I have never yet known a single successful printer who worked as a journeyman in his shop. I think that a business man must either be a business man or a journeyman workman. A printer can not leave his case and go into the front office and transact business as a business man, and then change his disguise instantly and become a journeyman again. I am not saying this disrespectfully; I am not endeavoring to discourage the thousands of small-shop managers, and I am not endeavoring to lay a stone in the path of any young journeyman who would enter the business. I am merely saying that they are never great successes as business men. I think it would be infinitely better if a journeyman pressman and a journeyman compositor would form a partnership with a third party and let the third party manage the front office. In my experience I have known several little one-man shops whose owners work from twelve to sixteen hours a day, and who, to my positive knowledge, never have made in profits as much as they could make at the case at the scale.

It has always seemed to me that some must follow and some must command. The very make-up of our minds would indicate this. It is not dishonorable to follow, and sometimes it is more difficult to follow than it is to command. In the divine economy of life, all of us are given certain talents. No two men in this room are alike; no two men who ever trod the face of the earth were exactly alike in every particular. God made each one of us to fill a certain little niche in the universe, and if we do not fill it to the best of our ability the cog slips and things are not as they should be. We are all interdependent. It takes the best efforts of all of us to make a complete whole.

I have always contended that the shop is managed best which is managed least. Let your employees know what kind of a shop you want to run and they will run it for you. If you are a crook at heart, you will run a rotten shop, and all the bum printers and drunken pressmen in the town will flock to your establishment. If you are clean of heart yourself, and are making an honest effort to run a business above any possibility of reproach, the brightest and best young men in your city will be anxious to enlist under your banner. No business ever rises higher than its head, and your business is an exact reflection of your character and attainments.

All of our lives are lives of service, and, as I said before, one of us is just about as important as another. Some of us must be carriers of burdens, some of us must be followers, but we all have an unduplicated individuality, and each of us can render some kind of a service and do good work. Then we shall all know what pleasure is, for Stevenson says, "I know what pleasure is, for I have done good work."

Remember that we make all of our money off our friends. When we pull dirty tricks with our customers, let us remember that we are dishonest with our friends, for nobody but our friends ever gives us work. Our enemies know us too well, and they do not patronize us.

Let the men in your shop think they run the business. Let them realize their importance. Let them have a hand in its management. Let them select the tools with which to work. Let them understand that each one is a cog in the wheel and part of the machine. Only the other day I had occasion to tell one of my apprentices

* The substance of an address delivered by Julian Wetzel, manager the Keystone Press, Indianapolis, Indiana, before the Ben Franklin Club of Cincinnati.

of his importance in our establishment, and I let him understand that it was easier for our business to get along a month or two without me than it was without him; that when he was sick a few days the superintendent had to hire some one to take his place, while I could be absent a month and scarcely be missed.

Cultivate a spirit of optimism. It is fair to estimate against each other and it is pardonable if you quarrel with each other, but when the job is let and the quarrel is over, let it be forgotten. Do not imagine that the life of your business depends upon every little job on which you figure. Let the successful bidder take his little job, and in the meantime be on the lookout and alert for the next one which comes along. I have lost some big contracts through removals, bankruptcy, death, and the like, and I used to think that my business was ruined when one of these catastrophes overtook me, but apparently there is a leveling and evening influence which always comes to the front and fills the gap. Something always fills the gap if you are deserving that it should be filled.

Don't be frightened at the big bugaboo known as competition. Competition is very largely a condition of mind. You can allow competition to worry you; you can be jealous of every printer in your town. You can wonder how he gets the work. You can worry yourself into a frenzy because he seems to beat you to it, and all the time you are merely acknowledging in your own heart and mind that you can't quite "stand the gaff"; that the other printers in your town have some means or some way of doing things better or cheaper or quicker than you can do them; that they are better salesmen, better business men; that they are wider awake and more progressive.

I haven't much patience with the fellows who are always howling competition, competition. If these weak-kneed brethren spent half the time in trying to secure new business and bolstering up their own business that they spend in wailing and gnashing of teeth, they would have no time to think of competition. If you will attend to your own business as it should be attended to, if you will give it every bit of attention it requires, you will have just about all you can attend to, without meddling in the affairs of other printers in your town. Printers ought to learn to coöperate instead of competing, and in a great many localities this blessed condition does prevail largely. I know printers, and lots of them, who lend each other anything they want, and who talk frankly and openly about their customers, business conditions and other alleged secrets. Only the other day I lost a job, on which I had plates, to another printer, and when I discovered where it went I called the other printer up and told him he could use my plates and save the composition. Now, do you think he will be quite so anxious to beat me out of another job? That's what I call heaping coals of fire on your enemy's head. Try it sometime and watch the result.

We printers must teach the buying public that we are honest business men; that it is not necessary for them to go all over town seeking bids. Let us gradually let them know that they are going to get one hundred cents' worth of printing for every dollar they give us, without peddling it around. Seventy-five per cent of my work comes to me without an estimate or bid, and if I operate a print-shop two years longer I am going to make a rule that no positive bids shall be made in advance, and that our estimates are to be based on a variation of ten per cent, over or under, and then we will live up to the rule to the letter.

One of our great troubles is lack of salesmanship; it is ten times more difficult to sell a thing than it is to manufacture it. Anybody can hire men to run a print-shop, and they will run it well, but it is a mighty difficult thing to hire men to sell the product of a printing-plant. It requires men of genius and ability along advertising lines, men of some artistic skill, men of some commercial training, boys who know and who realize the object to be obtained in a piece of literature or what a factory form is used for. If you have some bright salesmen coming on, have them join printers', advertisers' and salesmanship clubs. Encourage them to be alive and alert to the vast possibilities in this business of ours. Establish some kind of an advertising campaign. We have all the machinery for this kind of a campaign, and can put it on very successfully. If we can not write advertising, let's hire it done, but always be sure that your own advertising is above reproach, because it is singled out and held up as an example of printing and a model of what business literature ought to be.

And now, in closing, let me advise you to remain a small shop. In saying this I am not discouraging ambition; I am not belittling your desire to be a large factor in the business community; but it has been my experience, and it is my belief from observation, that the small shop offers much larger profit in proportion to the investment, and greater returns as measured by your responsibility, than the larger shop. The depreciation is not so great. The returns come quicker, and in case of death or misfortune the loss is not so vital. In this connection, I can scarcely conceive of anything nearer nothing to leave to your wife than a printing-concern with its doors closed. Don't overequip. Don't plunge. Don't try to make all the money. Don't go in debt.

Get your money out of the business and put it into real estate or things of intrinsic value. Join something, one or more of your lodges, churches, civic organizations. Be something, look prosperous, be frank, be honest and be able to look every man in the eye and say, "I am a business man and a citizen of this republic. I am helping to civilize this world and make it a better place for me and my children to inhabit."

COMBINING A DAILY NEWSPAPER AND JOB-PRINTING DEPARTMENT

By OVID BELL

An answer to the article entitled "Magical Tips on the Black Art—Nuisance or No?" which appeared on page 618 of the February issue.

IF the printing of a newspaper is considered as a job for the printing department—and, in my opinion, there is no other satisfactory way of handling it—there is a very emphatic reason for combining newspaper and job-printing establishments under one roof and one management. If we were obliged to give up either our daily and weekly newspapers or our job-printing business, we should hesitate a long time in deciding which to keep. Without the profits from the job department it would be impossible for us to give the community we serve as good a paper as we do, for we depend in part upon our job department for the financial independence which we must have to publish a newspaper dedicated to service. That is to say, it is impossible for our newspapers, as they are conducted, to bring us the return we feel we ought to have for our work. If we did not have a source of income from our printing business, we would feel obliged to cut down newspaper expenses we now willingly incur because of our desire to make a paper a little better than its support justifies.

In our plant we handle both the daily and weekly newspapers as jobs. At certain hours of the day practically the whole composing-room force is employed on the daily paper. Then, when not needed on the newspaper, they work on job-printing. Two linotypes work on the newspaper at the rush hour. In the early morning and late afternoon they turn out job composition. The advertisement compositors who are busy on the newspaper half of the day put in the other half on job-printing. The advertisement solicitor sells job-printing as he makes his rounds. One bookkeeper does the clerical work for both departments. The newspaper telephones serve both departments. Type and rule that have passed their day of usefulness as job equipment are serviceable for months in the newspaper department.

Without our job department we could not maintain our present force, and that would mean there would be more for us to do at the rush hour than could be done. If we kept a force equal to emergencies, there would be parts of the day when some of the men would be idle. Without our job department, "weekly day" would be turned into "weekly night." With it, the weekly is a job for every Thursday. Without our job department, advertising would have to come exactly right every day, or the force could not get it up by press time. Without our job department, we could have only one linotype, and, then, when a big story "broke" just

before press time, it would have to be "continued in our next."

Our weekly newspaper is made especially for farmers. Farm and stock news, stories about country people and country life, are featured in it. Because of this, we get hundreds of dollars' worth of business every year that, without our job department, we could not handle. When we sell a sale bill we also sell advertising. If we could not print the sale bill, it is probable we would not sell the advertisement.

The job department brings people to the office, and nothing is better for a business institution than people going in and out. Every job customer helps to create the impression that the shop is busy — helps to make it a reality, in fact. A busy place, I have observed, is the kind of place that even lazy folks like to patronize.

I have no doubt that a job business is an impediment to a newspaper if one man attempts to edit the paper, wait on job and advertising customers, superintend the printing department, keep the books and answer the correspondence. When one man tries to do too much — especially if he is the man who is responsible for meeting the weekly pay-roll — every department of the business suffers. Under such circumstances I can imagine a publisher wanting to abolish his job department. But with competent and adequate front and back office help, there is every reason why newspaper and job printing should be done in the same office.

Some of the best days in my business — or professional — life have been spent on trains, where I had nothing to do but think about the office and its methods. It was on such a day that I realized that my business was suffering because I had economized in help. Under my physician's order I was "getting away from business" to avoid a breakdown. On the train I looked back — also forward — and when I returned home I employed additional front-office help. Since then the newspaper has improved in quality and grown in prestige, while the business of the job department has increased materially. If I were still trying to do more than I should, I probably would want to get rid of one or the other branch of the business — or, possibly, the sheriff would be clamoring for possession of both departments.

A SALESMAN IN BLUNDER-LAND

By MICHAEL GROSS

FOUR blunder mile-stones — each a somber and silent testimony to the fact that a salesman is not born, but knocked into shape by "old man Experience" — mark my first year in the blunder-land of missalesmanship. Blunder number one happened a month after I started in the selling game. I was out trying to get orders for printed matter. One morning a man named Baldwin telephoned in and said he wanted to buy some paper signs. It looked like an easy sale and I was told to pack up a few samples and make the call. We had a few thousand paper signs scattered around the shop, so I grabbed up an armful and hurried over to Mr. Baldwin's office. He looked at my stuff and expressed himself as being very well pleased. Then he told me he had promised another fellow a chance to estimate on the order and asked me to leave some of my samples for comparison. "By the way," he added, as I prepared to go, "I wish you would mark each of these signs you are leaving, so that there will be no chance of a mix-up. I scrawled my signature on the back of each one.

About two weeks later I dropped in again. The first thing I noticed when I entered the office was a small paper sign tacked up on the wall. Mr. Baldwin caught me looking at it and said, with a smile — "What do you think of that poster for an example of good work, eh? The fellow who brought that in thought so much of it I decided to tack it up on the wall as an ornament."

Feeling that unless I could make Mr. Baldwin change his mind regarding the wonderful quality of my competitor's work the order was as good as lost, I got out my hammer and started knocking that unoffending little poster until it didn't have a shred of character left. When I was all through, Mr. Baldwin reached up, took the sign

down and handed it to me. "I've convinced him," was my thought, as I reached out to take it. I was about to tear the thing up when Mr. Baldwin stopped me with a restraining gesture.

It was one of my own samples.

"I want your opinion of the type-matter on the reverse side," he said—and I turned the sign over. There, scrawled across the back, exactly where I had placed it two weeks before, was my signature. It was one of my own samples. The interment of my hammer a little while later was strictly private. I was the chief and only mourner and, to date, there has been no resurrection of the dead—nor will there be.

Blunder number two happened when, having been promised a big order by the president of a large perfume concern, I decided that I could afford to tell a certain buyer, who had always made things hot for me, just what I thought of him. This particular buyer had a perverted sense of humor, and had gotten on my nerves from the start, but I needed his business, small as it was, and took my medicine. But now, with this big order in sight, I made up my mind to cut him loose. I walked into his office and, after keeping me waiting a half hour, he opened up with, "Well, here is the village pest once more. What bad wind blew you in here?" These would-be humorous remarks were just what I needed to start me off, and I let fly. At the end of ten minutes I wound up with, "and now that you know what I think of you, please get somebody else to put up with your small-time comedy, for the few measly orders he might get. You couldn't get me to take another order from you if I needed it to keep from starving." With that I slammed my way out. Two weeks later I called on the president of the perfume concern for the big order. The girl that took my card came back with the information that the president had been so busy he had hired a man to take care of the advertising. She led me to a little office in the rear. I pushed open the door and walked in. Out of the ten thousand some odd men in the city that could have filled the job, the president had picked out the fellow who knew, because I had told him so myself only a few days before, that I'd rather starve than take another order from him. I lost the order, of course, but right there I also lost about ninety per cent of my sensitiveness. I haven't let a customer get on my nerves since.

The third blunder was due to my belief that all there was to salesmanship was the ability to hang on. Some chewing-gum concern was flooding the city with display advertising, and I decided to keep calling until I got a share of the business. I sent my card in to the advertising

I also lost about ninety per cent of my sensitiveness.

man of that company for nine Tuesdays straight, without getting a bite. The tenth Tuesday the advertising man came out and asked me to fol-

low him. "At last," I thought, "I'm going to get something." I did. I got a surprise. He took me up to the top floor, where I was shown a better-equipped printing-plant than the firm I was representing could boast of. "The reason I didn't tell you that we did our own printing the first time you called," the advertising man said to me, after I got over the shock, "was because I wanted to see how soon you'd find it out for yourself. But I felt I'd die of old age before you developed initiative enough to ask why you weren't given a chance. That's why I've brought you up here." After that experience I was still persistent—but I mixed a little brains with it.

Blunder four came because I didn't know there was a line between "service" and "servility." I used to be so afraid of losing an order that I would let a customer walk all over me, then excuse myself by saying I was giving him service. One buyer, a fellow by the name of Stiles, certainly had my number. He would practically make his own prices on my stuff and dictate his own terms, while I would stand by and just say "Yes, sir," and "No, sir." But one day, having taken a big order from another customer, and therefore feeling a little independent,

"I wanted to see how soon you'd find it out for yourself."

I walked into Stiles' office determined that, for once, I'd have my own say or lose the account. Stiles sent out word that he was busy, and asked me to wait. Another time I would have meekly said, "Yes, sir," to the office boy and patiently sat down. But now I spoke up and sent word to Mr. Stiles that I was also busy and would drop in some other time. To my surprise, the boy came back with the news that I was to go right in. "Victory number one," I gloated, as I followed him. Stiles started his old game as soon as I entered his office. "What do you mean by quoting me $150 for these circulars?"

"Better give the job to some other concern."

he yelled. "I'm going to give you an order for $120 for that job, and you ought to consider yourself lucky to get that."

"Oh, no, you're not, Mr. Stiles," I answered, sweetly. "You're either going to pay $150 for those circulars or not give me an order at all."

At the words Mr. Stiles looked up in surprise. It was the first time he had ever heard me talk back, and he evidently thought I was drunk. "What do you mean?" he exclaimed.

"I mean just what I say," I answered, firmly. "If our price is too high, I'm really sorry, but it's the best we can do. Better give the job to some other concern which might do it cheaper." And with that I started to walk out.

"Eh, just a minute," Mr. Stiles hurriedly called after me, in an altogether changed voice. "I didn't say I wanted to give the job to some one else. I just wanted to know if $150 is your best price."

"It is," I snapped out, "or else we wouldn't have given it to you."

"Well, that's all right, then," was Mr. Stiles' mollified rejoinder. "I just wanted to make sure. You don't have to jump all over me, you know, just because I ask a few questions."

I got that order for $150—really got it—it wasn't handed to me—and since that time no man has been big enough, or ugly enough, or domineering enough, to make me afraid of him.

THE MAKING OF A NEWSPAPER PRESS*

No. 4—By LOUIS A. SCHMIDT

RETURNING to the description of the press, right below the folding-cylinders are a pair of folding-rollers, into which the paper is pushed to receive the second or half-page fold. The folding device which pushes the paper in between these rollers can be of varying types of construction, but in any case it is one of the most important features of a newspaper press. It can be accomplished by means of cams, but the application of rotary motion without the use of cams is preferable. The most practical arrangement, and one which is unlimited in speed, is based on the use of so-called planet gearing.

An internal gear of a certain diameter is mounted around the folding-cylinder on the folder-frame. Two small spur gears, each exactly one-third as large as the internal gear, engage with the latter. These small gears, which must be adjustable, are keyed to two shafts, which rotate in bearings mounted in the folding-cylinder, and on these shafts sockets are keyed to which the folding-blades are screwed. The point of these folding-blades must be in line with the pitch-line diameter of the small gears, and they must be so adjusted that while the folding-cylinder rotates they will come out right between the folding-rollers, pushing the papers into them.

The folding-rollers consist of two shafts with steel pulleys, the faces of which are corrugated so as to readily nip the paper. Suitable spaces are left between the pulleys for clearance of the pins in the folding-cylinder. One of the folding-rollers runs in stationary bearings, while the mate runs in spring-seated bearings, so as to be able to adjust them to suit the thickness of the paper which is to be folded. Both folding-rollers are positively driven, and their surface speed must be considerably faster than the speed of the folding-cylinder so as to draw the tail end of the paper away quickly and thus prevent it from pushing the following paper off the pins.

The folding-rollers should be arranged so they can be adjusted from the front and outside of the folder.

Suitable guides should be placed around the folding-cylinder, at least one on each end of the paper, and one in the center.

The folding-cylinder gives the paper the second or half-page fold, and if no other fold is desired, the papers, after leaving the folding-rollers, drop into the so-called delivery-fans. The papers are guided to the fans by stationary guides, the ends of which reach in the openings or spaces between the folding-roller pulleys.

The fans consist of an equal number, usually four, curved blades screwed to an iron socket. Three of these fans are on a shaft. The speed of this shaft depends on the number of blades in the fans, and it must be so geared that a single paper drops in each blade. It may be mentioned, incidentally, that when cylinder collecting is being done the papers will only drop in every other blade.

The fans lay the paper on an endless belt, the speed of which should be such that the papers on it are about three-eighths of an inch apart. While the papers are falling on the delivery-belt the counting can be done. This is accomplished by means of two toes which push every predetermined paper about two or three inches farther out than the rest of the papers. These toes are operated by a cam which can be arranged so that every fiftieth, twenty-fifth, or whatever paper is desired, may be pushed farther out, indicating the count.

The papers on the endless delivery-belt are ready for delivery. If the papers are removed direct from the belts, the belts should be high enough so that the so-called "fly-boys" do not have to stoop down too low to pick up the papers. The delivery should be at least twenty to thirty inches from the pressroom floor.

It is often preferable to have an arrangement to take the papers from the delivery-belt direct to the mailing-room. This can be done by means of endless tapes between which the papers are carried either up or down. Care should be

* Copyrighted, 1917, by Louis A. Schmidt, mechanical engineer with R. Hoe & Co., New York.

taken to arrange the carrier so that a paper can easily be taken out and replaced right in the pressroom, so that the pressman can examine it at intervals to see whether the printing is good.

Another way of conveying the finished papers to the mailing-room is by the use of endless chains with suitable buckets or boxes in which the papers must be placed by a boy. If the mailing-room is right above the pressroom, elevators or hoists may be employed to get the papers there quickly. These elevators should be so arranged that by touching a button they rise and return automatically as soon as the papers are removed.

Quite often it may be advantageous to give the papers a third or so-called "mail" fold, particularly if a large number of copies are to be sent by mail. To do this a special folder, commonly called a quarter-page or mail folder, must be arranged. This mail-folder gives another cross fold to the one-half page fold and is so placed that the papers, after leaving the half-page folding-rollers, are led by means of guides and tapes to the mail-folder. There the papers pass over the one-quarter page folding-roller until they run against a stop. They are then pushed between the folding-rollers by a revolving blade. The folding-device, rollers and fan delivery are similar to those in the half-page folder.

In a double-width press, with two formers and two deliveries, the half-page folder delivers the papers toward the front of the press, while the other one delivers them toward the rear of the press.

The folder can also be arranged so that the products of both folding-rollers are delivered to one side only, either toward the front or rear, whichever is most convenient to the mailing-room, and in this case two papers drop simultaneously into the fan, one of them dropping direct from the folding-rollers, while the paper from the other folding-rollers is led by means of tapes and guides into the fans. While this single delivery may work very well in slow-running presses, it is more or less unreliable in fast-running presses, and, furthermore, the tapes tend to smut the paper. At present, where time and speed are very important factors in newspaper offices, tapes should never be used if it is possible to do without them. They are influenced by the humidity, and may be taut to-day and slack to-morrow, therefore requiring almost continuous adjusting.

The quarter-page or mail folder should be placed on the delivery nearest to the mailing-room, and a convenient place for it is right above the half-page delivery. In this case a suitable switch must be provided so as to switch the paper, after it leaves the half-page folding-rollers, either to the half-page delivery or to the quarter-page folder. This switch should, in fact, be arranged so it can be operated while the press is running. The advantage of this is that when starting the press the half-page fold will be more or less out of the center, which will affect the appearance of the paper after it passes through the quarter-page fold. Therefore it is preferable to drop the papers into the half-page delivery when the press is being started, and to switch them to the quarter-page folder after it is up to speed. The arrangement of the switch should also be such that, in case of a choke in the quarter-page folder, it will drop automatically, preventing serious breakdowns.

While the press using the half-page folder may run at a certain high speed, this same speed can not be maintained when using the quarter-page folder, especially when a big paper is being printed. Mail-folders can also be designed to give two cross folds—that is, folding the papers to one-eighth page size—but it is not advisable to apply this fold to a paper containing more than twelve pages.

Afternoon papers quite often require an arrangement to enable them to print the latest news even after the paper has already gone to press. This applies particularly to baseball scores, races or other important events. This arrangement is commonly called a late news device, and consists of a suitable type-cylinder and a small ink distribution so that a different color of ink can be used to give a more interesting appearance. The late news type-cylinder is usually only one-half of the diameter of the regular type-cylinder and prints against the regular second or outside impression cylinder, depending, of course, on which page the late news is desired. If the design of the press does not permit of printing the late news against one of the regular impression-cylinders, an additional impression-cylinder must be provided. Usually

the late news type-cylinder is arranged to print one or two columns wide, and it should be constructed so the type can be inserted in the least possible time, so no time will be lost in getting the papers on the street.

Making the ink distribution for the late news device one page wide permits printing a display line right across the page, in addition to printing the late news. Of course, a suitable type-holder must be provided on the small type-cylinder to take the type for this display line. The height of these types is usually about two inches, more or less, and they are cast in a special small mold, cut up in single type and used as required.

It is understood that as the late news type-cylinder is only one-half of the regular type-cylinder diameter, late news can not be printed on cylinder-collected products.

If a publisher desires to print a paper the pages of which are to be one-half of the regular newspaper page size, or what is known as a tabloid or magazine size, a slitter must be provided to slit the webs in the center of the former. In these products the columns run lengthwise of the cylinder, and pasting them is a more or less difficult problem, as the paste must be applied longitudinally, which for various reasons is not advisable. It is preferable to arrange a wire-stapling device on the folding-cylinder, and two wire staples thus applied will hold any paper together sufficiently. These staples should, however, be placed so they will not interfere with folding the papers for mailing purposes, and the stapling device itself must be arranged so it can be removed and not interfere when printing regular newspapers.

EMBOSSING—ITS MANY POSSIBILITIES FOR THE PRINTER

By WALTER J. ELLIS

PRINTERS, as a rule, fight shy of embossing. They will often suggest some other scheme or design in its place if a customer should ask about it. But if it is seen that the job will be lost unless it is embossed, the printer will generally seek out some "trade" house which will give him a small discount on the job and relieve him of the worry, rather than put it through his own shop.

Why this aversion to one of the most beautiful effects obtainable on the printing-press?

In the first place, the art of embossing is rarely understood by the ordinary printer or pressman. Secondly, it is not yet an every-day job, and so it usually upsets the regular routine of the pressroom to have an embossing job in it. Again, it is the accepted idea that heavy, slow and cumbersome presses are the only ones on which embossing can be done. Even the salesman is at a loss to give a price on it, due to the uncertainty of the time it will take and as to the results that will be obtained.

In these articles on embossing we hope to show how this can be altered. We ask the indulgence of those who are "in the know," at the same time pointing out that there may be a few hints that will help even them, if they agree that we are never too old to learn.

Now, embossing has a well-defined meaning according to the Standard Dictionary, 1916 edition: "Embossed.—Ornamented, or formed of raised figures. Swollen or puffed up." But it will be found that many other processes are often confused with this most entrancing of printing effects, to wit: Die-stamping, gold-blocking, and even copper-plate and steel-die printing are thought to be included.

The writer actually met an otherwise intelligent platen pressman, who, when shown a sample of embossing with thirty-six-point letters, each "sticking up like a thumb," passed his fingers over it, like a blind man, and said in an inquiring tone, "Is that im-baused?" Oh, for young men who take a real interest in the trade and their trade journals so that the art preservative shall not degenerate into a trade of machines, animate and inanimate.

The printing jobs that can be embossed with good effect are many and varied, and are not confined to a few lines such as covers, trade-

cards and fancy Christmas cards, and these only on stout and costly stock or equally costly cards.

But if we look at the matter with unprejudiced eyes we will see that wherever a job bears a design, however simple, it will bear embossing. Even if it will not bear a design, it will be improved by a simple plate-sunk effect. The result will give a distinctive and an entirely different effect than with the sole use of ink on the job.

This brings us to the almost universal idea that all embossing must be covered over with colors or tints galore.

But, if those unbiased eyes will only look and compare an embossed job with all the colors crowded on it, and a blind-embossed sheet of the same design, they will, we are sure, see something more clean, chic and dainty.

By this the reader will see that the cost of embossing can be reduced considerably, and new effects can be obtained.

"But," you say, "the customers call for it." Do they? Just show them the two side by side, especially if they know the difference in the cost. You may say, "Why throw away a chance of a fat job when it does come?" That would be all right if you did not wish to see the customer again. The writer has always found that a customer appreciates the printer's efforts to give him maximum results at the minimum of cost.

If blind-embossing is adopted we can use it on business cards, circulars (not necessarily fancy), folders, booklets, stuffers, prospectuses, programs, menus, and all stationery.

Now, if we take one color and a blind-embossed effect for any of these, we will get a simple and dignified result in perfect keeping with the style of commercial printing of to-day. A judicious use of simple embossing, or plate-sunk effect, will look better, give more tone and certainly more profit to the printer in every case than an extra color.

"Ah, but," you will say, "look at the cost of the dies." True, but dies are made many ways —of which, more later. Again, dies need not be made of an ornament or lettering which can be used only and solely on one particular job.

Select dies that could be used for many different jobs as you select types, borders and ornaments, and charge up the cost in the same way, not the full cost on one job.

Let us take an instance or two from the above list and see what can be done with blind-embossing and one color, say, the business card: Have a plate-sunk effect, with a raised panel for the main line and type in black, and you will get a simple, neat and distinctive job, not to be passed over without the second glance. The writer has such a die before him at the moment, and it could be utilized in three distinctly different jobs, namely, the business card, a heading for a menu-card, and in the center of a booklet-cover for the title.

To continue, the folder or the "stuffer" could have a plain border with either square, round or incurve corners, blind-embossed with a shaped panel to take the main lines, in the same manner, carrying the border effect throughout the other pages—giving a border on one page and a raised panel on the other. This requires only half the number of impressions for the embossing. With any rich, dark color it will prove a much more distinctive piece of printing than if it were printed in three or four colors, to say nothing of the cost and the profit the printer could make on an unusual job. It is even possible in the case of a long run to print and emboss the job complete, at one impression, if you print it two-on and work and turn.

Referring again to the misconceived idea, both by the public and the printer, that embossing means colors galore, and certainly where type is used it should be embossed, you will find that unless type that is embossed is printed in either gold, silver, or other metallic inks, the result obtained is not worth the trouble. If it is printed in some dark ink you have to feel it on the front or look at the back to make sure it is embossed, and that is hardly what an advertising man would want, is it? He wants the maximum of effect at the minimum of cost.

Some of the best and largest printers are finding this out. The writer has seen some jobs where the customer has supplied the usual full set of color cuts, with the die, and the printer omitted using them, which resulted in his getting a far cleaner and smarter job at a great saving of time. It seems that the trend of fashion, which runs through the printing world as in other trades, is leaning toward blind-embossing and fewer colors.

THE PRINTER'S SALESMAN

By SPENCER A. PEASE

IS the printer or the buyer of printing to blame for the present-day "figuring" menace which is so prominent in the industry? As a printer of less than a year ago, I would have said, "The buyer demands it." To-day I have changed my mind.

There are two classes of printers' representatives who call on me every day. The first is the man who wants a chance to figure a job. "If my price isn't right," he says, "I won't bother you any more. My prices talk. Just let me figure a job for you once." Of that class there are two kinds of men — those who figure, and figure, and continue to figure, until by mistake or constant figuring they get a job. The other sort of man figures to get the first job to prove to the buyer that his prices are "right," and after that he fights to keep the foothold, however slight, he has made.

Such a man as I have just mentioned came into the office last week and saw the copy for 50,000 envelopes to be imprinted in red. When I returned he asked permission to figure the job, and gave me a price of 25 cents a thousand. I made a trip to his plant and found a neat shop having six Gordons. No automatic or envelope presses, and not an automatic feed. He and his brother owned it. They figured, in dull season, that anything they got was better than nothing, and that the 25-cent price would give them a start with my concern.

And the second class of solicitor is the man who sells service. There are two classes also of "service" printer-salesmen — the one who sells real service, and delivers it, and the one who has no service to sell, but attempts to sell it anyway.

Of the first class there are so many successful printers that we need not discuss them. In the second class there are such a number of deluded salesmen that some of them should be put aright.

A young man forced himself into my office the other day and begged me not to pass up his labor-saving "service" proposition, whereby he would write, print and mail all my advertising for years to come at no more than I was now paying, and probably less.

Having been a so-designated "salesman" of printing, I thought perhaps I had missed something very good in my one year inside, and I asked the young man just how he would handle a little proposition on my desk at the moment, suggestions for copy, illustrations, paper, printing and stock, as well as mailing, to see if his service was a sincere work on his part.

Mine is a wholesaler's problem, distributing seasonable merchandise to a certain number of retail-dealer customers. We had a small lot of five hundred ladies' coats, very good value, this season's models, to close out at an attractive price. We could get no more and did not want to be put to the trouble of returning "oversold" orders, yet we wanted to sell all of the lot.

Our young service printer first recommended a retouched photograph, for about $20, or a wash drawing, then a half-tone printed on enamel stock, and the whole circular to be mailed out under a 1-cent stamp to a list of retail stores he would buy and address for me. The whole job to take about two and a half weeks.

In the face of his recommendations our procedure was as follows: A special letter was multigraphed, offering these five hundred coats at a price. A small photograph of the coat was pasted alongside the description. Three hundred and fifty letters were mailed, 2 cents postage on each. The entire mail was out two days after the order came to my desk, and five hundred coats were shipped and billed by the time my service friend could have had plates made.

This young man attempted to come in and show me how to turn over my business to him and forget it, when in five minutes he demonstrated that the very things he offered to do, he was not competent to handle.

Shall we permit our concerns to be represented by paper-and-ink peddlers who sell for a price, or by "service-men" whose best efficiency were better used to reduce the humidity of the pressroom; or shall we seek out and educate young men to be salesmen of a legitimate product at a price producing satisfaction to the purchaser and producer, and a profit also?

BALM FOR THE TROUBLED SOUL.

Drawn by John T. Nolf, ex-printer.

EDITORIAL

"ONE idle machine is costlier than a hundred that keep on working." Thus reads the opening paragraph of an advertisement appearing in recent issues of some of the magazines, and there is an enormous amount of truth in that statement. Idle machinery will diminish profits more quickly than almost anything else, except mismanagement — and it might also be said that idle machinery is frequently a sign of mismanagement. Machines should not be installed unless it is certain there is sufficient work to keep them busy a reasonable proportion of the time, and if for any reason they can not be kept busy it would be far better to dispose of them, put the receipts into the bank, and farm out some of the work to another house. The truth of this fact is fully realized by manufacturers and salesmen, many of whom will not endeavor to sell machinery to prospective purchasers unless they are certain it will be a profitable investment for them.

WHEN asked how it was possible for him to find the time to leave his business so frequently in order to attend conventions and various other meetings, the proprietor of a small country newspaper made the statement: "Because I have trained my employees so they will take the responsibility and carry on the work while I am away just as though I was in the office." Herein is a suggestion for other proprietors. The value of attendance at the various meetings, local, state and national conventions of organizations, can not be overestimated, and owners of printing-plants, especially the smaller ones, should arrange for an understudy to whom they can delegate the responsibility of carrying on the business while they are away securing new ideas and suggestions for improvement.

TOO GREAT emphasis can not be placed upon the necessity for the highest grade of work on the printer's stationery. By that stationery the character of work that is turned out of the shop is judged, and if it is cheaply gotten up and unattractive, the impression made upon the recipient is not a favorable one. We frequently see letterheads, envelopes, cards, etc., bearing the words, "high-grade printing," and similar phrases, that cause us to ask: "If that is a specimen of his work, how on earth can he expect any one to trust him to produce a first-class job?" Every piece of printed matter which the printer gets out for his own use, whether it be stationery or advertising, should be so designed that it will drive home the impression that here is a plant that is capable of backing up its claims.

A NOTE in a recent issue of *The Scottish Typographical Journal*, bearing the heading, "Overwork Means Underproduction," states that "the Government Committee on Holidays says it is evident that workmen are only saved from a complete breakdown under continuous pressure by slacking. What the committee called 'a tradition of slowed labor' has grown up in the working-class world, probably in large part automatically, as a kind of physiological self-protection, and if this had not happened industry would have suffered, for the extra fatigue would have told on output. The committee gave illustrations of the result of interrupting work in certain factories with breaks of a quarter of an hour every hour. Output was actually increased." Fifteen minutes out of every hour, or one-fourth of the actual time spent at work, seems excessive, but there is no doubt that a break of, say, ten or fifteen minutes occasionally in order to relieve the strain of continuous concentrated effort would prove advantageous. The occasional relaxation would keep the worker in better physical and mental condition, and should have a marked effect on his output.

IN recent issues of two of our co-workers for advancement in the printing industry, mention has been made of an extremely serious side of the continued advance in the price of paper and other supplies necessary for the production of printed matter, and we take opportunity to add whatever additional weight is possible to the words of caution that have already been given. Printers have talked somewhat freely about the increased costs of supplies without giving proper consideration to the possible effect upon their customers, and to the

fact that the continued harping upon the higher prices may cause orders to be held up or advertising campaigns to be abandoned. *The American Printer* has recently called attention to a statement by Don Seitz, of the *New York World*, in which he said that he knew of three printing-shops that had not a single order to fill at the time because former customers stopped having printing done on account of the high cost of paper. An article entitled "Why Are Printers Scaring the Wits Out of Advertisers?" written by Bruce Calvert, appeared in a late issue of *Newspaperdom*. Mr. Calvert states that he has lately seen two big jobs "queered by the printer's wild talk about the skyrocket performances of paper." In spite of the high costs there is one thing that is certain, and that is, that business must continue; and it might also be added that the day is past when business can be carried on without printing. Printing has been sold to too great an extent upon the basis of price rather than upon the basis of the service it renders, and we believe that if more attention is given the service feature, the matter of price will be taken care of with less difficulty.

Who Should Make the Estimates?

Who should make the estimate on a job of printing? Should it be left to the salesman, or to some one in the office specially appointed for that work? This is probably a difficult question to answer, as conditions alter cases. The statement has been made that the salesman is after volume of orders, and is not interested in the amount of profit made. This may be true in some instances, but we can not make ourselves believe that it is true in all. The salesman is vitally interested in the amount of profit made on the orders he takes, as out of that profit must come his remuneration as well as the wherewithal to keep the plant in operation. The salesman who takes orders merely to make a showing as to quantity, and without consideration for the proper profit, is not the one who holds positions with any degree of permanency. Every salesman is anxious to make a good showing, but it is necessary to realize the fact that it is not the number of orders that counts so much as the actual profit on each order.

It can not be questioned that there are many advantages in having some one specially appointed to make the estimates on all orders received, yet at the same time it has its disadvantages. While it should be avoided, so far as is possible, especially on large jobs, it frequently becomes necessary to make an estimate in the customer's office, and the salesman is under a big handicap if he does not have the privilege of making his own estimates. The salesman should be capable of determining what a job should cost, and should be trusted to add a proper profit.

Any man can go out and secure orders for printing by cutting prices to rock-bottom, but the great demand in the printing industry to-day is for men who can sell at prices that will bring a sufficient amount of profit.

Speeding Up.

Speeding up, though occasionally necessary, is fraught with many dangers and should be carefully avoided so far as is possible. How well we can recall our first days at setting type, and the instructions to go slowly and make every move count. How often we would watch one of the "swifts" and see him apparently taking it easy, yet at the same time piling up a big string, while another would be "working his head off" without making nearly so much headway. The same thing applied to the pressfeeder. One would have his press speeded up to the highest notch, but constantly missing sheets, while another, with his press running at a slower speed, would feed down a sheet at each impression and accomplish the same amount of work in much less time.

Hurry and bustle in a shop or office is not a sign that a great amount of work is being turned out. On the contrary, it tends toward confusion among workers and is likely to cause considerable waste and spoilage. Order and efficiency go hand in hand, whether in the shop or in the office. The plant wherein order is in evidence in every department can generally be depended on as being the one accomplishing the greater amount of work, giving more care in its production, and maintaining a reputation for higher quality. Systematic handling of every detail, proper planning and laying out of the work so it will go through the various stages without delay, will eliminate friction, waste and spoilage, and prove far more profitable from every standpoint.

Extending Credit.

A good credit rating is one of the most essential features of any business institution, and before extending credit to a customer it should be ascertained whether he has a satisfactory rating. If not, references should be required. This matter, however, is all too frequently overlooked by printers. A specific instance is cited in a letter sent by the Calumet Ben Franklin Club to its members.

Just prior to the last Republican national convention, a man, well known in the community, who was promoting the candidacy of one of the aspi-

rants for nomination, stepped into the office of a certain printer and said: "I want you to print five thousand booklets like this sample, but try to do a better job on it. I had these printed at ———, but don't like his work very well, so I will have you do the rest of the work for this campaign." Though somewhat suspicious, the printer took the job and delivered the booklets. Repeated efforts have been made to collect for the work, but the bill remains unpaid. It has since been found that two other printers were the victims of the same man at the same time.

Two lessons can be drawn from this instance. In the first place, had the printer sufficient confidence in his competitors he would have called up the one mentioned by his customer and inquired into the matter. Then, too, if references had been requested and properly investigated, it is most likely the job would have been refused and the loss prevented. Asking for a satisfactory credit rating or references is in no way a reflection upon the character of a prospective customer, and those who are worth while doing business with will not resent being asked. Of course, cases will arise where a customer is temporarily embarrassed financially and merely requires a little extension of time. Frequently it occurs that when such a customer is granted the extension, he becomes one of the best friends of the house that befriended him. However, discretion should be used in such instances, and an assurance of responsibility should be secured.

"Costing" in Australia.

From Brisbane, Australia, comes a copy of the members' circular of the Queensland Master Printers and Allied Trades Association, somewhat delayed in transmission but nevertheless of timely interest, which shows that the movement for a better knowledge of the actual costs of production, and also for increased efficiency, has taken a firm hold among the members of the fraternity overseas. The circular contains an interesting comment on an address entitled "Costing: A Scientific Synthesis, Not a Shibboleth," in which the writer sums up the advantages of the "costing" system, and of organized effort in putting the system into practice. We quote a few of the statements.

"'Find your costs' and 'know your costs' have been expressions which contained only a vague meaning, even to the most advanced in thought and practice among the employing printers of Brisbane; I would not be accused of exaggeration if I said the world, and not Brisbane. We now have a costing system, on a scientific, actuarial basis, which gives us, month by month, the varying hour-costs of our several establishments. This is merely the dry bones of the system, without any meat or nourishment on them — without any great and lasting benefit to those who have installed the system. Bare facts, such as indicated, while being very interesting, must be collated to be made use of, the varying conditions noted and analyzed, an average hour-charge built on the great law of averages arrived at, which average hour-charge, used in conjunction with our monthly returns as included in our official costing system, tells us immediately and conclusively as to the efficiency or otherwise of our factories.

"I should like to enumerate a few advantages never before possessed by our members. It is a check on the productivity of our employees; a check on the efficiency of our foremen; a check on our own efficiency as managers; a saving of time, in that it systematizes the clerical working; it somewhat removes the feeling of uncertainty, in that it will let us know whether our hour-costs are above or below the average for our association.

"If our charges are too high, we know there is a leakage that must be stopped; if too low, we know there is something being overlooked. In fact, our cost system is to our factories what an auditor is to our offices. Can you afford to be without either?

"The system, as it has been completely in operation in the writer's factory for over three years, has given as great satisfaction to the employees as to the employers."

Further comment is hardly necessary, but the latter statement can not be overlooked. It has been said that employees raise serious objections to the installation of a cost system in a plant, feeling that it is merely for the purpose of checking up their work. Such is by no means the case, and wise employees, if the matter is properly explained to them, will readily see that it is as much to their advantage as to the employer's to have an accurate system for checking the time spent on work, in order that a proper charge may be made therefor. They will, or should, readily appreciate the fact that if a proper charge is not made for the work turned out by the plant their situations will be jeopardized.

COULD PRINT BEFORE HE COULD WRITE.

In "The Years of My Youth," William Dean Howells, the noted author who celebrated the eightieth anniversary of his birth on March 1, writes: "But as for the printer's craft with me, it was simply my joy and pride from the first things I knew of it. I know when I could not read, for I recall supplying the text from my imagination for the pictures I found in books, but I do not know when I could not set type. My first attempt at literature was not written, but put up in type, and printed off by me."

An Artistic Specimen of Photography, Giving Effect of Statuary.

Photographed from life by George A. Alsop, Chicago, Illinois.
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CORRESPONDENCE

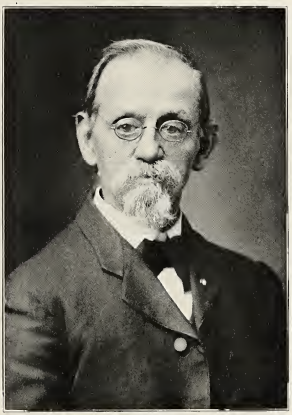
While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE EVOLUTION OF THE PRINTING-PRESS.

To the Editor: SCOTTDALE, PA., Feb. 8, 1917.

I am in receipt to-day of your clipping from the current number of THE INLAND PRINTER, noting a meeting, a short time ago, of two octogenarian typos, and their discussion of "good old times."

Among the things talked of on the occasion mentioned was the evolution of the printing-press. My own recollection extends back to the use of the "Ramage" press, the original pattern. The frame was made of heavy pieces of cherry wood, probably 4½ by 8 inches in thickness, forming the uprights, with somewhat heavier cross-pieces. The bed was made of stone, the platen was a wooden block, and the power was applied by a screw and lever. It required almost as much force to push it back as to pull it forward. The ink was applied to the type with balls, somewhat like a bass drum stick but larger, and covered with buckskin or other soft leather. I saw the workmen take impressions of papers on the old press, but my recollection of the operation is indistinct.



George Row.

Author of the very interesting letter which appears on this page. Past eighty-four years of age. Mr. Row is an active printer on the force of the Scottdale (Pa.) *Observer*.

The "patent" Ramage press, constructed mainly on the lines of the original which it superseded, also had a wood frame, but the rail-track was improved and a metal bed and platen were substituted. A form of two pages, probably 16 by 20 inches, could be laid on the bed, but each page required a separate pressure of the platen, as was also the case with the original. The hand roller also superseded the "ball business." I had one of these old "patent" Ramage presses in use in a small way as late as 1869.

Iron-frame presses, with platen sufficient to print a full-size sheet at one impression, pushed the Ramage to the wall. Finally the Washington press came, which practically superseded all other hand presses.

And then along came the various patterns of machine printing-presses, as complete in their performance as they are complex in design and structure.

Hand typesetting is now done very much in the good old way of seventy-five years ago. But we have greater facilities now, and a largely multiplied variety of display letters. The typo of to-day has to be much more of an artist than formerly, especially in setting advertisements and jobbing. In the olden time, display letters were very limited, and it often taxed the skill of the printer to get out a fairly good job.

I take the liberty of enclosing a copy of the last photograph that I have had taken, that you may see what an old-time printer looks like.

Thanking you for the notice of the "old boys," I am,

Yours truly, GEORGE ROW.

WHY A PRIVATE PRINTING-PLANT IS PROFITABLE AS WELL AS CONVENIENT.

To the Editor: BETHLEHEM, PA., Feb. 7, 1917.

Any large corporation, using a large amount of printing, will find it very profitable, and convenient, to have a printing department.

It must not be run along the same lines as a public printery. A private plant can always anticipate its needs more accurately than a public plant. A private plant can make a certain standard in paper-stock and type and abide by it, while such a thing in a public printing-plant is impossible. A public plant must cater to the public in general, and, as opinion differs so widely, must carry an enormous stock of different grades of paper and type which lies idle about two-thirds of the time, and any such stock and machinery that lies idle is surely not making profit for the owner.

In a private printery, run along good, economical lines, there is no such thing as dead stock or obsolete machinery

— everything moves right along, and continuous production is the rule. In paper-stock, the percentage of waste is very small. The reason for this is that most forms of any large concern can be arranged so as to cut advantageously out of the regular stock sizes of paper. For all forms which must be of a certain odd size, a private plant can have paper made to fit the form. Paper-manufacturers will make odd sizes of paper to order at the regular stock price, if it is ordered in certain quantities.

A private plant saves quite a nice amount in the purchasing department. No stamps, stationery or clerk hire are required to have the printed forms produced.

At this point it might be well to speak of composing-room efficiency, which we have developed in the printing department of The Bethlehem Steel Company. We do not pay the same rate for type-distribution as for composition, and find that the plan gives splendid satisfaction. This is just the same as it is in the machine-shop, where we do not pay machinists' rates to machinists' helpers.

There are many other way whereby it is profitable to operate a private printing department, and, while quite a few large concerns have them now, it will only be a matter of time when all of them will have their own.

HERBERT E. GRUBE.

CONSERVING SPACE IN PRINTING.

To the Editor: PHILADELPHIA, PA., March 3, 1917.

The present shortage of paper, the raising of subscription rates everywhere, and the noticeable decrease in the size of book and news type, have stimulated inventions to make stock cheaper. But it takes as much space and as many letters to write or print a certain number of words now as it did in Franklin's day. Any proposition to decrease the amount of paper required for printing purposes, or to write letters or compose type with ten per cent fewer characters and in ten per cent less time, or to increase the size of book or news type ten per cent without increasing the necessary space, may interest, especially if the plan is novel, free to all, simple, and easy to use.

Projects to "simplify" our system of spelling or to delete silent letters having always met with trifling success owing to natural and universal aversion to dropping or changing alphabetic characters, why not outflank the etymologists and stand-patters by going outside of the alphabet? Why not use extra-alphabetic means to write or print quicker, in less time, and in less space?

the	thee	bath	ether
...	they	both	other
...	them	path	father
...	then	pith	mother
...	there	faith	either
...	these	mirth	rather
...	their	birth	gather
...	theft	wrath	bother
...	theory	health	brother

The above table gives nine of many frequently used words, the first three letters of each of which are *the*, also the word *the* itself. It is proposed to represent *the* with the single stroke / unspaced from the following or the preceding word in the same sentence; and when a word begins with these three letters, represent them by / preceded by a space. In the case of the numerous words ending with *th* (see third column), represent these two characters by / followed by a space.

When *the* is inside a word, as illustrated in the last column above, show the three letters by simply using the / sign.

The twenty-eight specimen words in the tabulation above would be printed or typewritten respectively as follows:

/	/e	ba/	e/r
...	/y	bo/	o/r
...	/m	pa/	fa/r
...	/n	pi/	mo/r
...	/re	fai/	ei/r
...	/se	mir/	ra/r
...	/ir	bir/	ga/r
...	/ft	wra/	bo/r
...	/ory	heal/	bro/r

Every time one typewrote or type-composed / for the word *the*, one would gain the space of three or four strokes, depending on whether or not the word began the sentence. By using the sign / at the beginning of words like *therefore*, etc. (see second column), the gain would be two strokes and two spaces each time. At the end of a word the / followed by a space or a punctuation-mark could stand for *th*, showing a gain of one (see third column). And in words like *pathetic* (see last column), / instead of *the* would invariably put you two strokes and two spaces ahead.

The following example shows how the device would look in actual print:

Birds of a fea/r flock toge/r. A bird in/hand is wor/ two in/bush. In/beginning God created/heaven and/ear/. /land of/free and/home of/brave.

Aside from numerous practical considerations which might favor the introduction of some device like this at this opportune time, sportsmen will note that the indicated usage would promptly send kiting the typewriting record of words a minute, which is now, I believe, 137.

CHARLES SMITH.

WHAT IS PHOTOENGRAVING?

To decide this question, Justice Mulqueen, of New York, left the bench and in company with the lawyers on both sides visited the Electro-Light Engraving Company's plant, where for one and one-half hours he studied the intricate processes of photoengraving.

It was in the case of the eight indicted members of the Photoengravers' Board of Trade of New York, who were accused of violating the Donnelly anti-trust law of that State. Those indicted were: Edward Epstean, Harry L. Walker, Arthur W. Morley, Jr., George M. Gill, Charles E. Sherman, Theodore Stendel and Adolph Schuetz.

Justice Mulqueen said the case hinged on whether a half-tone block represents something in common use or if it involves the art and skill of workmen. To prove violation of the New York State Anti-trust law it must be shown that the product of the Photoengravers' Board of Trade is something in common use.

Messrs. A. W. Morley and Ben W. Wilson showed Justice Mulqueen through their plant, and Mr. Morley did the explaining while the judge asked questions. Assistant District Attorney W. H. Black, together with counsel for all the associations; Peter J. Brady, representing the Photoengravers' Union, and Max Stuer, representing the Board of Trade, made in all a party of nearly fifty men. Bitterness arose early between counsel as they kept insisting on different aspects of the case while the judge was witnessing the operations of the work. Finally the judge protested: "The court is not an infant requiring a guardian, but is perfectly competent to observe these points for itself," and ordered the discussion of the questions involved to be stopped at once.

At this writing Justice Mulqueen had not given a decision in the case.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

FRANCIS ASKEW, a member of the Typographical Association, has been elected Lord Mayor of Hull. He has also held office as alderman.

J. A. SPENDER completed his twenty-first year, in February, as editor of the *Westminster Gazette*, a record beaten by only one other editor in London, Mr. Le Sage, of the *Daily Telegraph*.

THE compositors, pressmen and lithographers of Sheffield, Rotherham, Liverpool and Birkenhead district, and Coventry have secured increases in wages, in addition to the war bonuses paid.

TWO allotments of £100 each have been voted by the Printing Machine Managers' Society to endow beds at the Lloyd Memorial Caxton Home, at Deal, and the Caxton Convalescent Home at Limpsfield, Surrey.

IT is reported that a $100,000 printing-order from Russia was lost to London because of the difficulty of getting supply of labor and paper. It goes to Denmark, which will have to get that particular paper from Germany.

THE Carron Grove Paper Company, of Edinburgh, in its past fiscal year made a net profit of £51,695, as against £7,586 the previous year. To use an "Americanism" which the English seem now very fond of using, this is "some" profit, indeed.

TO ECONOMIZE in paper and printing and to assist the postoffice, certain railway companies are to discontinue during the war the practice of sending out a copy of their annual statements of account to every shareholder or debenture holder.

IT is estimated that since the beginning of the war at least five thousand women formerly employed in the printing and paper trades have quitted them for better paying work. As a result, some twenty per cent of the firms engaged in these industries are experiencing a shortage of female labor.

AN order by the Minister of Munitions, made in January, obliges printers and others having scrap copper, plates, etc., to make a monthly return of such, for which the Government will pay. Delivery must be made f.o.b. at the nearest railway station, unless otherwise arranged with the Ministry of Munitions.

THE *London Typographical Journal*, organ of the compositors' society, in its December issue says: "It was a unique experience for the London Society of Compositors to have no members unemployed for a period of two months. Men were no sooner out of one job than they were placed in another. It seemed too good to be true."

TO ENABLE English manufacturers and dealers to become acquainted with German and Austrian advertising methods, the Board of Trade has collected some 7,500 catalogues originating in Germany and Austria, which it is placing at the disposal of those who may desire to study them, with the idea of profiting by copying the methods displayed.

THE Minister of Munitions has issued an order forbidding the purchase, sale, or negotiation for the purchase or sale, of lead outside the United Kingdom, except under license from the Ministry of Munitions. The order also forbids the purchase or taking of delivery of lead in the United Kingdom except under license, and also the sale or supply of lead to any person other than the holder of such a license. This will affect typefounders and stereotypers.

THE London *Times* has now raised its price to 2 pence (4 cents) per copy, in order to bring about a decrease in its circulation. If the advance to 2 pence does not effect this, a further advance is proposed. The idea is to assist the Government by reducing the consumption of paper. It is suggested that several families could join in the reading of one copy.

UNDER a new Business Names Act, just put on the statute book, any business carried on under a name different from the names of the persons engaged therein must register the names of such persons. One of its provisions makes it obligatory to print in a concern's catalogues, circulars, show-cards and business letters the full names of all the partners therein. This should give some new business to the printers.

THE Amalgamated Press, Ltd. (the Lord Harmsworth publishing interests), declared a dividend for its past fiscal year of forty per cent. Its magazines have done exceedingly well, the circulation of the *London Magazine*, for instance, having risen in 1916 from 194,000 to 260,000. Of the company's employees, 882 have enlisted under the colors, and over £29,000 has been paid out in allowances to those who had joined or to their families.

THERE is a great scarcity of pressmen in London and employers make strenuous efforts to get those they still have excused from military service. That the printing-trades are hard hit is evidenced by the reports of the pleadings before the military tribunals to excuse essential employees from "doing their bit." The number of those the offices "can not do without" is large, indeed, and the various pleas offered make interesting reading.

IT is believed that the difficulties in the way of obtaining paper supplies in the future will probably be accentuated rather than mitigated, and the market is therefore assuming a firmer tone. The scarcity of raw materials and the withdrawal of skilled labor into the army very seriously affect the mills, causing a diminished output. Consumption is, of course, on a reduced scale, and circumstances point to an urgent necessity for still greater economy in the use of paper. Publishers who, alarmed at the prospect before them, solicited a relaxation of the tonnage restriction, obtained very poor consolation from the Board of Trade; in fact, they received a hint that even greater restrictions might have to be imposed.

GERMANY.

WE are rather inclined to doubt a report which says that no one can now purchase a current newspaper in Germany without returning a back number. From all accounts, paper is not quite that scarce.

THE Rudolph Mosse advertising agency at Berlin has reached its fiftieth year. Its founder is still at its head. The concern enjoys the distinction of being the first German advertising agency. It is said to have some 260 branches at home and abroad.

THE *Gazette des Ardennes*, published under German military auspices at Charleville (France), in November entered its third year. It began with a circulation of 4,000, which has now grown to 155,000. It lists the names of the French prisoners interned in German territory.

IT is reported that the present shortage of leather has compelled the Germans to reserve existing supplies for the army and to find substitute materials for the manufacture of boots and shoes. An exhibition of boots made of sub-

stitutes was recently opened at Munich. The exhibits comprised boots made of felt, cloth, straw mixed with linoleum, scraps of old carpet and of compressed paper.

THE postoffice department's list of periodicals now lists 1,430 newspapers and magazines as "temporarily not appearing." In the year before the war there were published in Germany about 13,000 newspapers and periodicals, so these figures represent the suspension of only eleven per cent.

SWITZERLAND.

THE long-discussed consolidation of the German and Romance Typographical Unions of Switzerland was effected on January 1.

BASLE recently lost by death one of its old printers, Hermann Kreis, who for many years was the proprietor of a prominent printing-office. He attained the age of seventy-eight and one-half years.

THE La Chaux-de-Fonds local typographical union has lost its oldest member, Jean Stoll, who died recently at the age of seventy-nine, and Neuchâtel union has lost its oldest member, Georges Guillaume, who died at the age of seventy-two.

THE shortage of raw materials compels a restriction in the manufacture of embroideries in the St. Gall district, and this in turn affects the printing industry seriously through a lessened demand for catalogues, circulars and other printed matter.

THE Government has assumed charge of the sale and purchase of old printers' metals and has fixed upon maximum prices for the same; nor may they be transferred without a special license. The price for old type-metal is 11½ cents per pound, of space and quad metal 7 cents, of electrotype copper 15.8 cents, and of brass 26.3 cents.

FRANCE.

THE second book fair at Lyons was opened on March 15. It will be followed by one to be held at Paris in May.

THE compositors' branch unions of Bayonne and Niort have obtained a raise in wage of 60 centimes per day, and that of Besançon one of 75 centimes per day.

TO FURTHER to the limit the sale of French literature in foreign countries, a number of Parisian publishers have formed an association with several million francs of capital. A French book-store has been opened at Zurich, Switzerland, and it is said to be doing well.

THE Parisian newspapers have attained almost incredible circulations since the war began. It is stated that the *Petit Parisien* leads the others with a sale of 2,100,000 copies every weekday and 2,400,000 on Sundays. The *Matin* claims 1,600,000, the *Journal* 1,100,000, the *Petit Journal* 1,000,000, and the *Echo de Paris* 600,000. During this period they have been drastically reduced in size, largely owing to the difficulty of obtaining paper. They are at present issuing four-page papers, and have even appeared as single sheets.

INDIA.

AMONG the various industries to which the Madras government has been rendering assistance is the manufacture of pencils. During the year 1915-16 the Department of Industries took up the matter of pencil manufacture in the province and considerable progress was made during the year. There was some difficulty in finding suitable woods and also a supply of proper graphite and coloring materials, but these were overcome and a satisfactory product is now put on the market.

RESEARCH work is being carried out in all parts of India and Burma for the discovery of raw materials for paper-making. These countries abound with timber and grass that can be converted into pulp, although in some cases the results are not quite what is desired. Before the war the mills in India depended largely on Germany and Austria for their supply of pulp, which is now obtainable only in limited quantities from neutral countries, mainly from Norway and Sweden.

DENMARK.

ACCORDING to *Berlingske Tidende*, the Danish physician, Svindt, who used to manufacture artificial legs out of papier-maché, now makes artificial feet out of paper-pulp. A model of the foot is made of wire gauze, and upon this is poured the specially prepared pulp, the latter entirely filling the interstices of the wire gauze. These paper feet are said to be strong enough for general use. They have also the advantage of being very cheap. Surgeons report that these artificial feet are very popular with crippled soldiers.

JAPAN.

THE Japanese appear to be determined not to let any opportunities to advance their export trade, which the war offers, to slip through their fingers. They are now preparing to increase the paper-pulp output to such an extent that the country may be able to export pulp. Heretofore there were only two really large mills that were in a position to produce pulp for export purposes, but two other mills are now extending their operations in this direction, while a new mill has been started with the same object in view.

PREPAREDNESS.
Photograph by Eugene J. Hall, Oak Park, Illinois.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Number.

F. D. S., New York, writes: "In the sentence, 'Three-fourths of the aggregate trade passing through the harbor is imports,' I had an impression that 'is' should be changed to 'are' on account of the two 's's' (on 'fourths' and 'imports'), but have been opposed by nearly every one in the office. Please let me know what you think about this."

Answer.— You were wrong and the others right, as to the way sentence is written, that is, with "three-fourths" hyphened. The hyphen makes that term mean a single amount equal to three of four equal parts. Some persons insist that the term means what it literally expresses, and write it as two words. It is so treated in Webster's New International Dictionary. In this form it is unquestionably plural, and in the other form unquestionably singular.

A Matter for Personal Choice.

E. S., Durham, North Carolina, writes: "I have noticed lately an engraved visiting-card as follows: 'Mrs. Thomas R. Jones, jr.' I have always understood that it is correct to spell junior or its abbreviation in such cases with a capital letter, and would like to know what you think about it. I also note that the New York *World* in its society column uses the same style (that is, a small letter in the word junior). I am particularly interested, however, in the correctness of this style for visiting-cards."

Answer.—There is no absolute correctness or incorrectness in such matters. Every person is free to choose his own style. My choice is the capital, but it is so merely because that is the form I have always been accustomed to. Other New York newspapers which use the small letter are the *Tribune* and the *Evening Post.* But the *Sun* and the *Times* use a capital, and the same proportion would probably be disclosed by a wider search. It seems likely that individual choice is also nearly equal, in the case of visiting-cards the same as elsewhere. My advice to printers and engravers is that they learn the customer's choice and act accordingly. If not objected to I should use the capital.

Punctuation and Capitalization.

A proofreader suggests: "I have been a school-teacher for fifteen years, and have now been employed at proofreading for nearly four years, and I find that your answers and information on questions asked, in nearly every instance, agree perfectly with my own knowledge of English as I learned and taught it in school for years, and as one will find it, I think, in every good book treating of English language. How much trouble, vexation, time, and expense might be avoided if writers would acquaint themselves a little more thoroughly with the simple rules on punctuation and capitalization, and then take the pains of observing them in their work. Do you not agree with me on this? It seems to me if a few simple rules for the use of the comma, especially, could be learned and heeded, the greatest annoyance to the proofreader in punctuation would be obviated. For instance, the use of the comma between the clauses of the compound sentence, the semicolon to be used here when the clauses in themselves are punctuated by the comma; then, the comma before clauses not restrictive in complex sentences, as also before nonrestrictive phrases and after the dependent clause when it precedes the independent clause; again, the comma to punctuate independent (parenthetical) expressions, etc. With a little study and care any writer ought to be able to use the comma correctly in the cases named. I am at present looking over a manuscript in which the parenthetical 'however' is invariably followed, but not preceded, by the comma; the same holds true for other independent expressions, as also for explanatories that should be preceded and followed by the comma; as, for instance, 'Bertha the twelve-year-old daughter of the mayor, came running out and . . . ' What sense is there in such punctuation? If I didn't want to write such a sentence correctly, with a comma before and after the explanatory, I should much prefer to omit the comma entirely. The manuscript referred to has the same wrong punctuation in nearly every instance throughout the entire work."

Answer.— Our correspondent here evidences fallibility of the kind he deprecates in writers. With a reasonable amount of attention to the writings which he so kindly commends, he could not have had to ask whether or not I agreed with him, for lack of knowledge or of systematic application of it by authors is the one thing I have always deplored. But let me hasten to say that I do not mean that I deplore their failure to learn any certain set of minute rules and to apply those rules in utmost exactitude. Such really universal principles, however, as those exemplified by the cases cited in the letter undoubtedly should be taught so thoroughly in our schools that no one could possibly fail to recognize them and instinctively apply them in all composition, whether mere personal letters or literature. Capitalization certainly should be a simple and universally understood matter of form, but it plainly is not so.

It is more than surprising — it is exasperating — to realize that a matter of form so essentially simple as punctuation has been allowed to deteriorate so much that it is now almost lost from the common understanding. For it is a provable fact that many of our best books are not reasonably punctuated. How shall this fact be accounted for? Many reasons could be given for it, but one typical reason may suffice here.

Laxity and confusion in practice are encouraged, if not instigated, by the ignorance and failure of teachers. This assertion opens the way to useless quibbling like that on

the question of which comes first, the chick or the egg. I make the assertion advisedly, and leave the problem involved for solution which I hope may some time be evolved authoritatively. It is made here to introduce an example of bad teaching by noted teachers.

The new Encyclopedia Britannica, in the article on "Punctuation," says: "The uses of the chief points are explained as follows in the 'Rules for Compositors' at the Oxford University Press, compiled by Mr. Horace Hart, the university printer." This is followed by a summary of Hart's rules, which rules are very indefinite, and the article afterward says: "Literary usage and the practice of printing-houses vary, however, so much that it is impossible to define exactly and shortly the part played by some of the points in a reasonable system of punctuation."

But the authors, editors, and publishers who vary so much in their practice have, or imagine they have, each a short and exact definition of the practice at command. Often this consists merely in trusting to their typists the use of points, and then instructing proofreaders to follow copy made by persons not half so well qualified as the readers to punctuate correctly.

Written for THE INLAND PRINTER.

STANDARDS OF CAPITALIZATION.

BY F. HORACE TEALL.

ANYTHING like a careful comparison of the books printed in English — and of course we must not omit the periodicals — must soon lead one to ask, "What *is* the standard use of capitals? Or is there any standard?" For it is beyond peradventure that any one with eyes and observation will quickly perceive an indubitable fact — that nearly every publication differs from nearly every other one, especially from those written and published by other persons, in its use of capital letters.

The writer has tried, by advocacy of the only usage which he can determine as demanded by adherence to principles, to induce people to get together, but so far he has failed. About the only practicable conclusion he can reach is the unsatisfying one that the people, or at least those who are not inclined to be rigidly systematic (and they are legion), have determined not to be amenable to argument or persuasion, nor to act under any laws or rules except those made by themselves or by their employers.

Well, another pertinent and all-controlling fact is that there is nothing sacrosanct in any particular selection of words to be capitalized, except as dictated by those who have the right to dictate — publishers, authors, editors, and occasionally a proofreader so situated that he can sell his brain power instead of merely his time and his imitative power. And this is true as to all matters of form, notwithstanding the undoubted value, even if only as a matter of comfort, of a universal standard, such that it could be known to all just what would be right to do in all cases, so that every one would be sure to be pleased.

Such a single standard has been desiderated continually since people began to perceive the need for it, long ago. As in many other cases, however, the people have always been divided in their method of interpreting even the plainest and clearest possible rules. Besides, many plans have found favor which seem to be based only on the anarchistic notion of avoiding frequency of capital letters, because of an idea that abundance of capitals is unesthetic. We may doubt whether any one would acknowledge this as his plan, but the practice of many literary men can be classified only in this way with any truth.

Literature as a whole is even now as much befuddled as when Goold Brown wrote his assertion that our best books showed disgraceful inconsistency and confusion. A few examples will show partly, but well enough, what is meant, and while we cite only New York newspapers, the same and many more differences could easily be proved as existing in our best books.

The *Globe* habitually prints thus, the first quotation being from an editorial article and the second from the news columns:

> The constitution lodges with congress the right to declare war, yet important war powers are independently vested in the President.
>
> "The need for national saving" was the text used by Canada's minister of finance the other day in speaking before the Toronto Board of Trade.

The *Globe* also prints without capitals constitution, congress (for the United States Congress), government (in all uses), state, federal, minister of finance, the kaiser; but it capitalizes Parliament, War Office, State Department, the Allies, and many other like terms.

The *Evening Mail* uses no capital for legislature, state, government, first lord of the admiralty, administration, cabinet; it prints War office, War department, State department, both Houses of the legislature, Congress, Constitution.

In the *Evening Post*, the *Sun*, and the *Times* all the words mentioned above are with capitals, except that they all have "both houses of the Legislature." It is unthinkable that they would habitually do so without some good reason. And the same difference is found in many other words, a prominent instance being State for one of the United States in the last three papers, but state in the others. This is noted mainly to point a lesson that must be learned by those who would have a real standard. One who objected to State with a capital cited Webster's New International Dictionary as authority for rejecting the capital. He could not have done worse, for that dictionary uses the capital every time the word occurs in the main part of the book, including the word's own definition.

We have shown by citation (slight, but sufficient) that a notable difference exists between two general classes of thinking men. Undoubtedly each method could be strongly supported by its advocates, with good reasoning on both sides. As a matter of fact, when one takes the trouble to discuss such a question, he usually derides the opponent as an ignoramus. As things now are, no one is justified in such stricture.

But should such a phase of language remain unchallenged? It is reasonably certain that no thinking person will answer this question affirmatively. A universal standard can not be attained, however, without concessions involving radical change in methods of classification.

Shall we have a universal standard?

STUDY OF AMERICAN PAPER-PULPS.

A report of recent scientific study of paper-pulps, particularly those of American manufacture, has been published by the United States Bureau of Standards as Technologic Paper No. 88. Samples of pulps, each representing a different method of preparation, have been examined to determine their chemical properties. The loss in weight produced by reagents, causing hydrolysis and oxidation, and the gain in weight when nitrated, have been determined with the same pulps. Copies of the paper may be obtained at 5 cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C.

Written for THE INLAND PRINTER.

A MORO PRINTING-OFFICE.

BY REV. ROBERT T. MC CUTCHEN.

ON the Island of Mindanao, in the southern part of the Philippine Islands, at a place called Zamboanga, we find a rather unique printing-office, known as The Sulu Press. It is the only printing-office in the world where the Sulu tongue can be printed with movable type, and this office has undertaken the publication of the first exclusively Moro or Sulu newspaper ever published. It is a small newspaper, containing news of local interest as well as the world news of general importance.

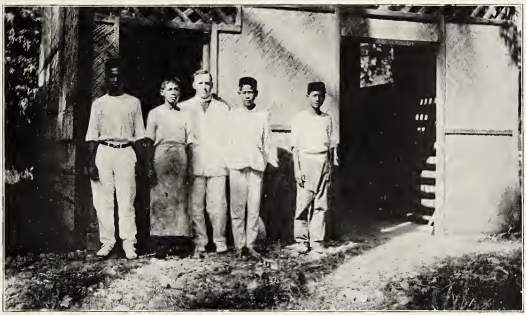
It originally consisted of only four pages, but later was enlarged to eight pages, and if it continues to be as successful as it has been it will be necessary to again enlarge it in the near future. It is circulated as extensively among the Moro people of the entire Sulu Archipelago as the primitive means of communication will permit.

All the work in the office is done by Moro lads whose first experience in printing was obtained in the office of The Sulu Press. Their instructor, per force of circumstances, was a priest of the Episcopal Church, a missionary to the Moro people, who had no previous experience or training in printing, but found it necessary to establish a printing-office to publish his vocabulary of the language and translations of the New Testament, as well as the circulation of other news and information among the people in whom he is interested and working for their civilization and their education preparatory to introducing Christianity.

In this uplift work there is great need of coming into close touch with the native peoples, and it was surprising to find that as soon as the newspaper was established and circulated among the people many of the more enlightened natives took advantage of the opportunity afforded them and sent in letters and news items for publication in the paper.

The Government has found the office of value to it in having printed, in the vernacular, laws and other bulletins of information, such as circulars advising the people as to preventives for cholera during the epidemics that prevail each year. A work on "The Writing of Sulu," by Charles R. Cameron, assistant to the department governor, is on the press at this writing. This will prove of inestimable value to all, as it will have a tendency to standardize the writing. Mr. Cameron was superintendent of schools for a number of years and is eminently qualified to put forth a work of this kind.

All printing-offices have their difficulties, and it may be of interest to hear of some of the difficulties in this office which had the added difficulty of using type of two languages which are so different — English and Sulu. Sulu is an adapted form of Arabic. They use all of the Arabic letters and some few letters not found in the Arabic for which they have special characters. They also use diacritic marks to express the vowels. In writing, they only write the consonants of a word and then place the vowel marks above and below the consonants.



Office Force of The Sulu Press, Zamboanga, Philippine Islands.

Left to right: Usin Unkung; Ismula Sampang; Rev. R. T. McCutchen, the author; Mohammad Sali Sampang, Abdurap.

The type was made to order in Beirut, Syria, and it took exactly eighteen months to get the order executed. When the type arrived it was found that the ordinary American cases were not suited to the purpose, neither were the Arabic cases, and so cases were specially devised and made by a local carpenter for the purpose. It takes only nine cases the size of an ordinary American case to hold one font of this Moro type. This requires the typesetter to stand at his work and to walk a considerable distance as he sets the type. The reason that it requires such large fonts is that the same letter often has to be placed at different heights on the base so as to connect with the other letters in the word.

I think the next most difficult thing that we had to overcome was to set the Moro and the English type in the same form. The well-made American type was so exact, while the Moro type, which was undoubtedly hand-made, was not so exact, and it caused some trouble. Again, the Moro type of the smallest size was twenty-five-point.

These, with many other difficulties, were overcome, but I have no doubt that some of our ways would make a professional printer smile. We do not do things by any theory,

but by practical experience. We try and try until we succeed in getting the effect that we want.

The accompanying photograph shows the original office force in front of the birthplace of The Sulu Press. This building has since given way to one much larger and better.

At the beginning of this article it was stated that this was the first exclusively Moro newspaper. This is true, but it may be of interest to know that for seven months, during the year 1911, there was issued in Zamboanga a

Page from "The Sulu News."

The first exclusively Moro or Sulu newspaper ever published. Printed from movable types.

small four-page paper partly in Moro and partly in English. It was a school publication under the Government.

This publication was known as *The Sulu News* (Ing Kabayta'bayta'an Sug). It was "A monthly newspaper in English and Sulu (Moro) published at Zamboanga, Moro Province, P. I., by the Government of the Moro Province, and printed by the Mindanao Herald Publishing Company. Editor: Charles R. Cameron, superintendent of schools, Moro Province. Associate editors: Sheik Mustafa Ahmad and Datu Rajamuda Mandi. Distributed free to all those desiring to receive it," was the description printed in the paper. This publication was discontinued when Mr. Cameron left for the States on furlough, and the type was entirely destroyed by fire on February 2, 1913. Thus it was impossible to resume publication.

In the issue of *The Sulu News*, dated December 31, 1911, Vol. I, No. 7, appeared the following notice:

"The editor regrets to announce that, owing to his departure for the United States on a six months' leave of absence, *The Sulu News* will suspend publication until his return. Our exchanges are therefore notified that we shall be unable to reciprocate during the greater part of 1912. Upon resuming publication we shall be happy to renew the exchange of periodicals."

Charles R. Cameron, now assistant to the department governor, has done a great deal for the new enterprise and at all times shows his interest.

The present newspaper is doing a lot to introduce English and American ideas among these primitive people for whom the United States is responsible, since they reside under the American flag. In every issue of the paper appears the English calendar beside the Mohammedan calendar which they have used for so many centuries.

All the Christian feasts as well as the Mohammedan feasts are recorded, and often comparisons made.

Their written language being phonetic, it is not difficult to teach them English names expressed in their characters. Of course it is quite another thing to teach them the meaning of English words, but this is coming gradually. The vocabulary spoken of above will be of equal value to the Moro, for he can learn English from it as well as the person speaking English can learn Moro.

It may be of interest to add that the heading of this unique newspaper when translated into English reads as follows: "*Surat Habar Sing Sug.* The news of the world in the Sulu language. Zamboanga, P. I., September, 1916, Zu'l-qu'dah 1334. Vol. II, No. 3."

WOOD-PULP PAPER IS FIFTY YEARS OLD.

It is a coincidence worth recording that March 5, the day on which the Federal Trade Commission announced that it would accept the proposal of the news-print manufacturers to fix a price of $2.50 a hundred pounds for wood-pulp paper in carload lots, was also the fiftieth anniversary of the making of the first wood-pulp for paper in this country.

March 5, 1867, Alberto Pagenstecher produced the first wood-pulp in a mill which he had built up in the Berkshire hills in western Massachusetts. All that is left of that mill to-day is a pile of stone that is pointed out to the motorist on the road between Stockbridge and Lenox. The site of the mill was called Curtisville and is now Interlaken.

When Pagenstecher proved that paper-pulp could be made from wood his troubles only began, for he could not find a paper-mill to use it — they would not use "shoddy material," as they termed it. Such probity may exist among papermakers to-day, possibly. Wellington Smith, who owned a paper-mill on the same stream, pacified his conscience to at least try some of the "shoddy stuff" in his mill. He bought the pulp at eight cents a pound and turned it into paper which he sold at fourteen cents, and it proved to be good paper for newspaper purposes. It would take the printing-ink and absorb it beautifully.

When the news got out that a new fiber had been discovered with which to make paper, Wellington Smith could not supply the demand, so new mills sprang into existence. The Pagenstechers found their pulp-mill too small, so they moved over to New York, establishing mills at Luzerne and the large mill at Palmer Falls, in which Albrecht Pagenstecher still has an interest.

During these fifty years papermaking from wood-pulp has become one of the most important industries of the country. And another interesting fact about its manufacture is that it is said Gottfried Keller, in Würtemburg, Germany, about 1845, got the idea of wood-pulp paper from the nest of a paper-wasp. He interested a machinist named Heinrich Voelter in the matter, and planned the machinery which, with little improvement, is that still used.

FAME comes only when deserved, and then it is as inevitable as destiny, for it is destiny.— *Longfellow.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photoengraving for Spanish Readers.

From Mr. Julian Ramos, Santiago, Chile, South America, comes four books in Spanish which should be of interest to our readers in the South American republics. Their titles are: "Manual Practico de Fotograbado," "Impresiones Modernas Tintas Y Colores," "El Grabado E Impresion De Sellos Y Billetes" and "Impresiones Modernas." The "Manual Practico de Fotograbado," or Manual of Photoengraving, is particularly complete, the source of much of its information being INLAND PRINTER publications, to which it courteously gives credit. The price of this book in Chile is cinco pesos.

Etchings by American Artists.

The American Institute of Graphic Arts, in accord with its object to encourage and stimulate the arts which come under the term graphic, held an exhibition of etchings by contemporary American artists in New York from February 28 to March 23. Messrs. Troy Kinney and Frederick Reynolds opened the exhibition with technical talks on the different etching methods, etching plates and printing from them before the audience. Judging from the increasing number of Americans who are taking up etching, public interest in it must be reviving. As this exhibit will travel through the various cities of the country where there is a society to take charge of it, processworkers should avail themselves of the pleasure that comes from seeing beautiful prints.

Zinc Plates Will Corrode When Damp.

"Printer," Albany, New York, writes: "We stored in our vaults some years ago a lot of zinc cuts of diagrams, wrapped in newspapers, as an accommodation to a book publisher. When we took them out the other day for reprinting, we found many of them corroded with a whitish powder on their faces. They were kept in a dry place, and we write to ask if you know of others that have had a similar experience. Our customer holds that the storage place must have been damp, or that the cuts got wet in some way, though the paper they were wrapped in does not show dampness. Was there something wrong with the zinc? Can you offer an explanation?"

Answer.— It would appear that your customer is right about the dampness making trouble. This has happened with zinc cuts wrapped in news-print in combination with dampness. One would have to know the situation of the vault where they were stored, and if it was subject to intense cold and then heat. What happens most often is this: The forms in which the zinc cuts are used are cleaned off with lye, or an alkaline preparation. The cuts are given to the "devil" to wrap up. He does this without wiping the cuts dry. The alkali corrodes the cuts at once and continues its work after the cuts are wrapped up while wet. Zinc is very sensitive to an alkali. Therefore, they should be cleaned with benzin, rubbed over, while warm, with a cake of paraffin, wrapped in manila paper and stored in a dry place.

The War and Processworkers.

Several paragraphs in this department of late have warned processworkers of the danger of a scarcity of lenses and prisms to carry on their business. The scarcity of optical glass and the commandeering of the great lens-making factories of the world is the cause of this lens famine. How serious this demand for optical glass has become in Great Britain may be learned from the fact that the British Government ordered that, before the end of January last, all persons having in their possession, or under their control, anastigmat, symmetrical and rapid rectilinear lenses of the following focuses: 8 to 12, 18 to 24, 22 to 26 and 30 to 72 inches, must bring them to the Ministry of Munitions or bring specifications of the lenses. It was made an indictable offense to retain any of these lenses in one's possession, and the order adds: "These lenses are required in the energetic prosecution of the war." It behooves American processworkers to take care of their lenses and prisms, for they will soon become priceless.

Photogravure for Bank Notes.

The British Government has, after months of experiment, succeeded in having printed a one-pound note that is a vast improvement over the cheap-looking, but dignified, pound note that was heretofore printed typographically. The new note is in four colors — brown, green, purple and black. Two of the printings are in rotary photogravure and two are from relief plates. The general effect of the new note is good. If they have made master photogravures and then duplicated these master plates to print from, they have circumvented counterfeiting. But if they have made as many different photogravures as will cover the cylinder used to print from, counterfeiting is easy, for no two photogravures from the same copy can possibly be alike in every dot. The printing of the note is excellent and is highly creditable to Messrs. Waterlow and Layton, who secured the contract for the printing.

This new note inaugurates a method of bank-note printing which is sure to be followed by other countries, particularly the republics of South America. Bavaria has for some years used rotary photogravure for printing their most beautiful postage stamps. The idea of using a photogravure method for bank-note printing was carried out in New York fifty years ago by Gen. Frederick von Egloffstein, who organized The Heliographic Engraving and Printing Co., which firm occupied a whole building at 135 West Twenty-fifth street, New York. Chief Justice Salmon

P. Chase, Senators Sprague and Morton, as well as Capt. James B. Eads, were interested in the project, which was to print United States notes by photogravure and thus prevent the counterfeiting which was so common at that time. The Government refused to adopt the method, and now, fifty years later, it is made use of by the British Government. It is the story of the machine gun and the submarine over again, invented in America but encouraged and first used abroad.

Anilin Dyes for Staining Enamel Prints.

An engraving company in Kansas, which prefers to remain nameless, writes: "Can you tell us what to use for coloring the enamel-print on copper and zinc when developing half-tone prints? We have been using Eosin pink, but can not get it any more. Tried blue anilin, but it does not seem to color evenly, nor very strong."

Answer.— Some of the most careful printers do not use a dye of any kind to stain the print. They determine when a print is developed properly, without staining, as they claim the enamel is a better acid-resist when no dye is used. When the writer used a dye it was common "Cotton blue." When the print was developed, he flowed over it a weak solution of alum, when the print turned immediately to a brilliant dark blue, showing scum, if there was any. In these days one must take any dyes to be found, and it is suggested that, during this season, the dyes sold so commonly for coloring Easter eggs be tried.

Pyroxylin Not Guncotton.

So many complaints have reached this department of late, telling of trouble with collodion, that it would seem the soluble cotton was at fault. Now comes a case from San Francisco, where, it is stated, the cotton would not dissolve in equal parts of alcohol and ether.

Pyroxylin, or soluble cotton, as it is called, is made by soaking small balls of Sea Island cotton in a mixture of sulphuric acid, nitric acid and water in proper proportions, for ten to fifteen minutes, while the solution is at a temperature of 150° F. The cotton balls are then taken out of this mixture with glass spatulas and flung into clean water. They are washed in running water for twenty-four hours until all trace of acid is removed. When cotton so treated is dry, it should be entirely soluble in equal parts of ether and alcohol. Then it is pyroxylin.

Should the balls of cotton remain longer than fifteen minutes in the acid mixture, or should the proportion of the acid be too strong, or the temperature too high, then guncotton, the explosive, is the result, and it is not soluble in alcohol and ether.

Improvement in Photogravure Printing from Japan.

From Japan comes an inventor who uses a roller, instead of a "doctor," in the form of a scraper, to wipe the excess of ink from the intaglio printing-plate. Mikawadaimachi, Azabu-ku, Tokio, uses thin sheets of copper instead of copper cylinders. This, he claims, does away with the electro depositing plant, and, besides, both sides of the sheet of copper can be utilized. Instead of using a thin knife blade to remove the surplus ink and polish the plate before printing, he uses a hard, polished, rapidly revolving metal roller, the smooth surface of which rests on the smooth surface of the thin-etched copper plate. Beneath the copper plate is a resilient blanket. As the roller will imbed itself to a small extent in the plate, and as its surface is revolving in the opposite direction to that of the plate, it will effectually remove all the ink with the exception of that lying in the etched portions. As the cleaning-roller is a polished metal cylinder, the ink that is taken up by it can be easily removed by a scraper so that the wiping-roller will always present a clean surface to the plate.

All of which is ingenious and shows how photogravure is spreading. The wood-engravers of Japan used both sides of the wood, so, when photogravure was undertaken, it was to be expected they would want to engrave on both sides of the sheet of copper.

Brief Replies to a Few Queries.

John M. Carnie, Jr., Freeport, Long Island: A letter from Mr. William Gamble, editor of *Penrose's Annual*, states that the date of publication of that process year-book is indefinitely postponed.

James M. Jarvis, Boston: The reason Chinese white, used on drawings, photographs gray, is because this white absorbs the ultra-violet light from the electric lamps used to illuminate the copy.

"Engraver," Cleveland: Cyanide of sodium has almost entirely taken the place of cyanide of potassium in process-work.

"Experimenter," Buffalo: You will have no trouble getting green filter dyes, but the red dyes are exceedingly scarce.

Inking-Rollers.

F. C. Johnson, Chicago, writes: "Some years ago, I remember, you gave notice of a newly invented inking-roller that was pumped up like an automobile tire. What became of it? It seemed like a good thing."

Answer.— That roller was patented by a man named Turner, but it was undoubtedly found in practice that the linseed-oil varnish and the oils used in the inks soon destroyed the rubber skin of which the roller surface was made. There used to be a saying: "There's nothing like leather," and this is true about photoengravers' rollers. The smooth-skin leather roller, with proper care, is best for laying down a film of transfer-ink, which is afterward made homogeneous with a composition roller. By a composition roller is not meant one made by the old formula: "A pint of sugar-house molasses to a pound of glue, with a teaspoonful of tar," but the scientifically made roller of our day, which is another tool we should be grateful for and treat with respect, keeping it in a box or cupboard when not in use.

How Engravers Get Copper in England.

William Gamble writes, in *Process Work:* "The announcement that the Government had prohibited the use of copper for ordinary manufacturing purposes fell like a bomb on the process trade. To make half-tones without copper seemed equivalent to making omelettes without eggs. However, the authorities have given permission to use a limited amount of copper on condition that an equal amount of scrap is returned. Scrap metal therefore becomes a very valuable asset, and photoengravers should get their customers to look up all the old copper blocks they can find.

American engravers should no longer complain of troubles in their business when they contemplate what the British process trade is suffering. One-half the workers have been drafted into the army; the process lenses have been commandeered for war purposes, and now, in order to get copper to engrave on, they must return an equal weight of old half-tones, copper kettles, pots or pans."

No MATTER what his rank or position may be, the lover of books is the richest and the happiest of the children of men. — *Langford.*

AFTER THE WAR, WHAT?*

BY F. C. SCHWEDTMAN.

IT is no new thing for you to hear public speakers give their opinions on the after-the-war situation. It is a question in which every one of us feels a quick personal interest. Some of these predictions which have received quite general circulation seem to me to be a little extreme. I do not think that the competition between Europe and the United States after the war is going to be the bitter commercial struggle that is talked of. The war after the war will be not so much an economic war between countries as a war within the country against waste, extravagance, obsolete methods, class prejudices and economic ignorance. It is a war which not merely the United States but every country will have to wage against outworn educational theories, against the waste in the most precious national resource, the human element, against rule-of-thumb methods in figuring costs in industry, against prodigal waste in distribution, against national and individual extravagance, against neglect of the farm.

The great scientist, Pasteur, has said that it is within the power of man to rid himself of every parasitic disease. In the war after the war we must destroy the germs of ignorance, of waste and of inefficiency to enjoy the greatest industrial health.

The competition with foreign nations will take care of itself; the important thing for the United States is to do as a good workman does, not watch the man next to him and spend his time wondering whether his pay-envelope is larger than his own, but to see that his own work-bench is in order, that his tools are sharp and clean and in their place, and that he is making the least possible number of unnecessary motions.

When the Lord contemplated the universe He planned, executed and then administered. The war after the war can be won only by careful planning, painstaking execution and efficient administration of our national affairs, not haphazard or partial or divided work, but systematic effort all together and complete to the smallest detail. It will require work and action and we had better get a new inspired view of work and action. Happiness and action are, or should be, synonymous terms. We need to revise our notion that God's curse upon mankind was work. Good work is the greatest blessing to mankind that heaven has given.

Bringing Education and Business Closer Together.

Our common schools must be brought closer to business and to the practical needs of every-day life. Vocational schools in particular are a step in the right direction. They act on the principle that there is no better way of learning to do a thing than by doing it, and aim to reinforce principles by processes during the formative years of a young man's life. They received mention by the President in his message to Congress of December 5, in which he said: "At the last session of the Congress a bill was passed by the Senate which provides for the promotion of vocational and industrial education, which is of vital importance to the whole country, because it concerns a matter too long neglected, upon which the *thorough industrial preparation of the country* for the critical years of economic development immediately ahead of us in very large measure depends."

This matter of an educational system in the common schools, which is inadequate for our industrial needs, has come home to us in The National City Bank very strongly. Our Educational Department has noticed that, without exaggeration, nine out of ten boys who come to us for employment are ill-fitted for any position, either in this or any similar institution. We have been forced by business needs to develop the boys' work especially in our general educational program. From the time a boy enters the bank, after a scientific physical and mental examination, we expend our greatest effort in remedying faults acquired in earlier training. For an hour a day they are taken away from their regular bank work and given the most practical training we can devise in arithmetic, business English, office practice and the fundamentals of banking, or, in general, what might be called, with no reflection at all upon the boys, "neglected education."

The need which we, in common with all business men, feel for better-trained recruits to industry is so pressing that right now we have under consideration a plan for establishing an apprenticeship system which will take boys from sixteen to seventeen years old and give them a scientific training for a banking career.

Eliminating Waste in the Human Element.

You have heard a great deal about the necessity of conserving our natural resources. As a result of this very commendable movement, to take coal as an example, we have seen, in the last three administrations, millions of acres of coal lands withdrawn by the Government for public reserves. Besides this, all kinds of wastes in mining have been lessened; the beehive coke-ovens, attacked because of the loss through that process of the valuable by-products of gas, tar and ammonia, have been decreased; it is estimated that fifty million dollars a year are saved through the abolition of smoking chimneys; and great masses of slack, previously allowed to lie idle, have been put to use. We are at first surprised when we find out that, in spite of all this agitation, as yet less than one per cent of the known available coal has been exploited. Contrast, if you will, this far-sighted policy with our material resources, to our neglect of the far greater wastage in the human element. Professor Fisher estimates that the yearly loss to the country in labor power from *preventable* disease exceeds five hundred million dollars, and that from *preventable* death over one billion dollars. It is hard to realize that we have three million sick with us on the average all the year, and that this means a direct burden upon the remaining productive part of the population — a burden which is partially avoidable. When we go further than this and include in waste of the human element friction between employers and employees, and the innumerable forms which inefficiency in labor can take, we begin to see just what a tremendous problem this is. Until just recently business men have had their attention concentrated upon perfecting equipment. They are now turning their attention to the much greater problem of the conservation of the human element.

When we come to consider the relation between employer and employee as a phase of this human waste problem, we have a more delicate task. I want to quote you some things recently said by one successful employer on this subject, as showing what he feels to be the right view:

"There is one principle which a man must follow if he wishes to succeed, and that is to understand human nature. I am convinced by my own experience and by that of others that if there is any secret of success it lies in the ability

* Extracts from an address delivered by F. C. Schwedtman, of the National City Bank of New York, before the Wisconsin Commercial and Industrial Congress, held at Madison under the auspices of the Department of Economics of the University of Wisconsin.

to get another person's viewpoint and see things from his angle as well as from your own.

"I wish I could say to every employer in the country: 'Remember that your workmen are human beings with ambition to succeed exactly like yourself. Give them a chance in your business to serve their own self-interest in serving yours. Make them valuable to you by giving them a chance to become valuable to themselves.'

"Now, you can't fool any one along this line. A man may have a lot of fine talk about having the interests of his workmen at heart, but if it is not there in fact and deed, his men will know it, and he will not get their support. It is the easiest thing in the world to inspire this loyalty, but it's not to be done by any trick. It's simply a matter of honest, sincere understanding of the workman's interests, a recognition of his *ambitions* as a human being."

This is common sense. It shows an appreciation of the fact that the first thing for the business man to do is to develop a body of loyal employees. It is more important than good machinery or rich markets. Loyalty is an elusive thing, and to get it there must be what I might call "human reciprocity" between the employer and the employee.

A Solution to the Problem of Costs.

Most vital among the problems confronting American industry is that of a better knowledge of costs. It is astonishing what vague information on the costs of doing business is available. Improvement in cost-accounting and auditing methods more than anything else will result in making American business more scientific. You would laugh at a retail merchant who sold his goods over the counter without knowing the price he paid for them, but this is just what most of our manufacturers are doing with their products. Investigations show that nine manufacturers out of ten can not give separate costs for their products even when these are as few as four or five articles in number. Even those manufacturers who make an attempt at a cost system often apportion their overhead charges on a fixed basis year in and year out. Sometimes it is based on labor, sometimes on material, and sometimes on a combination. In any case whenever a new article is produced in which labor and material bear a different ratio, if the old standard of apportioning costs is continued, the result is that this article will be either overpriced or underpriced. It is obvious that a manufacturer who doesn't know his true costs for each article and who prices his goods by guesswork not only endangers his own business, but may, and usually does, put other manufacturers at a disadvantage by cutting prices recklessly. The chairman of the Federal Trade Commission asks whether the officers of a company which is cutting prices right and left, irrespective of costs, are fair to their customers or to stockholders or to competitors — and, I would add, to the nation?

But is it enough to sit back and criticize our manufacturing, commercial and agricultural interests for the shortcomings which exist? In my opinion, they have done remarkably well to accomplish what they have with the outside aid at their disposal.

What is needed is a central agency for collecting and distributing the latest data obtainable on industrial problems — new ways of eliminating waste, modern methods of utilizing by-products, better standards for determining costs, fresh ideas in organization and equipment; in short, a clearing house of industrial information.

Perhaps this is primarily a function of the Government, and the Department of Commerce and the Federal Trade Commission deserve great credit for their progressive efforts along these lines. But in all such movements which blaze new trails of industrial progress, private enterprise must do the pioneering, and must always remain a great contributing factor.

Conclusion.

Gentlemen of the Congress, the "war after the war" bears a far deeper social significance than most of us realize. It will be in reality a contest between forces which represent two fundamentally different principles of the status of the individual in the social order; in one of which the individual exists for the State, and in the other of which the State exists for the individual. The United States and other countries founded on "individual liberty" as a basic institution must bear the standard of *individual* efficiency; while the European nations, steeped in tradition, and now mobilized nationally through man-power bills giving complete governmental control over individual action, are, from force of circumstance, if for no other reason, enlisted in the cause of state efficiency. The economic soundness of the democratic institution of "individual liberty" under which our Government was born, will in a measure be on trial in the coming battle. The crisis calls for the most sincere and scientific nation-wide analysis of our individual, institutional and governmental activity to determine the methods of highest efficiency for all. At bottom it is just a problem in ordinary efficiency. As one writer has aptly said: "We may pile up wealth and gold reserves, establish scientific tariffs, negotiate the best of commercial treaties, carry on the most vigorous foreign-trade propaganda, legalize combinations for exporting; we may do a hundred wise accessory things like these, but unless they are backed up by a business fundamentally as efficient as that of our competitors, they can give us no lasting security." Only by intelligent and far-sighted coöperation and by prompt action can we hope to win. If we can clean out deadwood in education by adapting it to the needs of to-day; if we can do away with the uneconomic waste of our national resources; if we can learn to utilize efficiently the human element; if production and distribution can be governed by a correct appreciation of costs; if national as well as individual extravagance can be tempered; in short, if we make efficient use of the resources which God has given us, we need have no fear of the result of the "war after the war."

IMPORTS OF PAPER INTO CHINA.

Writing in *Commerce Reports* regarding Foochow's share in imports into China, Consul Albert W. Pontius states that "imports of paper into China are valued between $4,000,000 and $5,000,000 in a normal year. This country will prove a most profitable field for the American manufacturer as soon as a study of the wants of the native consumer is made. Before the war, imports came chiefly from Great Britain, Sweden, Germany, Japan, Austria, Norway and Belgium. Since the outbreak of the war, supplies have come from Japan, Great Britain, the United States, Sweden and Norway, imports from Japan having more than doubled in value. The American manufacturer has overlooked this trade in the past, the imports in previous years being his contribution to the small field offered by the foreign resident in China. Since the outbreak of war, the American product has entered the field as a formidable competitor, the imports during 1915 amounting to $587,600. Foochow being a paper-manufacturing center, the purchases of the foreign article are never very large."

¶SOME OF US are content if our printing displays our thoughts, —and again some more of us are asking that it convey our thoughts

Convincingly

which is *different* and most desirable

Sleepeck-Helman Printing Company
418 So. Market St., Chicago
Phone Number Wabash 6234

Original printed in light blue and dark blue on gray stock.

NOW and then you see a piece of printed matter whereby a thought is *happily expressed* and men buy most readily when in a happy mood.

If there's a hint in this as to *your* publicity, we've some acceptably happy ideas well worth considering.

Sleepeck-Helman Printing Company
418 S. Market Street, Chicago
Telephone 6234 *Wabash*

Original printed in light brown and blue on gray stock.

Putting Your Publicity On a Level With Your Product

is largely a matter of finding a printer who, from experience, can appreciate your quality standard and express it with the proper dash of *originality*

Perhaps some things we have done for others might help you to decide on some things you would like us to do for YOU

SLEEPECK-HELMAN PRINTING CO.
418 S. Market St., Chicago *Tel. Wabash* 6234

Original printed in purple and green on buff stock.

TO BE ABLE, when necessary, to assume full responsibility for printing problems entrusted to us is pretty good evidence of our ability to co-operate intelligently with YOU in YOUR responsibility

SLEEPECK-HELMAN PRINTING COMPANY
418-430 S. MARKET STREET, CHICAGO PHONE WABASH 6234

Original printed in black and red on dark blue stock.

MAILING CARDS

A few selections from a series executed and sent out by the

SLEEPECK-HELMAN PRINTING COMPANY

418 · S · MARKET · STREET · CHICAGO

A Message

For _____

_____

_____

Address-side of all cards in the series.

THE PRINTER *who has nothing in his shop but type, ink, paper and presses can give you no more than you are getting—but* Brains, Ideas *and* Service *are always interesting*

Don't YOU *think so?*

SLEEPECK-HELMAN PRINTING COMPANY
418-430 SO. MARKET STREET, CHICAGO PHONE WABASH 6234

Original printed in red-orange and green on white stock.

Creative Printing

The difference between *creative printing* and printing is just the difference between an *original idea* and a *quotation*—and we're not strong for the latter in printing—are *you?*

SLEEPECK-HELMAN
PRINTING COMPANY
418 SO. MARKET STREET TELEPHONE WABASH 6234
CHICAGO · ILLLINOIS · U · S · A

Original printed in light blue and brown on buff stock.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Society Printing—I.

THE production of society printing represents only a small part of the work of the average printing-plant, but an amount that is well worth doing, and which, in the aggregate, will go a long way toward keeping the wheels moving. Every plant has occasion at frequent intervals to print some item of society printing, under which head personal cards, professional cards, some business cards, birth announcements, at-home cards, wedding announcements and invitations, death notices, etc., are classified. A knowledge of the correct forms, appropriate treatment and predominating styles of this line of work is desirable.

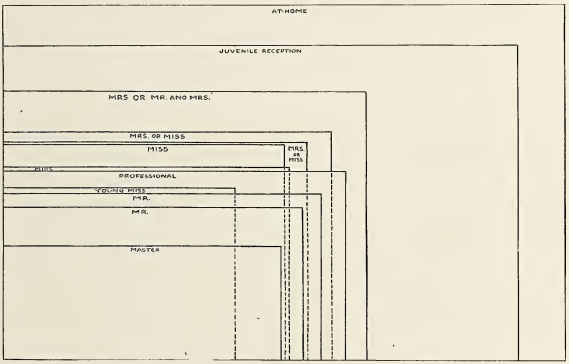


FIG. 1.

Diagram showing correct sizes for cards most commonly used in society printing. (Slight changes are made from time to time, but the general proportions remain about the same.)

Much of this work is done by the copperplate printers and engravers, and their work has set the styles governing its production, which the letterpress printers must follow. There is a charm in engraved work that can hardly be equaled by letterpress methods, and yet, if the printer will use the same high grade of stock that the copperplate printer uses, and print his forms in jet-black ink of good body, he can "approximate" it in appearance and at a lower price than the copperplate operative can. Extreme care should be taken in the make-ready so that no semblance of the impression will show on the back of the card, or on whatever sheet it is printed.

For cards, pasted stock should be used, for it does not curl when handled as do pulp-boards. The two-ply weight, or thickness, is most commonly used for personal cards, but three-ply is better for announcements and other cards of larger size. Such high-grade card stock may be bought in sheets 21 by 33 inches, or it may be bought cut to the proper size for the various forms. When so bought, it comes in neat boxes, and is much more satisfactorily handled. It is doubtful whether the extra cost of buying it cut to size will amount to as much as the cost of cutting it down to the small sizes for the orders as they are received. Any one who has had to cut two or three sheets of card stock down to the proper size for a personal card knows what a mean and unprofitable job it is.

It is a serious mistake for any printer to use cheap card stock for society printing of any kind. Orders being small

as compared to orders for other classes of printing, the difference in cost of stock between the best and a cheap grade is not enough to be worth consideration. On a major-houses to letterpress printers, average about the same year in and year out. They are now about as indicated on the diagram herewith shown (Fig. 1). The printer should be

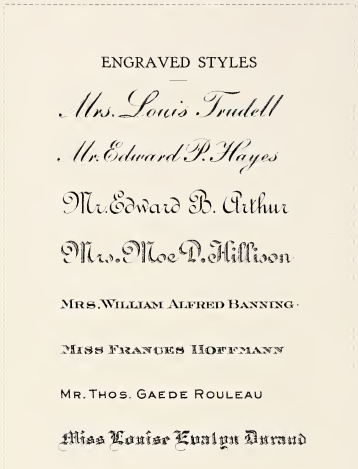


Fig. 2.
Styles of engraved letters such as are most appropriately used on society work.

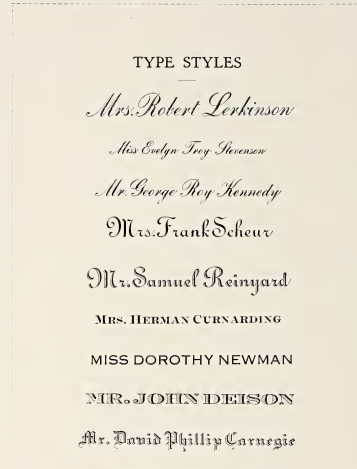


Fig. 3.
Type characters in imitation of the styles of letters used by copperplate printers.

ity of orders, in fact, it will not amount to a dollar, and often to only a few cents.

While good taste demands the very best of paper, the sizes of stock are dictated by fashion, and, in this, slight changes are made from year to year. Different copperplate printers make slight modifications from time to time in their own cards and the paper-houses probably do, too; but the sizes, especially of cut cards sold by the paper-very careful to supply the size of card that propriety dictates.

Propriety and the copperplate printers and engravers also dictate the styles of letters used for society printing. More especially, the engraver has become accustomed to certain styles and uses them consistently. Thus, those styles have come to be universally used on that class of work, scripts and texts, particularly shaded texts, domi-

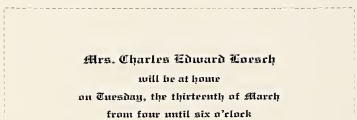


Fig. 4.
The most common form of at-home card. A correct size for this form is 5⅝ by 3⅝ inches, although variations are often found.

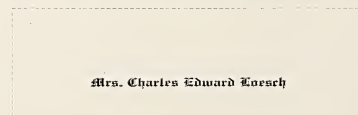


Fig. 5.
Another form of at-home card, in which the character of the entertainment is given. The entertainment may be omitted.

To Meet

Mrs. Rex Allen Gephart

Mrs. Eugene Francis Medearis

requests the pleasure of your company

on Tuesday, the tenth of October

from four until six o'clock

Fig. 6.

Form of at-home card used when a lady wishes to introduce a friend to her circle. It is permissible to set the name of guest of honor one size larger than other lines.

At Home

after June fifteenth

3126 Washington Boulevard

Chicago

Fig. 7.

Style of at-home card mailed with wedding invitation. This form is considered better than printing or engraving on the invitation the date the bride will be at home to callers.

nating the field. That the letterpress printers should not be outdone by the copperplate printers, and that their own business would not suffer with all society printing going to the engravers, the typefounders have had designed and cast a number of series of type which approximate the appearance of the letters most commonly used by the engraver. We are showing herewith (Fig. 2) a few lines of engraved letters, sent out in a sample-book by a house doing that class of work, and, alongside (Fig. 3), a group of lines printed from types which most nearly resemble the design of engraved letters.

The fact that there are, ordinarily, but a few lines of type in work of the character under discussion makes it unnecessary for the printer to buy large fonts of type to handle it. He can, for a small outlay, secure the necessary faces in the required sizes. The fact that the outlay is small makes it possible to replenish his cases at frequent intervals, which is desirable, for one can not "approximate" the appearance of engraved work with types that are so badly worn they must be "squeezed" to be made to print.

The simplest and most frequently printed form of society printing is the personal or "calling" card. The correct size varies according to the individual and his social status, as indicated on the diagram shown as Fig. 1. On these, for all correct social purposes, the use of the plain social titles, Mr., Mrs., Miss or Master, is imperative. Exceptions are for clergymen, who use Rev. for Reverend, or, if a doctor of divinity, the Rev. is discarded for the term D.D., which follows the name, and is used without the title Mr. Naval and military officers of the rank of captain and above use their full titles. For judges of the Supreme Court, the title is Mr. Justice, and for physicians, Dr. preceding or M.D. following the name, without Mr., Mrs. or Miss as titles.

Ladies' cards are always more or less square, whatever the exact size, whereas cards for gentlemen are of oblong shape, as will be seen by reference to Fig. 1.

Mr. and Mrs. John A. Law

request the honor of your presence

at the marriage of their daughter

Clara Jeanette

and

Mr. Thomas Skidmore Cook

on Tuesday Evening, the Ninth of April

one thousand nine hundred and twelve

at half after eight o'clock

First Presbyterian Church

Fort Collins, Colorado

Fig. 8.

Ordinary form of wedding invitation. When the wedding is to take place at the bride's home a change is made to "request the pleasure of your company." (Type-face used is not desirable for this class of work.)

Mr. Frederic Stanley Pennington

requests the honor of

presence at the marriage of his daughter

Henrietta Louise

to

Mr. Chauncey Percival Wilton

on the afternoon of Tuesday, the second of April

at four o'clock

at Holy Trinity Church

Rochester

Fig. 9.

A more personal form of wedding invitation, on which space is left blank for writing, engrossing, engraving or printing the name of the invited guest. (For a few correct sizes, see text.)

The at-home card is used as an invitation from one lady to others when she is going to entertain at her home. A proper size for this form is 5⅜ by 3⅜ inches, as designated on the diagram (Fig. 1). The handling should be chaste and dignified, as in all society forms. Only type-faces that approximate the appearance of engraved letters are acceptable on this class of work, and ladies have a distinct liking for scripts and shaded texts. Those who do not have their at-home cards engraved, want them to "look just like they were engraved," and if the printer is wise he will do just what they want him to do. The most common form of at-home card is illustrated by Fig. 4. Another form, also quite frequently used, is shown alongside it (Fig. 5). When the at-home card is used as an invitation to a reception given by one lady for another, whom she desires to introduce into her circle, the most acceptable form is as illustrated by Fig. 6.

James Walter Scott

March the eleventh
One thousand nine hundred and seventeen

Mr. and Mrs. William Alfred Smith

Ninety Park Avenue
Chicago

Fig. 10.

Probably the most interesting and pleasing form of birth announcement. The Mr. and Mrs. size is proper for the large card, whereas the size of the small card is optional. (See text for further details and other forms.)

At-home cards are enclosed in an unaddressed envelope and the two then enclosed in a second and larger envelope, on which the address is written and the stamp affixed. Envelopes should be of the same quality of stock as the card.

Sometimes the date the bride will be at home to callers is printed in the lower left-hand corner of the invitation or announcement, smaller type being used for those lines than for the lines of the form proper. It is considered somewhat more elite, however, to print this information on a card to be enclosed with the invitation. The regular "at-home" size is satisfactory. It should be smaller than the announcement or invitation when folded the second time for insertion in the envelope. In looking up authorities on this point, and in going over engraved samples, we found such a wide divergence in sizes we hesitate to be definite. A correct form for this "at-home" card is illustrated by Fig. 7.

Wedding invitations and announcements form a considerable portion of the average printer's society printing. They are properly printed only on folded note sheets, the printing or engraving being done on the first page, the remaining three pages being left blank. They are staple and can be bought in neat cabinets from all paper-supply houses. The size most frequently used is 5½ by 6½, folded, but can be bought also in a larger size of about the same proportions, 6⅛ by 7¼, and in an oblong shape, 6⅝ by 5⅞. These figures should not be considered arbitrary, for slight variations are common in the stock made by different makers and that used by different copperplate printers. One is perfectly safe in buying wedding stock from his dealer and using it as it comes to him.

A very good standard form and arrangement of lines is illustrated by Fig. 8. The place where the wedding is to be held has a very important bearing on the form of the announcement. If it is to be solemnized at a church, "request the honor" is used, whereas if at home, "request the pleasure" is proper.

Wedding invitations and announcements are issued in the names of the bride-elect's parents, surviving parent, bachelor brother, married brother and wife, married sister and husband, grandparents, uncle and aunt, or guardian, selection being made from the foregoing in order, as conditions require. They should be mailed not less than two weeks prior to the date of the ceremony.

A more personal form of invitation is reproduced as Fig. 9. The name of the person invited is written in the space immediately below the line "request the honor of."

Each invitation or announcement has its own envelope, matching it in size and stock. The whole set is enclosed in an outer envelope of the same stock for mailing. When a single invitation or announcement is sent out, printed on paper, both inner and outer envelopes are required.

Birth announcements are very much in vogue, and a pleasing variety of announcements may be used with propriety. Sometimes a very small card, bearing the name of the newcomer and date of birth, is tied with white ribbon to a card showing the father's and mother's names, as is illustrated by Fig. 10. Various clever cards may be designed with storks a part of the scheme, and sometimes a touch of color is added, pink for a girl and blue for a boy. Ribbons of these colors may be used to tie the small card to the large card in the plan described and illustrated above. In some cases a single card only is used, reading thus: "Ruth Mathylde Jones, born March 16, 1917, Mr. and Mrs. James Jones."

Death notices are correctly printed on paper (folded), 6⅝ by 5¾ inches, with a black border $\frac{5}{32}$ inch wide all around the four edges. They should be sent out with envelopes that match in size, stock and width of band. The width of the black border also varies from almost a half-inch in width to the narrow "Italian" border, which is approximately four points in width.

"Acknowledgments of condolences" are printed forms designed to relieve the bereaved from the painful task of writing individual acknowledgments. A correct size of card for the form is 4⅞ by 3⅛ inches, with a ¼-inch black border.

The black band varies according to relationship. For a widow's card, a band about ⅓ of an inch wide is used for the first year of widowhood, diminished about $\frac{1}{16}$ of an inch each six months thereafter. On a widower's card, a black border ¼ inch is the widest, diminishing from time to time. For other relations, the band may vary from ¼ inch to the "Italian" width.

In this department of the next number the discussion of society printing will be continued, and forms less commonly used than those treated here will be taken up.

WEEK OR WEAK?

An old gentleman walked up to the pretty girl attendant at the counter of a daily newspaper office a few days ago and said:

"Miss, I would like to get copies of your paper for a week back."

"You had better get a porous plaster," she abstractedly replied. "You get them just across the street."— *Chicago Daily News.*

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

PHILIP OHLSEN, Chicago, Illinois.— Your correspondence card, printed in green and black on green hand-made card stock, is very pleasing.

JOSEPH JEANGERARD, Wilmette, Illinois.— We admire your work very much indeed and can see no way in which it might be improved. The programs are especially good.

HOWARD H. PARKER, Pittsburgh, Pennsylvania.— The folder advertising Macbeth-Evans equipment for lighting stores is exceptionally well designed and printed.

O. EUGENE BOOTH, Cherokee, Iowa.— Your work is steadily improving in quality. Many of the specimens in the last consignment are exceptionally meritorious.

OLIVER BAKER MANUFACTURING COMPANY, Minneapolis, Minnesota.— Being manufacturers of calendars, it is to be expected that your own calendar would be pleasing, and it is, especially so.

J. P. WIDMAN & SONS, McGregor, Iowa.— The samples of tabular work are well handled and, considering the inferior grade of paper used in printing, make a very satisfactory appearance.

IRIN ZUMWALT, Bonner Springs, Kansas.— "The Call of the Fields" is pleasingly handled throughout, but we believe if the brown on the cover had been made a little weaker a great improvement would have resulted. The title-page is very pleasing.

FRANK M. INGALLS, New York city.—Your little calendar is very neat. It is daintily printed and, thereby, in harmony with the character of your business, which is advertised as society printing.

RALPH W. FOLK, Lincoln, Nebraska.—Your Easter card is pleasingly designed, but a little too warm in tone because of the use of a very bright yellow and a strong purple tint in printing. The business card is neat.

GAGE-DOWNS COMPANY, Chicago, Illinois.—The folder, "Dignified Corset Advertising," is very satisfactorily handled, and the advertisement appearing thereon is dignified, as claimed, and, in addition, is very pleasing and effective. The artwork on your advertisements is always of a high order.

Folders and catalogues produced by the service department of The Northern Engraving Company, Canton, Ohio. Reproduced from *Northern*, house-organ of that company.

PRESS OF WALTERS & MAHON, INCORPORATED, New York city.— The printed matter executed by you for the Kelly-Springfield Tire Company is of a very high grade. The catalogue is strong in design. The Lotta Miles calendar is an interesting one and is satisfactorily executed. It should prove good advertising.

CURTIS-LEGER FIXTURE COMPANY, Chicago, Illinois.—The cover for your circular, advertising clothes-hangers, is strikingly designed and well executed. As a matter of advertising, we believe the name of the firm should be more prominent thereon.

J. H. WINTERS, Dallas, TEXAS.— The general arrangement and format of the Scottish Rite booklet is pleasing, but, as you say, the copy sent us is somewhat out of register and the text-pages are not sharply printed. The ink does not appear to be of a satisfactory grade for this character of work.

CHARLES F. SKELLY, Altoona, Pennsylvania. — Specimens of your work recently sent us combine every essential of good printing. They are simple, effective, neat and readable, a combination of characteristics more often imagined than realized in printing. We can suggest no improvements.

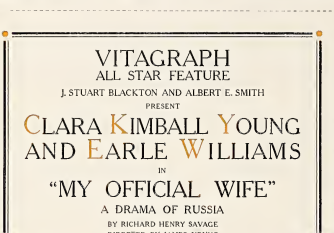
WE are showing on this page two groups of booklets and catalogues, reprinted from *Northern*, the attractive and interesting house-organ of The Northern Engraving Company, Canton, Ohio, which firm made the plates and the designs of the originals for the printers who executed them. The specimens are strong, interesting and effective, in common with all the work which comes from that well-known house, and are shown here with the certain knowledge that they will prove interesting to all our readers and suggestive to many of them.

EUGENE JOSEPH VACCO, Pittsburgh, Pennsylvania.— Your work is very good indeed — remarkable, in fact — when one considers that you are but a two-thirder. You have the advantage of being in a plant where good work is the rule, and where you can obtain the advice of journeymen who are as good as any in the business.

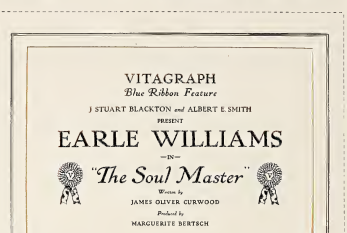
Catalogues reproduced from the January issue of *Northern*, organ of The Northern Engraving Company, Canton, Ohio, which house helped to produce them.

GEORGE M. MARSHALL, Chicago, Illinois.—The Redfern corset announcement-folder is very striking indeed, and you can feel that, in it, you have evolved something really distinctive. The effect of the figures printed in black in a blind-stamped oval on the title-page, the letter- and well-executed "Boat Book" which you produced for the Van Bleerck Motor Company, of Monroe, Michigan. It is, in fact, one of the most beautifully printed things of its kind we have seen in the past year. The use of dull-coated stock adds character to the work.

J. G. HOLMAN, Urbana, Illinois.—The latest package of specimens sent us by you is consistent with the high quality of your previous work which we have seen. Neatness and simplicity are characteristic features of your work. The "Success Comes in CANS, Failure in



Window-card by Gustave E. Hulb, New York city, which is difficult to comprehend because of the use of capitals throughout.



Another of Mr. Hulb's window-cards, much easier to comprehend because of greater contrast in size and style of types used.

ing embossed in gold and the folder tied with jet-black cord, is unusual and effective.

GUSTAVE E. HULB, New York city.—The window-cards, designed and composed by you for moving-picture features, are very good as a rule. In one or two instances, however, there is not enough distinction in the sizes of the display lines. When capitals are used throughout in a typographic design, there should be considerable contrast in the size of the display features, in proportion, of course, with their relative importance, and arrangements such as your card for "My Official Wife," in which there is little distinction, should be rigidly avoided. We need only select another of your designs to illustrate the improvement which results, and how much easier comprehension is made, when distinction, or contrast, is invoked to play its important rôle. The two are reproduced here so that a comparison may be made by our readers and the point made more emphatic.

HEROLD REINECKE, Strawberry Point, Iowa.—The design and general arrangement of the letter-head and envelope sent us are very good, but the type-face is neither pleasing in design nor is it of a form which is easily read. Plain roman faces are best.

CAMPBELL-EWALD ADVERTISING SERVICE, Detroit, Michigan.—You have every reason to be proud of the handsome

Title-page of attractive menu designed by Gerard J. Mangis, Pittsburgh, Pennsylvania. Original printed on Strathmore De Luxe.

CANTS" blotter is effectively designed and nicely printed.

GERARD J. MANGIS, Pittsburgh, Pennsylvania.—Your work, like that of other Jackson-Remlinger Company compositors who have sent us samples of their efforts, is of an exceptionally good grade. It seems that the organization you are with has a constellation of stars, so to speak, in its composing-room. We are reproducing two pages of an especially attractive menu, but must assure our readers that, as originally printed on Strathmore De Luxe, an effect of quality was apparent which we can not reproduce on enameled paper.

HECTOR M. HOLLOWAY, Los Angeles, California.—The theatrical posters are interesting and would be appreciated by those who admire the style in which they are executed. The book-plate for Wilton W. Webster would be better if it were not so difficult to read the name of the owner which appears thereon.

TRI-CITY LITHOGRAPHING AND PRINTING COMPANY, Davenport, Iowa.—The stationery for the Rowe Manufacturing Company, as well as the Christmas cards and folders, are of very good quality. On the letter-head, we prefer to see the cards, reproduced thereon, without the gold border around them.

HUDSON PRINTING COMPANY, Boston, Massachusetts.—The booklet, "Getting Shaved," is interesting, well

THE MAN who merely "marks time" never makes many other marks.

Call 2797 Bell Grand Home Main

The Bishop Press
General Printing
Coca-Cola Bldg., Kansas City

Interesting blotter with effective copy. By The Bishop Press, Kansas City, Missouri.

composed and nicely made up. We believe an improvement would have resulted had the inside pages been printed in black instead of the rather light blue, and if the red used for the second color was brighter, bordering on orange. Red-orange is more pleasing than reds of the lake variety.

THE BISHOP PRESS, Kansas City, Missouri.—Specimens of your work are very interesting in treatment, both typographically and in the selection of colors. The combination of types in the "Ladies' 12-Hole Handicap Tournament" is inharmonious. Letters which are so decidedly different in shape and design as these should not be used in the same piece of work.

The Nebraska Signal, Geneva, Nebraska.— We believe we can see a constant improvement in your work. There is still a tendency to use larger sizes of type than necessary, which use produces an effect of congestion. You also often use light tints for printing lines of type, which also makes the copy somewhat difficult to read.

JOHN W. CHERRY & SONS, Norfolk, Virginia.—The envelope with a band of holly border at top and bottom is very good, as are some of the cards, but we do not admire the use of the rectangular border on one of the latter. The design would have been one hundred per cent better without this needless decorative element, which serves no purpose toward making the work pleasing or effective.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— The new letter-head for The Jennings Printing Company, printed in gray, orange and buff tint, is a beautiful one, and stands out above the other specimens of your excellent work. We regret that reproductive limitations prohibit our giving readers a satisfactory representation of it on these pages. The character of your work is such as is done in but few shops.

MENU

FRUIT COCKTAIL

FANCY RELISHES

CUP TOMATO BOUILLON

ROAST BEEF

JUNE PEAS

ICE CREAM IN FORM

ASSORTED CAKES

COFFEE

CIGARS AND CIGARETTES

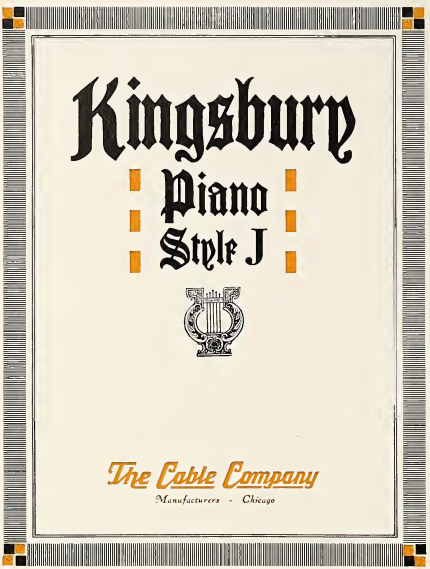
Menu-page of folder, first page of which is shown on opposite page. By Gerard J. Mangis, Pittsburgh, Pennsylvania.

CARL J. H. ANDERSON, Amherst, Ohio.— The work you are doing represents an excellent adaptation of the style of typography after which it is modeled, and as that style is the simplest of styles and an eminently readable one as well, you are to be congratulated on your good judgment in following it on your own work. The newspaper advertisements are also simply and forcefully arranged.

RALPH R. RICHARDSON, Columbus, Ohio.— The specimens of your work sent us are of a very good grade. The style of typography is a simple and readable one, and the use of hand-made and antique stocks with old-style types gives a bookish effect to the work which we would consider quite appropriate for a firm that caters to college printing. The green is a little too warm on the folder announcing the elreuit exhibition of the Provincetown Art Association.

GEORGE P. B. GILMAN, Boston, Massachusetts.—The business card is very neat, but would be improved if the central group were raised above the center of the space it occupies and if the lines had not been letter-spaced. Since most of the design is set in capitals, it might have been a good plan to set this central group in italic for the sake of variation, so that the line of business would stand out without being set in too large sizes of type in proportion to the size used for the name of the firm, which, of course, should be larger.

MORRIS REISS PRESS, New York city.— Work coming from your establishment continues of good quality. Your composition, while simple, is not plain, and the decorative effects add character to the



First page of a striking folder by Ed A. McGrady, Chicago, Illinois.

work. Linear borders should not be used on rough stock, for the reason that the space between the lines of such borders is so small it fills up badly with fibers of the stock which become mixed with the ink.

J. H. McCULLEY, Bozeman, Montana.— The letter-head for the *Courier* is well displayed. We would prefer, however, to see the border and the tint background done away with altogether, for they add nothing except expense to the job. The type as it stands would be very satisfactory in the two colors, blue and orange, but would be improved if all the types therein were of the same general proportions, and of similar design, in the interest of harmony.

WM. F. FELL COMPANY, Philadelphia, Pennsylvania.— All the items of printed matter used to announce the opening of the new plant of Alexander Brothers are of exceptional merit, in keeping with the high standard of your regular product. The use of a good grade of stock on everything you do, pleasing typography and admirable presswork, are features that distinguish your work.

PAUL D. NOBBS, Richmond, Virginia.— Of the two arrangements of the Washington's Birthday card, we consider the one proved on paper much more pleasing in appearance than the one printed on cardboard. Of course, the printed card is stronger in display, but since it is a ticket and not advertising, and as the harmony of types therein is not good, we prefer the proved design.

MASSEY-HARRIS COMPANY, Toronto, Canada. —Typographically, your latest catalogue is better than those others which we have seen. If it was considered necessary to use brown ink for the text-pages, a deeper shade would have been more satisfactory. A better grade of stock would have enabled the pressman to do improved work on the cuts as well as the type, and many letters of the type used are badly nicked. We admire the cover very much, and good work was done on the lithographed insert, showing illustrations of various Canadian birds.

THE LOWE PRINTING COMPANY, Coffeyville, Kansas.— The blotter sent us is well designed and is attractive in spite of the combination in it of contrasting styles of type, Old English and Copperplate Gothic, a block-letter. Avoid this combination, for it is only because of the excellence of the work otherwise that the lack of harmony apparent can be at all condoned. The same fault is apparent in the other specimens and mars their appearance also.

WILLIAM EDWIN RUDGE, New York city.— We need not call the attention of our readers to the fact that you do good work, for it is pretty well established that none do better. We acknowledge receipt of the brochure, "Opportunity," in which John J. Ingalls' immortal poem and the excellent answer by W. R. Kingsbury are printed on hand-made stock from large sizes of the readable Kennerley type. The character of your work is such that we always open it immediately upon receipt, for we know a feast awaits our eyes and gratification of our love for the beautiful in printing.

WALTER H. JOHNSON, Buffalo, South Dakota. — On one-color work you do very well indeed, but when you print in colors you get into trouble. On the Glendinning & Johnson letter-head the red should not have been used, at least not if the brown, also, was used. Red and brown do not appear satisfactory in combination. Printing the "short and" in red would have been satisfactory if only red and black had been used on the job. The brown on the *Times* letter-head could have been made lighter to excellent advantage.

WE look forward, always, to the receipt of the next package of specimens from Louis A. Braverman, who, with the Heintzemann Press, Boston, Massachusetts, has turned out some of the most distinctive typography of the decade. A series of booklet models, or dummies, which "can be produced most economically on a John Thomson press," are especially interesting, and should prove helpful to any printer. Mr. Braverman seems partial to Bodoni, and, considering the excellent results obtained by him, he is justified in his choice of that medium, which, properly handled, will work up into the most pleasing of typography.

THE CHAMPLIN PRESS, Columbus, Ohio.— *The Kit-Kat*, "published four times a year at the Sign of the Green Wreath," is typographically beautiful. A literary publication, it is appropriately treated in a bookish style, somewhat after the fashion of Colonial work, and yet without indulging in any of the features which would now appear eccentric, which of necessity and type limitations were apparent in the printing of Colonial times.

THE NATIONAL CASH REGISTER COMPANY, Dayton, Ohio.—"For the Convenience of the Charge Customer" is a very good book. We like the format, admire the layout, but regret that the type used was badly "nicked" and

JAMES KENT EATON

THE EVERETT PRESS
INCORPORATED BOSTON

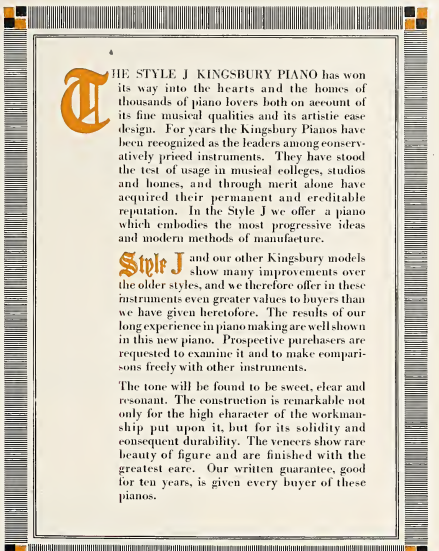
Attractive card engraved on copper from copy set in Cloister Old Style. By The Everett Press, Incorporated, Boston, Massachusetts.

so imperfectly cast otherwise that the pressman was handicapped, though in make-ready and control of the ink flow he did not do as well as he should have done. The book represents another of those cases where good general plans have gone awry because of carelessness or inattention to what may, at the time, seem "little, unimportant details."

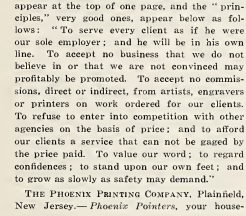
THE COMMERCIAL PRINTER, Waukegan, Illinois.— The handling of the Christmas program for the First Presbyterian Church of your town is admirable, especially so as regards its conception. We do not consider that the double-tone ink improved the half-tones materially, and the slurring effect produced on the type with that ink is rather displeasing. The shaded text-letter used for setting the titles throughout is too weak, and if that style of letter was considered necessary or was arbitrary, a larger size should have been used. All in all, however, the book is very pleasing and satisfactory. You have good reason to feel proud of your efforts.

THE announcement of the coalition of the talents of Arthur C. Rogers, William Henry Baker and Allen Brett in the advertising business at Cleveland, Ohio, has been made in the news columns, but the folder carrying that announcement is worth mention in this department, not because of its typographical arrangement, which, of course, is of high order, but more especially because of the way in which the firm's "principals" and "principles" are handled thereon. The "principals'" portraits appear at the top of one page, and the "principles," very good ones, appear below as follows: "To serve every client as if he were our sole employer; and he will be in his own line. To accept no business that we do not believe in or that we are not convinced may profitably be promoted. To accept no commissions, direct or indirect, from artists, engravers or printers on work ordered for our clients. To refuse to enter into competition with other agencies on the basis of price; and to afford our clients a service that can not be gaged by the price paid. To value our word; to regard confidences; to stand upon our own feet; and to grow as slowly as safety may demand."

THE PHOENIX PRINTING COMPANY, Plainfield, New Jersey.— *Phoenix Pointers*, your house-



Text-page of folder by Sleepeck-Helman Printing Company, Chicago, Illinois.



Suggestion for a handy desk-calendar which should prove profitable advertising for any printer.

organ, is a very good one, the inside pages being especially well made up and in a style that is interesting. We have never admired the style of type known as Tudor Black, of which there are several variations, and it does not possess any of the essentials of a good style of letter. If a more pleasing text-letter, say, for example, Caslon Text or Engravers Old English, had been used, the appearance of the cover would be better. It is well designed, and the colors are pleasing.

AL. S. CAIN, Provo, Utah.— The letter-heads for the New Century Printing Company are interesting, pleasing and effective. We do not admire such rule arrangements as made on the title-page of the folder entitled "Color Is the Sunshine of Art," and believe an orderly, symmetrical arrangement would have been much better. The cover for "The Bride's Book" would be more pleasing if the panel was just large enough to accommodate the lines of type, with equal margins at top, bottom and sides, and if the top of the ornament joined the border at the bottom, instead of extending into the panel.

G. T. KEENE, San Diego, California.— All your specimens are neat and attractive. The use of brown inks on buff and brown stocks seems to be the general practice with your house, whereas black ink on white stock is the regular combination over the country. The softness of the browns and buffs commends itself because of their richness of tone and the artistic appearance they present. Your firm's business card, gotten up in the form of a folder, is very pleasing.

THE KING PRESS, Franklinville, New York.— The specimens of your work sent us are of average quality, the letter-heads being very neat. The can-label for Oakes & Pike is not very attractive. In the first place, the colors are not pleasing, there being insufficient contrast between them. It would have been better to have set the word "Beef" in larger type and to have eliminated the decorative border around the word, which border serves to take away from the prominence of the important word. Why handicap display-words with useless border arrangements? The colors on the circular for the Ontario Knife Company are not pleasing, also. If, instead of the brown, a bright green or blue had been used, the work would have been "snappier," and more pleasing from an artistic standpoint as well.

"PROOF OF OUR APPRECIATION" is the title on the envelope bearing a copy of a testimonial booklet gotten up by employees of The Benson Press, Omaha, Nebraska, to voice their appreciation of the treatment accorded them by the management during the year 1916. It fairly

breathes cooperation. At the editorial masthead the purpose of the publication is stated to be "To express their appreciation of appreciation," and the first item is, "F. B. Johnson the Revolution would be more pleasing if the margins at top and sides of the upper group were more nearly equal. The other specimens demand no correction, as far as faults of a ability of simple arrangements, where the type is the first consideration and wherein only such decoration is used as is necessary to increase the effectiveness of the type. The impression

Striking letter-head by Ed A. McGrady, with Sleepeck-Helman Printing Company, Chicago, Illinois.

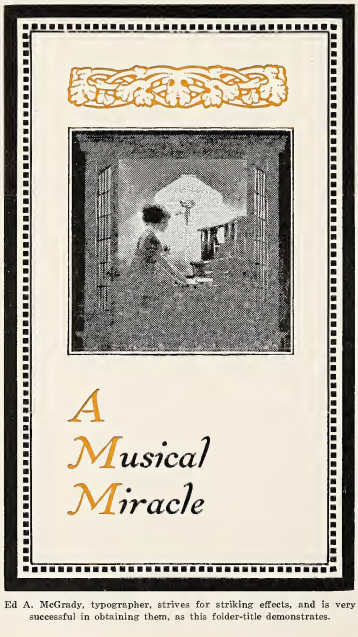
is some boss. He surely will be paid in his own coin." Typography is excellent and in an interesting style, and presswork is also very good.

FLOYD H. LINCOLN, Walton, New York.— The samples of your work, "all done with good old Caslon," are of excellent grade, and would prove a revelation to those who still seem to be possessed with an idea that many and varied styles of letters are essential to the proper conduct of a printing establishment. No faults of design or typography are apparent in any of the specimens. It is gratifying to note that the men who do the best mechanical work are quickest to realize the advantages of using but one type-face, and that one a simple and readable style, in the ordinary run of work, if not in all of it.

West End Advocate, Valley, Nebraska.— The letter-heads are simply arranged and intelligently displayed in so far as relative prominence of the various features is concerned. The use of an extra-condensed text-letter in combination with a very extended block-letter should be avoided, as the two styles have nothing in common to harmonize them, and a poor effect is the result of their association. The border used to form a band across the top of the letter-head for your own use is too heavy in tone and too wide to be used with the sizes of type used in the design. Type should dominate every design; decorative features should be subordinate.

FREDERICK J. BARTON, Farmington, Maine.— Your work is, for the most part, very good, and, considering that, we can not understand why you placed the colons at the end of the main display line on the title-page of the Fernald Cottage folder. Considering the style in which it was set, all the lines flush to the left side, and the fact that the cut in the lower right-hand corner serves to maintain horizontal balance, these colons appear to us very much like a bad blemish on an otherwise good horse. The title-page of the folder for the Maine Daughters of serious nature are concerned, but we would suggest an adherence to symmetrical forms.

FRED O. LARSON, Souris, South Dakota.— The rules printed in red dominate on your letter-head and give good evidence of the desirone gets in looking over this design is that the rule arrangement was the first consideration. Lines of type should never be set in a vertical position, but always as they are read, that is, horizontally. If the rules printed in blue did not appear between the lines of type printed in red an improved effect would be noted, for with red both above and below they stand out much too prominently.



Ed A. McGrady, typographer, strives for striking effects, and is very successful in obtaining them, as this folder-title demonstrates.

E. H. STUART, Pittsburgh, Pennsylvania.— All the specimens of your work are of good quality, maintaining, with excellent results, the high standard of Jackson-Remlinger Company printing. The program-booklet for the play, "Dr. Divorce," is especially good, remarkably so when one considers that on work of this character the compositor usually uses every face of type in the house, harmonious or not, in the advertisements. The consistent use of plain old-style roman type-faces in the advertising pages of this book is a pleasing variation from the ordinary run of work.

ACME PRINTING COMPANY, Milwaukee, Wisconsin.— The blotters are of good, ordinary grade. We do not admire that one in which part of the firm-name appears as a heading and the remainder in the position ordinarily occupied by the entire signature Words which logically go together should be kept together. Then, in addition, the white space is poorly distributed in this particular blotter, the type crowding the border at top and bottom, whereas there is considerable white space between type and border on both sides. The blotter entitled "Good Printing Is Never an Expense" is crowded to an extent which makes it very displeasing. Smaller type for the text would have been equally as readable, and much more pleasing to the eye.

WALTER M. HUNT, Salida, Colorado.— *The Record* letter-head is not at all attractive. In the first place, the sizes of type used are so large that, when coupled with so many rules and needless decorative units, the effect is undigni-

BEFORE US *is a steep hillside, crossed midway by a paved road. Up the center of the hill are stairways of stone, with wide landings; at the top, blocking out the stars, is a dark building with crenellated turrets. Beside the roadway is a windowless hut—a mere blind wall—and at each side of this wall the stairways ascend. Below is a playing field, and beyond this, further down, a river, with great mills beside it, where even at Christmastide the loud forges are flaming.*

From the high turrets a sound as of many trumpets floats down. Then a light breaks on the level above the roof of the hut, and one sees dimly three figures, grave, majestic, imperative—the Prophets Hosea, Micah, and Isaiah.

ISAIAH

List ye, as it is written, so spake I
Isaiah: For the Lord Himself shall send

[1]

THE DUQUESNE
CHRISTMAS MYSTERY

AS WRITTEN BY
THOMAS WOOD STEVENS
TO BE ENACTED BY THE PEOPLE OF
DUQUESNE PENNSYLVANIA

WITH DECORATIONS BY
HARRY LAWRENCE GAGE

THE DUQUESNE
CHRISTMAS MYSTERY

First text-page, title and cover-design of a handsome booklet, printed on white hand-made stock. Read review of Ellsworth Geist on this page.

fied and bizarre. The style is more that of theatrical performers than one suitable to the use of a newspaper. The effect obtained by printing the blue over the orange, shifting the guides slightly as you did to obtain the effect of double lines in the ornaments, is not pleasing. It represents a case where the printer, as he often does, has gone to trouble and expense which make his work less attractive than it would be had he left well enough alone. In other words, the two colors in this design are more pleasing than the three.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.—The little book made up of the text of a playlet which was enacted by the people of Duquesne, Pennsylvania, on Christmas Day, is very pleasing. It is just what we would expect, considering the talent engaged in its production, some of the ablest men in the graphic arts field contributing to its production. Thomas Wood Stevens, an authority on hand-lettering and design, wrote the text; Harry L. Gage, head of the department of printing of The Carnegie Institute of Technology, cut the decorations from wood blocks and mixed the inks, and with the typography in your hands the cycle was complete. We are showing in this department reproductions of some of the pages, but, of course, on smooth stock, much of the beauty of the original pages is lost, for hand-made stock of a good grade was used on the book itself.

WARDWELL, PRINTER-MAN, Portland, Maine.—The dinner-menu for the Sigma Upsilon fraternity is exceptionally neat, but subject to certain improvements. In the first place, if one is to use wood-veneer, or imitation wood-veneer, for the cover of a booklet, or on other work, the design should not cover the surface to the extent that the effect of the substance is lost, as in this case. The title-page is a trifle bottom-heavy, which fault could be overcome and the margins at the top made more pleasing if the upper group was raised about two picas. If the order-of-dances page had been set in smaller type, the type-matter would have occupied less of the perpendicular space, and the margins at sides, top and bottom would have shown a less displeasing variation. The small sizes of text used for the headings on this page contrast disagreeably with the proportionately wider roman capitals. The extended block-letter does not harmonize with either the text or the roman, the shape and design of the letters being altogether different.

TYPOGRAPHIC CONTEST

N response to the requests of many of our readers, THE INLAND PRINTER has decided to conduct another contest. This time the winner will not only carry off a substantial cash prize, but will have the extreme satisfaction of seeing his design used in place of the regular cover on THE INLAND PRINTER—for the contest is to be on the arrangement of a cover-design for this magazine. The result will be announced in the June issue, and the design winning the first prize will appear on the cover of that number of the magazine.

THE COPY

The Inland Printer. The Leading Trade Journal of the World in the Printing and Allied Industries. June, 1917. Vol. 59. No. 3. Price Thirty Cents.

(The use of the term "The Leading Trade Journal of the World in the Printing and Allied Industries," and the price, is optional with the contestant.)

THE CONDITIONS

The designs to be made in one of three sizes, according to the taste of the designer and the adaptability of his equipment:

(1) 48x66 picas, leaving one-half inch margin on all four sides of the 9x12 inch page; (2) 42x60 picas, leaving one inch margins; and (3) 36x49 picas, which is a proportionate reduction of the larger page. Since it will be necessary for the engraver to make an enlargement of the small size, should one so set be awarded the grand prize, press-proofs should be particularly clear and sharp.

Five press-proofs of each design submitted to be printed in two colors, on cover stock of any color.

One proof of each form to be furnished, printed in black on white stock, for the purpose of possible reproduction.

Only type, typefounders' material and stock cuts to be used. No hand-lettering or decoration is desired.

All designs to be considered must reach THE INLAND PRINTER not later than May 1.

All packages bearing specimens to be entered in the contest to be addressed to Contest Editor, THE INLAND PRINTER, 632 Sherman Street, Chicago, Illinois.

THE AWARDS

First Prize—TWENTY-FIVE DOLLARS.
Second Prize—FIFTEEN DOLLARS.
Third Prize—TEN DOLLARS.

Only two months to get your entries ready. Better get busy at once!

Read important notice on page 92.

THE COPY FOR A PRINTER'S HOUSE-ORGAN.

FROM "THE T. & T. IMPRINT."

ONE of the most important considerations in publishing a house-organ is the nature of the copy to be used. First of all, it must be of such a character that it will command immediate attention, arouse the interest of the recipient and lead him through the various pages. One of the best specimens of copy for a printer's house-organ that has come to our attention is that used for *The T. & T. Imprint* for the winter of 1916 and 1917, bearing the title, "A Statement of the Policy of this House," and as it is so rich in suggestion and should give many printers a new point of view, we are reprinting it here by special permission. The matter was copyrighted in 1916, and all rights are reserved by the publishers, Taylor & Taylor, printers, of San Francisco, California.

A Statement of the Policy of this House.

The printer's calling, like that of the architect, is a business of close personal relationship. This is so because into every piece of printed matter, if it aspire to more than mere perfunctory attainment, must go something of the individuality of its creator. And as the human being evolves from the scattered forces of youth the code of conduct of the man, so every business must, and does, develop from the formative state into a structure of stable practice. It is because the fundamentals underlying the work of this House have now crystallized into a definite policy on which it is its intention to stand or fall, that this monograph is written.

1—The Indifference of the Public Toward Good Printing.

"I shall not live to see it, but I hope that the time will come when the making of a good book, from the mechanical point of view, will be regarded as an achievement quite as worthy as the painting of a good picture."— De Vinne.

All thoughtful printers will, we think, agree with us when we state that most of the printed matter produced is so atrocious from the mechanical point of view that one wonders how it can possibly be accepted. The explanation is the low standard of public taste in this country in matters relating to printed things, which, being reflected by the great mass of the buyers of printing, makes them the parties directly responsible. Were a similar standard applied to other forms of expression, the public would rest without complaint were wax figures placed as statuary within our parks and squares. But no, it will pay five dollars cheerfully to hear a Tetrazzini sing once, but it declines to pay more than a dollar and a quarter for a printed book.

A printed book! that can give joy, not once, but many times, that never loses its luster, and that has of all things produced by man the closest approach to immortality: nor time, nor fire, nor earthquake can obliterate a message when once it has been given circulation in a printed book.

But, lacking all taste in printing, the public demands "cheap books"; that is to say, books that are cheap regardless of whether they are well done; not inexpensive books, for an inexpensive thing can still be well made.

A sound public taste in matters of typography — such a taste, for example, as we exercise when we select a chair or a table for our home — would demand books well made from the mechanical point of view that could be sold at a reasonable price. Instead we find books acceptable, and even satisfactory, to the great mass of our people that are not well made and that are in infinitely bad taste so far as printing, illustrating and binding are concerned. And as commercial printing merely reflects the current standards that have first been set by the printed book, what we have just said in respect to book printing holds true in the field of commercial printing.

The exceptions that come to hand from time to time simply prove the rule, though the increasing number of these seems to point that the time is shortly to arrive that shall see the development of a sound public taste as regards all printed things.

With this sound public taste will come a willingness to pay a reasonable price, and when that time comes who will deny that the printers shall take real joy in doing good printing?

At present, however, lacking this incentive, and with little or no appreciation in the instances where good work is attempted, printers, as a rule, have fallen back to supplying what the public has demanded and has been satisfied with; and who can blame them?

2—The Printer's Duty as We See It.

This House rebels against this state of apathetic indifference toward printing. Our duty, as we see it, is to do as well as we can, not as cheaply as we can, each commission entrusted to our care. We aim to have each piece of work, no matter how trifling it may be, in good taste, eminently suited to its purpose, and possessed of simple beauty.

We are trying in our work to be governed by an ideal. Our constant striving in this direction, we believe, has resulted in a steady improvement of our every-day output; for with us one piece of work is just as tall as any other piece of work; we do not aim alone to do the occasional thing well, but we aim to do everything well.

Paderewski could not play his glorious Chopins were he to neglect good music save where it was specially asked for, content to earn a café living meanwhile by tinkling ragtime; nor could an architect be capable of building an imposing structure like our City Hall, who, when a cottage was brought to him to do, simply took the money for doing it — at the market price! — and then dumped the entire responsibility on the carpenter on the job.

In the same way, a printer can not possibly perform on occasion unless he practices day in and day out, trying to do everything that comes to him to do, no matter how small or inexpensive it may be, as well as it can be done.

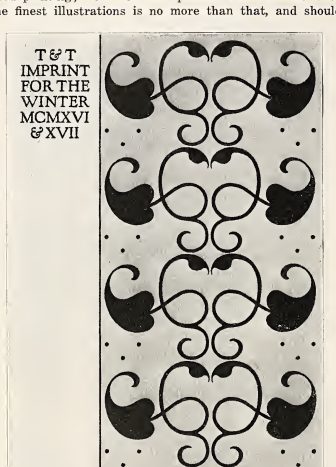
We therefore deem it essential to try to do each and every piece of work well. This is our ideal, and it is an ideal which to be realized means that each and every piece of work must be planned in advance. If you simply forward it to the workroom without taking the pains to do this, whether it turns out well or ill is purely a matter of chance. Particularly does good typography — the foundation of good printing, in fact the structure itself — require planning in detail. Every piece of printing, even the simplest and plainest, is a work of art in the true sense if it be properly made and suited to its purpose, and a printed book that is well made is the highest expression of the art of printing.

3—A Policy of Service.

We do not wish, however, to have any one think that we do only so-called "artistic" printing, which is not so. We loathe the phrase "artistic printing" and never use it — there is no such thing. There is only good printing and bad printing.

Any good statue is a work of art; similarly, any piece of good printing is likewise a work of art. But just as there is no special kind of "artistic" sculpture, so there is no special kind of "artistic" printing. Both are either good or bad, and are or are not works of art.

What constitutes good printing depends in every case on the purpose for which it is intended; and any printing that is intelligently planned and capably carried out is good printing; for the finest printed book adorned with the finest illustrations is no more than that, and should



Cover-Design of "The T. & T. Imprint."

Original printed on buff stock folded over heavy board. The lettering and the rule separating the panels were printed in gold, the design at the right in full tone of green over a green tint.

never be spoken of as "artistic," any more than a glorious piece of sculpture would be said to be an "artistic" statue.

We do good printing; and this includes printing of the simplest and of the most inexpensive kinds; but all our printing is planned in advance and aimed to give the best possible return to those who patronize us. But we must decline to do printing so thoughtlessly, or so carelessly or hurriedly, as to be discreditable to ourselves, or as tending to lower our adopted standards of excellence.

4—A Policy to Maintain a Standard of Simple Excellence.

We wish to have all our work stand for something definite — for distinct standards in taste, and for principles in accord with the fundamentals of good printing. Where conditions imposed make successful performance on our part impossible of fulfillment, we do not feel we should do the work at all.

So few people understand the position the printer should occupy to the printed book — must occupy if good taste in printed matter is ever again to become ascendant. Similarly, they misunderstand the position the printer must occupy toward any piece of commercial printing, such as the catalogue, pamphlet or booklet; the governing principles in the making of these, and the problems involved in their planning, being identical with the principles and problems involved in good bookmaking.

Without an understanding of underlying principles and the ability to apply them, it is not possible to plan properly any piece of printed matter. To meet the problems that arise requires real knowledge, the result of study bred of enthusiasm; mere mechanical excellence is not sufficient. The printer, and not the buyer of printing, should supply this knowledge.

Therefore, we believe that, as a prerequisite to successful performance, the printer should be given control of the work from the ground up. We do not think it is possible for us (or for any printer, for that matter) to make a successful piece of book or catalogue making where so much that is vital to the general plan of the work from the mechanical side is predetermined beyond recall, as is only too often the case.

Recently a book was submitted to us for quotation, where paper, cuts and binding — three vital matters — had all been arranged for independently of the printer's advice or judgment. We declined the work in this instance because we felt we could not do anything creditable under the specifications submitted. These presented insurmountable obstacles of disharmony. Instead of its looking a unit on completion, we knew this book must turn out to be merely a series of detached leaves, sewed together in a cover that itself would not be in keeping with the inside, and which would add the final discordant note.

And that is just the way, if we may say so frankly, that a great many commercial catalogues — as well as the vast mass of commercial printing, such as pamphlets, folders and booklets — strike us. From the printer's point of view they are not "books," not units, but detached fragments of printing sewed or folded into a common cover. There was no "architect" in charge when they were designed.

And just as an architect should decline to undertake to design a house where his patron (taking the tender advice of the material-men) had gone off on his own account and bought in advance red tile for a roof, corrugated iron for the side walls, and marble for the entrance, so we feel we can not undertake to print a book, or other important work, where paper, cuts and binding — purchased in advance without our advice — present similar incongruities.

5—A Policy to Maintain Professional Standards.

Holding the views we do, we believe that where important work is under consideration, the printer to do the work should be deliberately selected as being specially qualified, and not chosen from among a number of bidders on a set of specifications.

The printer should be the architect of the house that the manuscript and illustrations take their places in. In other words, in selecting a printer we believe the professional point of view should prevail, and not the trade point of view, if the work is to be an assured success on its mechanical side. This is not an innovation by any means, as it is the regular practice followed in many instances by book publishers in Europe and America, and from now on is to be our own regular practice in the printing of books and also in handling important commissions in the commercial field.

Where we are asked to handle a piece of work from the ground up, and to submit a plan upon it, this is our practice:

We receive complete manuscript and illustrations (or, in the absence of actual manuscript and copy for illustra-

tions, summaries or descriptions of these, to indicate the problems involved), and at the same time, wherever possible, an indicated expenditure on the part of the buyer within which we are to produce the work in question. We then start a complete plan, and concurrently with this we make estimates of cost, so as to be certain we can place this particular work in the buyer's hands at a cost to him within that specified. If it should chance that the plan submitted does not meet with the buyer's approval, even though the cost feature is satisfactory to him, then we alter the plan to meet his wishes, or failing in this, the buyer has the right to place the work with another printer.

We do not, however, do any work on "speculation"; a buyer must compensate us for the time and labor spent by us on the plan submitted in case the work is abandoned or it is given to another printer.

Nor on important work will we submit a plan in competition, even though the agreement is to pay us for it, unless provision is made to judge the merits of the several plans presented, independently of the buyer and the printer. In other words, on important work we have adopted it as our policy not to enter into a competition of design and plan except on a basis similar to that under which architectural competitions are conducted.

6—A Policy to Advocate Constructive Price-Making.

In carrying on our work we aim to meet one important limitation — that of cost. We prefer not to give exact quotations, though we do not decline to do so. Our usual way is to plan each piece of work within reasonable limits of cost, though not necessarily within the cheapest limits.

We never try to do anything within limits of the "lowest market price," for the very simple reason that in the long run we should almost certainly sacrifice every ounce of quality in the consummation of this object. Holding the point of view we do, we can not accept the "lowest market price" as indicative of reasonable cost; because in any given instance it must be a foregone conclusion that we can not do anything at all creditable within such limits.

We aim to charge fair prices and to plan each piece of work within a reasonable cost. In most instances our agreement is that our price at the outside shall not exceed a stated sum; and then if it turns out we have produced the work at a cost less than we have estimated, we give the buyer the benefit of the saving, the margin of profit being the same as that at which the work was originally estimated; but in any event the cost shall not exceed the outside limit agreed on.

Among those who have done, or are doing, business with us on this basis we may name: [here follow the names of a number of customers]. The repeat orders received would seem to indicate the arrangement as thoroughly practicable and as satisfactory in results. The orders handled, or now being handled, for these firms on this basis range in cost all the way from $10 to $5,000 each.

When one stops to think of it, this is the logical way to quote prices, both for the buyer and the printer. It is just the same way one deals with an architect. If we go to him we tell him we need a house with so many rooms and we give him the size of our ground. The first thing he asks us is how much money we wish to spend, and from our answer he knows whether to plan in brick or wood, so when the house is completed the cost has not exceeded what we have wished to spend, unless subsequent changes have been made.

The analogy between printing and architecture is very close in many ways, but in no one way more so than in this matter of planning within a stipulated cost. The size of the manuscript represents the number of rooms needed; the width and height of the paper area, the ground on which our structure must stand; the leaves, or pages, the number of stories we must put to our house, to provide the rooms we require. And the way the architect plans to the sum he shall spend is the way the printer should plan to the sum the buyer wishes to spend.

This way of asking for quotations is constructive; the other way — the policy of getting competing bids — is subversive of good taste and good work, and is destructive.

7—A Policy to Discourage Wasteful Competition.

The policy of getting competing bids simply means that the buyer of printing must plan his own work — a thing he is totally incompetent of doing as a matter of fact — because he must have a set of definite specifications to submit to the competing firms.

On any piece of printing a buyer can specify, in a measure, all materials to be employed; but his specifications can not cover typography, nor can they govern quality, nor can they inject good taste into the finished product.

What is the result in the long run?

Some day this self-same buyer wishes a piece of work really well done — perhaps a book. He feels that he has not had a really well-done thing the whole time he has been dealing with printers.

But he does wish this piece of work well done; so how does he go about it?

Why, he simply elaborates his specifications, gets a suggestion here and a suggestion there, and finally he gets a set of specifications that he thinks must give him the sort of thing he wants. Then he calls for bids on these specifications and lets the work to the firm that, in his judgment, seems to be the lowest responsible bidder; for a man who regularly buys his printing on the competitive basis can not sever himself from this error when he is confronted with the necessity of finding a printer for important work.

Will he get a first-class piece of work?

He will not, because his plan, to begin with, lacks the unity that professional skill alone can impart to any work into which enters the creative element.

Will he have saved money?

He almost certainly will have not. The chances are very strongly that he will have spent very much more, sometimes double or several times more, than was necessary for the purpose for which the work was intended. In his effort to get something specially good, adopting haphazard suggestions, and acting as his own "architect on the job," he will probably have used more expensive materials than he has needed, will have printed in two or three colors where one would have done, and wound up with embossed covers and other excrescences that have piled up the cost needlessly.

And to cap the climax of his error he has put the work in competition, giving it to the lowest bidder perhaps, so that whatever merit his amateur plan may have possessed intrinsically in the beginning is almost certainly lost in its execution, hastened by the printer at all steps in its manufacture, in an endeavor to make money at a price that was too low in the first place, and that was quoted in the stress to get business where price is the prevailing consideration. For it is a matter of common observation that firms that quote low prices are nearly always in need of more business. And remember that the buyer, not the printer, is responsible, for the printer has simply endeavored to meet the buyer's demands.

8—A Policy of One Price to All.

Ours is strictly a house having but one price; we have adopted a classified scale that calls for a uniform margin of profit as a basis of charge to each and every one of our patrons.

No one man pays us more than another; whether we quote in advance or bill him on open order, the price made is based on exactly the same margin of profit.

This margin of profit varies for the different classes of work handled, from five per cent on very large orders using very inexpensive materials, where there is little risk of spoilage in handling and manufacture, to twenty-five per cent on small editions using hand-made papers and requiring slow speeds and extreme supervision and watchfulness in manufacture.

Because we have adopted this practice of one price, any price quoted by us in the first instance on a given set of specifications is our lowest price. Unless a change in specifications is made, we can not alter a quotation once given. This is good ethics and good business.

9—A Policy of Moderate Prices.

We wish to disabuse the reader's mind of any idea that we are what is known as, or called, a high-priced house, for we are not. As a rule, the difference between our prices and those of firms approximating the same grade of service as ours is very slight indeed.

Our cost sheets, including the proportion added for overhead expenses, are figured at hour-cost rates that average the same as the hour-costs prevailing in the majority of San Francisco printing establishments. Our prices, however, in certain instances seem to range somewhat higher.

Why is this?

To begin with, there is no proper basis on which a comparison of prices in printing can or should be made after work is finished, because any printer will confirm us in stating that to reprint a piece of work it will cost approximately from ten per cent to twenty per cent or twenty-five per cent less in labor time than the cost of doing that same piece of work from the original manuscript. The reason for this is that the printer does not have anything to figure out, but simply goes ahead surely and quickly, with no other care than to follow copy. A comparison by asking another price, if it is given by the printer figuring from our completed work in instances where we have worked from manuscript, is therefore not justifiable.

Secondly, while our cost sheets are computed from hour-costs no higher than the average of those prevailing in San Francisco, nevertheless in a majority of instances our price on any given piece of work is necessarily a trifle more, for we aim to see, not how cheaply, but how well (within reasonable limitations of cost) we can do any order entrusted to our care. In other words, while our hour-costs are no higher, the time taken by us to do the work is likely to be

Taylor and Taylor Printers

II.—THE PRINTER'S DUTY AS WE SEE IT.

This House rebels against this state of apathetic indifference toward printing. Our duty, as we see it, is to do as well as we can, not as cheaply as we can, each commission entrusted to our care. We aim to have each piece of work, no matter how trifling it may be, in good taste, eminently suited to its purpose, and possessed of simple beauty.

WE ARE trying in our work to be governed by an ideal. Our constant striving in this direction, we believe, has resulted in a steady improvement of our every-day output; for with us one piece of work is just as tall as

The Policy of the House

any other piece of work; we do not aim alone to do the occasional thing well, but we aim to do everything well.

⁂ Paderewski could not play his glorious Chopins were he to neglect good music save where it was specially asked for, content to earn a café living meanwhile by tinkling ragtime; nor could an architect be capable of building an imposing structure like our City Hall, who, when a cottage was brought to him to do, simply took the money for doing it—at the market price!—and then dumped the entire responsibility on the carpenter on the job.

⁂ In the same way, a printer cannot possibly perform on occasion unless he practises day in and day out, trying to do everything that comes to him to do, no matter how

Reproduction of Two Inside Pages of "The T. & T. Imprint" for the Winter of 1916-1917.

longer, because we do our work well. The difference, usually, is not great; and in the long run we can save this difference many times over to those who have faith in us and who stick by us.

10—The Printer and the Buyer of Printing.

The policy of buying printing on bids is unjust in its very essence, for no two printers will supply the identical article in answer to any set of specifications, no matter how elaborate these may be. And money saved is not always money earned.

There is no proper basis on which a comparison can be made, as between any two printers, of the prices quoted in advance on any given piece of work.

When you make such a comparison, you immediately declare, in effect, that the printers whose prices are being compared have in mind to supply the same article, which is not so, unless the work is an absolute reprint. Even then, by comparison afterward, variations in quality of presswork and other details are great indeed as between one printer and another.

Any printer of standing will honestly supply all the materials specified, and he may really try to do a creditable piece of work; but with such wide variations as there are between printers with respect to knowledge, training, good taste and sense of fitness for the purpose intended, at least some of them can not deliver as well as others.

And when it is a foregone conclusion that the same article is not in contemplation by all the parties, how can a fair comparison be made in advance?

If one wishes to try this out — for, after all, the proof of the pudding is in the eating thereof — let him supply two printers sometime with manuscript and specifications identical, letting each work independently of the other. He will then see what two utterly different articles will be received and how much better one will surely be than the other. We feel quite certain that if the reader will but make this very simple experiment it will serve to clear up many doubts he may have in the future as to prices that printers will charge him.

The competitive-price system in printing spells waste to the buyer; it is not even economical in the matter of money expenditure alone. On the contrary, it is more often the case that those who buy printing on bids waste more money on important work, through needless expenditures due to faulty planning and mistaken selection in materials, than they can possibly have saved over periods of years by competitive bidding on their every-day printed matter. It is the old story of saving at the spigot and wasting at the bunghole.

The thing to do is to employ a good printer, giving him a cost limitation to work to on each piece of work. In the long run the buyer is greatly in pocket. We believe this is the logical way to buy all printing; we know it is the economical way to buy important printing.

All of which is entirely aside from the fact that in the commercial field, where work is intended primarily for advertising purposes, good printing pays larger returns than poor printing; for this is a fact so generally recognized by professional advertising men that it needs no emphasis by us.

For printing is not a mere commodity. It is an art as well, because the creative element enters into every piece of printed matter. It is an art that must be practiced as a business.

THE art of a thing is, first, its aim, and next, its manner of accomplishment.— *C. N. Bovee.*

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NEWSPAPERS MUST BE HELPFUL AS WELL AS INTERESTING.

"Every news story, every editorial, every advertisement in a daily or a weekly newspaper, besides being interesting, must be helpful, not harmful, in its effect on the readers," said Prof. Willard G. Bleyer, head of the Course in Journalism at the University of Wisconsin, in an address on "A Constructive Policy for a Weekly Newspaper," before the Central Wisconsin Press Association.

"Even news of crime and scandal, although usually small in amount in the average weekly paper, can be written in such a manner as to have a wholesome, deterrent effect on readers. More important than any other news for a weekly paper is that which has to do with the upbuilding of the community in which the paper is published.

"The editor of a weekly paper should keep in mind the typical family in his community and should undertake to publish a paper that will appeal to every member of that family, from the youngest to the oldest. It is much easier for the country editor to do this than it is for the publisher in the city, for a wide-awake country publisher can easily keep in touch with the majority of his readers.

"The country publisher's first task is to analyze his circulation to determine what proportion of his subscribers live in town and what proportion in the country. Then he should give each class of readers a proportionate amount of news of primary interest to them. It is easy to forget the half or two-thirds that live on the farms and to edit a paper primarily for the one-half or one-third that live in the town.

"Editorials in the country paper should bring the current issues into closer relation to the home and business interests of its readers. They should also help the farmer and the man in the town see his relation to the important questions in the State and the nation. The editor thus becomes the link connecting the outside world with the more or less isolated rural community. At the same time, the editor can not afford to neglect local questions.

"The same standards that are applied to the news and editorial columns must also be applied to the advertising columns, both by the daily and the weekly publisher. Advertisements must be interesting and attractive, but they must also be helpful and not harmful in their effect on readers. The printing of untruthful, misleading, and harmful advertisements is as great an offense against readers as publication of false news or misleading editorials. Unfortunately, editors and publishers whose news and editorial columns are above reproach, still lend the influence of their advertising columns to advertisers of get-rich-quick schemes, harmful nostrums, fake bargain sales, and medical quackery, apparently unmindful of the injury that they are doing to their readers.

"When country merchants can be made to realize that their advertisements in the weekly newspaper should be as attractive as a page of a catalogue, and that these pages of a catalogue go to readers not once but fifty-two times a year, they need not fear outside competition.

"A good country weekly that makes its news, editorials, and advertisements interesting and helpful to the members of the community in which it is published, will have no difficulty in making its influence felt and in succeeding financially. A paper that appeals to every member of every family will never lack subscribers. A paper that goes weekly into every family in the trade zone of its town will never lack advertisers. An editor whose paper is read by every member of every family in the community will not lack influence."

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Work Improved by Using Pressboard.

(1845) A correspondent in California writes: "I am very thankful to THE INLAND PRINTER for the help I have received. I have tried the thin pressboard as suggested in your letter, and I get a sharper and clearer-looking impression on my work. I wish again to express my heartfelt thanks for your kindness toward me and the patience that you have had with me."

To Prevent Ink Drying in Cans.

James McLeod, publisher of the Almonte (Ont.) *Gazette*, writes: "In the March issue of THE INLAND PRINTER, the query regarding waste of ink reminds me that I formerly used glycerin in the ink. It keeps the air out and will not mix with non-copying printing-ink, and has been found to be satisfactory to a certain degree. Lately, I have been buying ink put up in tins, with a small screw-top and with the bottom made to fit tightly into the bottom of the can. To use it, remove the small top, and with slight pressure the ink is forced out as required. When through with the ink, screw on the top again, put a little pressure on the bottom to force it up tightly, and when you wish to use the ink again you will find it in as good condition as when it was first opened. The can referred to above is known as the 'Bush' can."

Gold Bronze Rubs Off the Stock.

(1851) A Canadian printer encloses several samples of printing on glazed plate stock. The gold appears to adhere firmly, although in his letter he states that it does not. This condition is probably due to a longer period of drying, since it was first tested. His letter reads: "As a reader of THE INLAND PRINTER, I have come to you for some advice. Enclosed you will find a sample of the stock with the printing on, and one with the bronze. This job is for the top of a candy-box. If you take the one bronzed, you will notice that you can rub the bronze off. Please tell me if there is any way that I can stop this. I use printing-size with Japan drier in it. We use considerable of this stock and it all seems to act the same. I also wish you would tell me what temperature a pressroom should be kept at when you are working at three-color process-work."

Answer.— When we tested the sheet by rubbing, the bronze adhered quite as firmly as could be expected. The appearance of the bronzed sheet, however, is not up to what would be called good work. We judge this is caused by using a relatively coarse bronze. For fine work on glazed stock of this character, a very fine grade of bronze should be used. To make it adhere firmly, have your ink-dealer prepare a gold size which can be used on this glazed stock without picking and also one that will not require either a softener or a drier. Ordinarily, the gold size should dry firmly if given sufficient time. Carry plenty of color, and when it shows signs of drying wash up the press. It is better to keep the press going slowly, rather than to run too far ahead of the bronzers and then have to stop to allow them to catch up, because both the printed sheets and the ink on the press, rollers and plate will have a tendency to dry. If you desire to give a better finish to the work, you may remove the rollers and feed the sheets down to the guides again. The brushing off of excess bronze need not be done until all of the printing operations are complete. The second impression usually lays the bronze quite flat and gives a decided finish to the work. For color-printing, or high-class printing of all kinds, the temperature of the pressroom should not fall below seventy degrees. Many shops maintain a higher temperature.

Scoring Rule Causes Carton Stock to Crack.

(1846) An Ohio pressman writes: "The information you furnished about composition rollers has been valuable to me. I thank you. I would like to have some more advice, this time on cutting and creasing. We make a carton cut from .025 inch chip-board. Lately I have had trouble with the scores, the grain breaking. Those across the grain are all right. I have tried several remedies without success, and among them narrow channels, wide channels, heavy and light impression, and keeping stock in damp place for forty-eight hours. The blanket is of .025 inch chip-board, of the same quality as stock used on run. We also use two-point scoring-rule. Enclosed find sample."

Answer.— We believe you will have better success by taking the sharp corner off of the rule. This can be done with a fine file, with a piece of fine emery-cloth or a fine oilstone. Just try it on one piece of the rule used on the most difficult part of a fold, and see how it works.

Bronze Powder Adheres to Ink in Label.

(1849) A Washington dealer in printers' supplies submits samples of labels, and writes as follows: "Our customers, at different times, have had trouble in running a bronze job through a bronzer whenever one of the preceding impressions was printed with green ink. The bronze will not wipe off the green, as you will note on samples, where there is no other color underneath it, and where the green form overlaps the yellow it is almost impossible to get the bronze off. The cough-drop sample was printed on two different presses, the green following up the yellow by about three hours' time so as not to allow the first color to crystallize. The inks were reduced with cottonseed oil, and paste-drier was added. The addition of powdered magnesia to the bronze brought about an improvement, but does not give the desired results."

Answer.— Where the ink failed to set properly, after the lapse of a reasonable time, it shows that the amount of cottonseed oil was in excess of the requirements, or that insufficient drier was used. Since there was no means of

drying out the work, it would have been advisable to apply magnesia to the sheets by means of the bronzing-machine before the bronzing was attempted. This would have caused the lapped colors to absorb sufficient of the magnesia to obviate the sticking of bronze on the lapped parts of the label. It is quite possible that, had a longer period elapsed between the two colors, the drying out would have been more complete. In work of this character it is advisable to test the drying qualities of inks before the actual run is commenced. This can be done with the inks and plates under actual working conditions. It is the only safe plan on long runs.

Printing Half-Tones on a Platen Press.

(1850) A California printer writes as follows: "I want some information regarding half-tone presswork, and knowing you are in touch with all late developments, write to you. What I want particularly is complete instructions for making ready for half-tone work on platen presses, and especially in regard to the use of the chalk overlay. I used to do some presswork years ago, but the larger part of my experience has been in the composing-room in smaller shops where the best methods did not prevail in the pressroom and where little half-tone work of good quality was done. If you will help me in the above matter I will appreciate it very much."

Answer.— To make a half-tone plate ready on a platen press you must be certain, first of all, that the platen is level, if it is a press of the clam-shell type. When this is done you will prepare a suitable tympan, which, ordinarily, will consist of about six sheets of thin print or book paper, one sheet of manila as a cover for all and one sheet of thin pressboard, or you may use a thin sheet of brass or zinc. If neither of these are available, secure a sheet of the thinnest tin you can procure from a tinsmith. When the form has been placed on the press and is inked, an impression may be pulled on a sheet of thin paper. This should be a light impression, in order to show the weak places in the plate. These weak spots are marked and pasted up with French folio, the underlay being attached to the back of the plate. When it prints evenly, the plate is ready to be made ready by a mechanical overlay. If you have the chalk-overlay process, you will proceed by using the right amount of ink on the form and by taking a good impression on the tympan. A sheet of the prepared chalk-board is then printed upon. This will have an offset impression on one side with the regular impression on the other. The sheet is placed in the etching-fluid, which attacks the chalk where it is not protected by a film of ink. After a few minutes' treatment the sheet is removed from the fluid and is placed between two blotters to remove the excess moisture. After it is dry it is ready to be attached to the tympan in register with the plate. This overlay is the means of applying a varying pressure to the tones of the half-tone plate, corresponding to the density of the plate. Where the plate is heavy in shadows, the overlay is full thickness. Where the half-tone plate shows high lights, it is at its minimum thickness. In this manner the solids receive the heavy pressure, while the high lights are pressed lightly. Where type is combined with half-tones the overlay should be prepared in advance of the locking up of the form. When an impression is pulled to mark out, the sheet may be spotted up and attached in the tympan. The position for the sheet may be ascertained by pricking through the impression on the top sheet. The overlay may be attached to the mark-out sheet and a sheet may be cut out of the tympan to correspond to the area of the half-tone. The hard sheet is usually just under the top sheet.

The Use of Mediums in Packing to Render It Incompressible.

(1838) An Illinois pressman writes, in part, as follows: "I am a regular reader of that invaluable printing-trade journal, THE INLAND PRINTER, and derive great benefit from it. I wish your advice on the following in regard to the forming of a matrix on the tympan of a cylinder press from continued impressions. I have heard of pressmen using a thin sheet of metal just beneath the drawsheet, but don't know exactly whether it is the best thing to do. What are its especial benefits? Will it help to keep away the rough edges from rough shoulders on electros? Would you advise its use on vignette half-tones? Is its use practiced in the good shops? Is this sheet placed directly underneath the drawsheet, or is it held in place by the cylinder clamps? If you advise it, what thickness is the best, and where can it be procured? In making ready on a job where there are a number of half-tones, plates and type, is it not advisable to use a thin weight of enameled stock to mark the sheet out on and patch, or is the enamel too soft; if so, what kind of stock should be used?"

Answer.— The use of a thin metal sheet in the tympan on a cylinder press usually accompanies the make-ready on high-class work. This metallic sheet is ordinarily of brass, and not over .01 of an inch in thickness. Sheet zinc is less costly and may be used in place of the brass. Many pressmen use the thin grade of pressboard for this purpose; it is of a fairly regular thickness, varying from .008 to .01 of an inch, and is considered to be sufficiently inflexible to answer the requirements on short runs. Of course, it does not stand up so well as the metal under long-continued compression. The formation of a matrix in the packing of a cylinder or of a platen press indicates that the material used is of a more or less resilient nature, or perhaps the pressure used in printing is above normal. On cylinder presses, if a matrix appears quickly after the run has commenced, it may indicate an overpacked cylinder, or a cylinder that has a weak contact with the bed bearers. We recently examined a tympan, used on a 50,000 run of a magazine form, in which the top sheet was changed only once. There was no indication of compression on the type-pages. Where the metallic overlays were used, the sheet immediately above the overlay was compressed so as to form a perfect matrix of the overlay. This condition could be expected, as this sheet remained unchanged throughout the entire run of 50,000 impressions. The half-tones, both square and vignette-finished, showed delicate edges on the latter part of the run, indicating that the bed bearers were giving support to the cylinder rather than the form. The tympan consisted principally of top-sheet manila, there being about five sheets, together with one mark-out sheet on thin S. & S. C. book, and one hanger. The metallic overlay was attached on the lower sheet of manila. The foregoing indicates that one may have a relatively incompressible tympan without the use of a rigid medium like the sheet brass or thin, hard packing. We are unable to advise our correspondent whether he needs a metal sheet or not, as we were not informed as to the nature of the work nor the kind of a press he uses. However, his judgment may direct him after digesting the foregoing points relating to a hard packing. The metallic sheet should be held by the clamps. Sheet brass of the desired thickness may be secured from wholesale dealers in hardware. Thin pressboard may be secured from paper houses. If you are unable to secure thin sheet brass, you may find a substitute in offset-press zinc, which may be secured from dealers in lithographic sundries. Sheet aluminum is cheaper than either of the foregoing mentioned metals and will answer as well.

TO CELEBRATE SIXTY-THIRD ANNIVERSARY OF BIRTH OF MERGENTHALER.

Announcement has been made to the effect that on Friday, May 11, 1917, exercises will be held in the Henry O. Shepard public school, Chicago, to celebrate the sixty-third anniversary of the birth of Ottmar Mergenthaler, inventor of the linotype. An invitation has been extended John R. Rogers, chief of the experimental staff of the Mergenthaler Linotype Company, to deliver the principal address, and the daughter of the inventor is expected to unveil a portrait of her father which she and her mother are presenting to the school. The various organizations which aided the Old-Time Printers' Association of Chicago in raising the fund for the window erected to the memory of Henry O. Shepard, in whose honor the school was named, have also been invited to take part in the celebration.

It is fitting that the memory of Mergenthaler, who gave the best part of his life toward the development of the machine which caused such a great advance in the printing industry, should be thus honored. Too much can not be said in commendation thereof. Considerable publicity, however, has been given by the press of Chicago, to the effect that members of the family of the late Henry O. Shepard have objected to granting the use of the school for the celebration. To a large extent, this publicity has been somewhat misleading, as no objection whatever has been, or is, entertained by any member of the family to such a celebration. It is obvious that no one would desire to in any way oppose an event of this kind. Strong objection, however, has been held against the manner in which the celebration has been promulgated.

After the dedication services during September, 1914, at which time the unveiling of the memorial window took place, a *Permanent* Board of Memorial Trustees was created, and officers duly appointed, for the purpose of looking after the insurance and maintenance of the window and of the art gallery, and securing other works of art as opportunity offered. Under the auspices of this Permanent Board of Trustees, exercises have been held in the school each year on the anniversary of the birth of Henry O. Shepard, and at each event the program has included addresses on the lives and work of Benjamin Franklin, Ottmar Mergenthaler and Walter Scott, whose pictures also appear on the memorial window. Thus the affairs have not been restricted to the memory of one man only, but to printerdom in general, which may well be considered the only fitting way to hold celebrations of this character.

Since the anniversary of a year ago, another organization has been formed under the name, Henry O. Shepard Memorial Association, and incorporated under the laws of the State of Illinois, without the consent of the Permanent Board of Trustees. The purpose of this body, as set forth in the papers of incorporation, is to

"*. . . coöperate with the Old-Time Printers' Association of Chicago in perpetuating the name of Henry O. Shepard, leading master printer of Chicago, by bringing about the naming of a public school in his honor, placing an Old-Time Printers' memorial window therein, commemorating the anniversary of his birth in a fitting manner, and otherwise venerating his memory as one of the foremost printers of his time.*"

It is through the efforts of this latter organization that the forthcoming celebration in honor of Mergenthaler is being held, and also that exercises are proposed to commemorate the anniversary of Walter Scott on May 22, 1918. No mention has been made of, or steps taken for, commemorating the anniversary — which occurs on May 23 — of the one in whose honor the school has been named, and in whose memory the window has been erected. It is evident that an affair being held during the same month — the one this year but a few days before, the one next year but one day before — would preclude holding one on the twenty-third, and it is this fact that has caused the objection mentioned.

No one would presume to criticize or oppose holding any ceremony in honor of those so justly entitled to honor as Mergenthaler and Scott. But when so doing means the exclusion of the one to whom the school and the window are dedicated, criticism is difficult to withhold, especially in view of the fact that under date of January 20, 1917, a communication was addressed to the officers and members of the Old-Time Printers' Association, asking that a committee be appointed

"*To coöperate with us in celebrating the birthday of Ottmar Mergenthaler by proper and fitting exercises in the Shepard Public School on Friday afternoon, May 11, next, this being the natal day of the great inventor whose portrait appears in the memorial with that of Scott, Shepard and Franklin.*"

Whereas, on March 8, 1917, a letter was addressed to the Board of Education of Chicago, in the name of the Old-Time Printers' Association, requesting permission to hold the celebration in the Henry O. Shepard School.

These facts speak for themselves, and the question naturally arises: Who is sponsor for the celebration and why has it been proposed?

ROYALTIES FOR ART.

I propose that just as we have publishers who at their own expense produce books, retaining the author's name upon his work and paying him a cash price for his manuscript or a royalty on every copy sold, so let there be for decorative art another order of publishers whose factories instead of books will produce wall-papers or furniture or rugs, each article marked with its author's name, and each sale bringing him a royalty if a cash price has not already been paid the artist by the manufacturer.

This plan will establish a legitimate market for artistic ideas, thus insuring a decent living for the artists whose designs meet with popular favor; it likewise establishes a relation between our national genius and the requirements of daily life. It releases the creative artist from his present economic serfdom; it releases the public from its dependence on foreign designs or native ugliness. Everything that enters the day's work or play should contain something of the re-creative force inhering in all objects whose color and form derives from actual, first-hand experience.

From all sides, unconsciously, we should absorb the vital significances released in nature by man's mastery of the secrets of the various mediums. America is full of unpublished masterpieces, the life-work of men and women devoted to the study of wood or metal or clay or stuffs. It is full of men and women who might consecrate their lives to such study could they gain a mere living therefrom.

Let no one suppose that all of us are satisfied with business or the professions; at the first signal of release thousands will yield to their secret preference and ambition, and step by step with the building up of the market there will appear new artistic forces by which that may be further extended. What is so marvelous as the rise of the novelist in modern society? We have created no new talent, we have but given expression to talent always present.— *The Seven Arts.*

COST AND METHOD

BY BERNARD DANIELS.

The Salesman and the Layout.

A correspondent suggests the interesting query as to what should be expected of the salesman in the way of layouts and dummies.

A salesman, a real salesman, can hardly help making rough layouts, or even complete dummies, at times, to show his prospect just what he is trying to sell him. These are part of his work, and really an every-day incident of it if he is not going to degenerate into a mere order-taker. The more clearly he can present his idea to the buyer, the easier it will be to make the sale. The more clearly he can present the idea he has sold to his house, the less liability there will be of a misunderstanding of the details, and disputes in the final settlement.

It is not to be expected that the salesman will be an artist, or that he will make elaborate layouts or color-sketches, but he should master the ideas of proportion and display so that he can translate the buyer's half-formed notions into typographical data that will be understandable in the print-shop.

Of course, this will eventually make him so much more valuable as a salesman that he will receive a larger commission, or salary, because he will sell more goods in less time. He should not, however, expect any direct recompense for these rough layouts. It would be different if he were an artist and merely received commission on the orders for printing, and was paid for the work of drawing and designing as an extra and separate proposition.

The salesman who can translate the customer's ideas into tangible and visible sketches and layouts before his eyes has a big advantage over the other fellow who has to run back to the house every time he wants a sheet of paper folded or a few lines drawn to designate the proportions of the pages and display. He can tie up his trade with chains of steel while the other fellow is chasing some one to help him get attention.

How Long Should Type Wear?

This is an important question, the answer to which will be different in different plants, but the Cost Commission found that, on the average, type has to be renewed about every four years. Not every type will wear four years; some will wear out in one year, while others may last ten.

But there is another condition governing the wear of type — we might almost say two conditions. One is the cost of distribution, which is not as generally known as it should be, and is therefore not given its proper value in considering the renewal problem. It is a fact, though not generally admitted, that it is very frequently cheaper to buy new type than to distribute. Aside from this there is another factor governing the useful life of type very definitely, and that is the cost of make-ready.

As soon as the wear on the type reaches a point where the pressman has to unlock the form and change letters, or take it to the composing-room for that purpose, that font is costing more money than a new font to replace it. And, when a pressman has to take time to spot up letters in a form, or underlay a line because the type is old, the firm is losing money every day that font remains out of the hell-box, even though it was only bought last month or last week.

An ordinary job-press form set in new type can be made ready in from fifteen minutes to half an hour, according to size; but one containing old type, or old and new type, may take twice to three times as long. Suppose, for the sake of argument, you allow three-quarters of an hour to the form and can save twenty-five per cent of this by having new type — how long would it take to pay for the new type? Add to this the time saved by not having to change bad letters, and possibly the time you would save if you did not distribute the type, and see how little new type really would cost you.

Type is worn out as soon as it is necessary to change letters and spot them up in make-ready. It is never perfect after once printing from it, and becomes worse by increasing degrees every time it is used, depending on the length of run, kind of stock, and kind of pressman. Its life, in fact, is very much less than is usually considered.

Too Many Kinds of Type.

In looking over the various printing-plants that one is permitted to visit, and the specimen-books of others that reach us from time to time, we get the very positive impression that there are too many kinds of type in nearly every plant.

In the small plant this is particularly disastrous, as the result of trying to cover too great a variety is the buying of a number of small fonts of as many faces and sizes as possible, and not enough of any to work with satisfactorily.

The result of this is that the compositor spends an extra amount of time in going from case to case to see which contains enough type to set the job, or wastes time and creates risk by picking sorts.

Any face of type worth using in a printing-office should be bought in fonts of sufficient size to supply the needs of the shop, without picking or abandoning a line for want of sorts, whether that amount be twenty-five pounds or fifty pounds of each. Our English cousins set us a good example along this line by making, as their minimum quantities, what seems to us very large fonts.

To pick a single sort costs from fifteen to twenty-five cents, and the operation must be repeated again and again. The average job-type costs about sixty cents a pound in proper size fonts, and it does not take many "picks" to pay for a font.

There is another advantage to the employer in large fonts, and fewer of them. The compositors become used to the faces, and their combinations, and produce better work.

They also work better and faster from a full case, and large fonts make fuller cases.

There is still a third advantage in big fonts, and that is the smaller number of non-usable side-sorts one has to pay for. The minimum font must contain every letter in usable amount, but the amount may be enough for a font eight times as big. In buying the big font you do not buy so many of these. Do not buy several small fonts and think you have a large one, but insist on having a font specially made up according to the frequency of use of the various letters.

Handy Price-Lists.

The value of the price-list in selling printing is becoming generally established, and there is considerable demand for compact lists for use by salesmen as well as by the estimator at his desk. But there is difficulty in producing a price-list that will satisfy all printers in all localities.

The United Typothetæ and Franklin Clubs of America have published a very complete list in loose-leaf form, and printed from type and rules, care being taken to preserve the correct typewriting distance between the lines. An improvement would be to allow an extra box-head for the descriptive line instead of writing it outside the design.

This form of price-list has one advantage over any we have published, in that it is typewritten and gives the customer an idea that it is special to this printer, while it still conveys the idea of one price to all, which is the great value of a price-list that is shown to the customer for the psychological effect.

It also has the advantage of containing only those things which the salesman is prepared to handle and of classifying them in his own quantities and terms.

About Blotters.

The printed blotter has long been a favorite method of advertising for printers, and an effective one when the blotter and the copy have both been good. Recently, however, a printer in an eastern city sent out a carefully prepared message on "service," printed over a solid tint that

8½x11 or 7½x10½ Letterheads

KIND OF STOCK	WEIGHT OR SIZE	STOCK COST PER 1000	100	250	500	1000	ADD'L 1000
Atlas Bond	16	1 20		3 25	3 90	5 20	2 50
	20	1 50		3 35	4 10	5 60	2 90
Crystallite Bond	16	1 45		3 25	4 10	5 55	2 85
	20	1 60		3 50	4 30	6 00	3 30
Victor Bond	16	1 70		3 50	4 25	5 80	3 10
	20	2 05		3 55	4 50	6 35	3 65
Old Council Tree	16	1 95		3 50	4 40	6 25	3 55
	20	2 40		3 65	4 70	6 80	4 10
Merchants Bond	16	2 25		3 60	4 60	6 65	3 95
	20	2 80		3 80	5 00	7 40	4 70
Coupon Bond	16	2 80		3 80	5 00	7 40	4 70
	20	3 50		4 00	5 40	8 20	5 50
Bankers-Ruled	20	1 45		3 35	4 10	5 60	2 90
	24	1 75		3 50	4 30	5 95	3 25
Chicot-Ruled	20	1 55		3 35	4 15	5 65	2 95
	24	1 85		3 55	4 35	6 05	3 35
Old Berkshire-Ruled	20	2 85		3 85	5 05	7 45	4 75
	24	3 40		4 00	5 30	8 10	5 40

Reproduction of Typewritten Price-List in Use by Some of the Printers of Lima, Ohio.

also a condensed edition for the salesman to carry in his pocket; but, as exemplified in the following letter from Walt Parmenter, of Lima, Ohio, many printers seem to want something more personal; something to which they can refer without calculation:

> There have been several "handy price-lists" shown in recent numbers of your valuable journal. Each has its merit, but each has the common fault that it is necessary to hunt and calculate for the different grades.
>
> Several of our offices here are using a loose-leaf price-book which I have failed to see equaled anywhere else. Each plant has more or less standardized its grades of stock handled, and each office will have a somewhat different line than any other; so we made a wax plate and printed loose-leaf sheets, as copy enclosed.
>
> Upon these sheets we list our standardized stock, say, for letter-heads, and it is filled out on the typewriter, see sample sheet enclosed, and carried in a loose-leaf book.
>
> This list has the advantage that it may be shown to the customer, and he can verify the quotation at a glance. There is a psychological influence in the customer seeing the printed figures that are quoted him — he sees it more readily than by any other list I have ever seen.
>
> Our prices are always figured on the Typothetæ list, and are readily changed as fluctuations in the price of paper require.
>
> The stock cost is filled in in cipher instead of in figures, as shown.

The samples enclosed with this letter are so good that we take pleasure in reproducing one of them so some of our other readers may take advantage of the idea. The sheets are 4⅛ by 7⅝ inches in size, but any similar stock loose-leaf size could be used. For the quantity that would be required by most printers, the job could be set up and covered fully two-thirds of the surface of a blotter which was about as absorbent as a piece of linoleum, thus rendering it a "blotter" in fact as well as in name. The printing on a real blotter for the purpose of absorbing should be very open and light in character, and should not cover too much of the surface, as printing-ink has no affinity for the other kind.

Possibly many printers do not know how to test the difference in the quality of blotter, and this may account for the great amount of hard, unabsorbent stuff offered for the purpose by paper-dealers who are principally interested in getting rid of the goods they have and can make the most on, for, though they are not many, there are some of that kind in the trade.

Here is a simple method of testing the comparative value of various lots of blotter offered; one that is easily remembered and that can easily be worked out in an ordinary office.

From the samples to be tested, cut strips about four or five inches long and exactly one inch wide. The test will be more accurate if the samples are taken from sheets of the same weight for all the different makes. Take a glass about half full of water (not iced water) and drop into it a few drops of colored ink, enough to give the water a fair tinge of color. Now mark each sample with a pencil line half an inch from the end. Dip each one into the solution up to the pencil mark and hold it there one-half minute,

then lift it out and hold with the wet end down for another minute for the excess solution to drip off. At the end of the minute, mark how far the solution has risen in the strip and lay it aside until the others are all tested and marked. The strip in which the colored solution has risen the highest will be the best absorbent, and you can buy accordingly. When it is desired to make a very accurate test between samples of nearly equal value, strips should be cut both ways of the stock and tested, as the average blotter will take up more solution with the run of the machine than across it, and if only one sample of each kind is used it is possible to have one cut with the run while the sample of another grade is cut across and will not show to its best advantage.

This test will not tell you anything about the amount of ground wood that has been worked into a cheap blotter, but will give you a comparative valuation of its effectiveness as a blotter, and may save you from unconsciously using a poor grade of blotter such as some paper-houses seem to sell unconscionably.

A Difficult Label Job.

Here is an inquiry that would puzzle many estimators as much as it did the one who sent it to the editor of the Cost and Method Department. He asks for advice on the best way to run it.

The specifications are as follows: "Fifty thousand each of twenty labels, each 2½ by 2 inches in size, and printed in four colors on gummed paper. Four designs to be furnished, and the wording to be changed on each label so that all four designs will appear in each lot of wording; that is, the twenty lots shall each be subdivided into four and one-fourth printed with each design. The labels to be delivered in sheets of twenty, all on each sheet to contain the same wording."

The copy was furnished in the shape of water-color sketches the exact size the labels were to be when finished. The copy was typewritten on two sheets of letter-paper, two lines for each label. In about half the labels the lettering would come in the red form and, in the others, some in the blue and some in the green.

The thing that bothered this estimator most was how to run the changes of color and keep register without making such a tremendous bill for presswork as would drive the job away. There were practically sixty forms of three colors and one form of the fourth, each with such a small run that the cost of registering was almost prohibitive.

The job was worked out in this way: The drawings were made for the four labels, one of each design and also of the lines to be changed to fit into the spaces. These four designs were all drawn in correct position on one sheet of cardboard and, after the drawings were approved, the photographic camera was set to make the plates about one and a half times the size of the job when finished and a negative made. The lines for the next label were then placed in position, without changing the focus of the camera, and the next negative made, and so on until the twenty were done. Plates were then made from these negatives with all the colors in one plate and five proofs were pulled of each in black ink. These proofs were then carefully mounted on boards in their proper positions, all of one wording on each board, and from each of these a negative was made of the proper size for printing the labels twenty-on. These were etched and routed for color, only one plate, the same in all, being made of the background tint.

The item of presswork was a serious one, but was reduced to a minimum by having a special steel block made just thick enough to make the zincs type-high, clamping them on two sides with a specially designed clamp which could be readily adjusted with screws. This carefully leveled plate and a good press practically cut out all make-ready and made it possible to run the short runs of 2,500 each at the rate of two a day, including make-ready, on the 14 by 22 press, two-up, 100,000 impressions in all.

The perforating also presented a problem in this shop, for they did not have a rotary perforator, but it was solved by setting up a sufficient number of rules to perforate all the labels one way and then running them through again with a different form of rules to perforate the other way.

This seemed to be the best solution possible for the printing problem involved. While apparently creating an excess of engraving, it was not to the extent as first appears. The lettering on the labels had to be engraved anyhow, as the customer would not accept type. It will be noted that there was one extra negative made of each block of lettering and one large plate with all the colors as in the drawing. There was some extra artwork in separating the colors in the combination plates as well as a little extra routing, but the greater part of this was offset by the fact that there were no electrotypes to buy and no registering on press beyond the setting of the guides. This was true, as all the color-prints on the zinc were made from the same negatives, and the same setting of the camera, so that all the plates registered indiscriminately.

This is a problem to exercise the thinking apparatus of our estimator-readers and give them a little training in the how of handling difficult engraving stunts, for it was as much a problem for the engraver as for the printer.

As a matter of interest, we give herewith the cost-sheet on this job, which shows a lower figure than some of you will expect after reading how it was done.

Stock:		
30 reams gummed paper, 20 by 25 inches, at $4.00	$120.00	
Handling stock, 10 per cent	12.50	
Cutting stock, before and after printing	15.00	
		$ 147.50
*Original drawings of 4 labels	$ 20.00	
*Original drawings of 20 legends to fit template	25.00	
20 zinc etchings, with special camera work	80.00	
Extra proofs of 20 zincs	6.50	
Pasting proofs in position on mount, 6 hours	9.00	
Making 20 negatives, 10 by 10 inches, 62 prints on zinc, artwork, etching and routing	400.00	
*Color-proofs for customer, one set only	5.00	
Steel blocks, mounting for printing	20.00	
Make-ready, 31 forms of two sets	30.00	
Running, 100,000 impressions, 125 hours	137.50	
Ink, 60 pounds, at $1.25	75.00	
Perforating-rule and make-up of forms	15.00	
Running perforating, 50,000 impressions	60.00	
Packing and delivery, in sheets of 20	25.00	
		908.00
Total cost of production		$1,055.00
Add for profit, 25 per cent		263.75
Selling price		$1,318.75

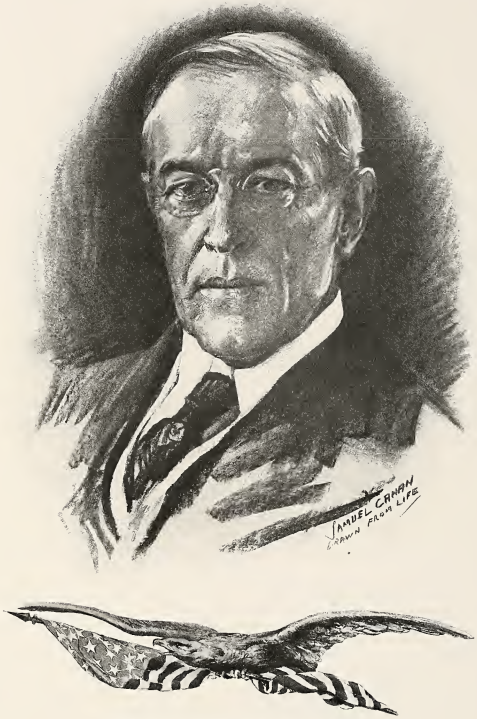
*These items were reduced by this method of handling the job.

That is $1.32 per thousand labels, not a high price for such a job. Twice the quantity could have been made for $1 per thousand.

THE INSPIRED COMPOSITOR.

Even the lowly comma, when misplaced, may be the cause of disaster. Of this no better instance can be found than that where the printer, setting up a little story, asserts:

"The two young men spent the early part of the evening with two young ladies; and after they left, the girls got drunk."—*Chicago Daily News.*



WE STAND BEHIND THEM

The Patriots' Wilson Portrait.
Copyright, 1917, by Earl Harding, New York.

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Wire-Stitching.

There is no method of stitching with thread which for firmness and strength compares with wire-stapling. To accomplish stitching with wire, a number of machines have been placed on the market, and for each a claim of superiority on some special work is made. Books from two sheets to two inches in thickness can be stitched, but a machine capable of stitching the maximum can not stitch the minimum. A machine capable of stitching two sheets will rarely stitch seven-eighths of an inch satisfactorily. There are seldom more than three changes in setting the machine from one thickness to another; namely, the distance from the table, the wire-feed and the staple size. Some machines have two tables, one for saddle-stitching and one for side-stitching. There are two kinds of feeding devices, the straight friction and the roll feed. Of these, the latter is generally preferable, because it distributes the wire evenly. All the adjustments are simple.

Three kinds of wire are manufactured: steel, zinc-coated and brass. The former is commonly used, but, because of its tendency to corrode, zinc-coated and brass are ordinarily preferable. The coated wire will not rust so long as the zinc coating remains, but it can not be guaranteed. The brass wire is excellent and should be used on all books exported to the tropics and to those sections that have a rainy season.

To facilitate adjusting the machine, the scale which follows will suffice for ordinary book-paper, but it will be found necessary to deviate somewhat for bond and ledger papers.

From 2 to 6 sheets	No. 30 or 28 wire.
From 6 sheets to 3-16 inch	No. 28 or 25 wire.
From 3-16 inch to ⅜ inch	No. 24 or 21½ by 25 wire.
From ⅜ inch to ½ inch	No. 20 by 25 wire.
From ½ inch to ¾ inch	No. 20 by 23 wire.
From ¾ inch to 1½ inches	No. 18 by 20 wire.

Adjust the parts to correspond with the thickness of the work to be stitched. The feeder must be adjusted to deliver the wire straight to the staple-former. The tube should be so close to the cutting-blade that the wire, when cut, leaves little or no burr. If, for any reason, the shanks of the staples are not uniform, the feeder or former needs attention. The staple must be large enough to provide clinching space on the ends. The staple-former should be kept free from wire-cuttings. Stitching-machines which are contantly in use should be overhauled and new parts supplied when necessary.

When saddle-stitching pamphlets, greater speed can be attained by having a feeder and an operator. This gives the maximum speed and produces about three times the work of one operator. In stitching two or more on (which, when the binding is completed, are cut apart), take a piece of pulp-board and draw a line where the books are to be cut apart, and lay this on the sheets as a guide and stitch. The stitching should be at least one-half inch from the trim-margins to prevent any damage being done in cutting apart. All thick side-stitched books should have ample binding margin, from one to one and one-half inches, to permit opening in the center.

The multiple stitcher will stitch up to ten stitches at one stroke. It is designed for books or pamphlets of which there are great numbers of one size. It will work with one or more heads up to its limit. The distance between the stitches is adjustable, the largest space possible between the two outer staples being twenty-two inches, and the smallest space between two stitches, one inch. This machine will stitch up to one-quarter of an inch through the side or through the fold. It is provided with a convertible table or saddle.

Automatic Stitcher-Feeder.

This machine is designed to feed wire-stitchers automatically on all of saddle-back stitching and can be attached to any ordinary wire-stitcher. It will feed single books or books in gangs, jog the inserts and cover before stitching. The operators place the inserted book directly onto the long saddle at the time the inserting is done. The saddle has an endless conveyor-chain, with equally distant projections on it. The book is placed in one of the spaces on the chain and conveyed to the stitcher-feeder proper. Here the feeder takes the book from the chain and handles it automatically while the staples are placed. After the book is stitched, it is mechanically removed from the saddle and placed in a heavy, overlapping layer on slow-moving tapes, making it convenient for the girl to remove the finished product.

As the machine is fed automatically, the services of the stitcher-feeder and operator are dispensed with entirely, and the stitchers require no watching or attention except from the inserters and the girl who removes the product. On average work, two stitchers are used, but on work which requires an odd number of staples, three can be used. The number of girls required to operate the machine varies with the nature and class of work. The machine can be easily changed from one size to another, and on many kinds of work it is not necessary to reset the machine. On pamphlet work, the machine will head up one or two insets and cover if they are closed-head insets, or one inset and

cover if open-head work. But when three or four insets are used, they must be placed on the conveyor of the machine one at a time, so that the book is built up, headed up. The speed of the machine varies according to the size and condition of the work. When using two stitchers it varies from two hundred to two hundred and eighty staples per minute. The daily average of a nine-hour day varies from fifty thousand to sixty thousand pamphlets with two or three staples. The staples can be placed in almost any position in the book and never get into the margins to spoil the trimmer-knives.

The machine can, at the time the pamphlets are stapled, without any labor-cost, place a wire hanger-loop in each pamphlet. A counter, to be attached to the machine, makes every twenty-fifth book project out at the end of the pack, so that books can be removed easily in packs.

The Moyer automatic pamphlet-stitcher has an average capacity of seventy books per minute with two staples, or one hundred books per minute when run two-up. It does not require experienced operators, and the two girls who attend it can change about on the saddle or packing-box. The range of sizes that can be handled is from six to sixteen inches in length and three to eleven inches in width. In thickness, eight pages to one-fourth inch can be stitched with wire Nos. 25 to 30. It occupies 4 by 11 feet of floor-space.

Wire-Staple Table.

To ascertain the number of staples in one pound of wire, one should first measure the length of the staple. In the first column of the table herewith shown will be found the corresponding size, and from there pass to the right column of the same number as the wire. For example, if the staple measures 1½ inches and No. 28 wire is used, there are 11,940 staples in one pound of the wire, as is shown in the table.

Length of Wire in Staple.	18	19	20	21	23	25	28
$\frac{1}{2}$ inch	4,104	5,394	7,408	8,856	14,544	22,640	35,820
$\frac{5}{8}$ inch	3,283	4,315	5,926	7,084	11,635	18,112	28,656
$\frac{3}{4}$ inch	2,736	3,596	4,938	5,904	9,696	15,093	23,880
$\frac{7}{8}$ inch	2,345	3,082	4,233	5,060	8,310	12,937	20,468
1 inch	2,052	2,697	3,704	4,228	7,272	11,320	17,910
$1\frac{1}{8}$ inches	1,824	2,397	3,292	3,936	6,464	10,062	15,920
$1\frac{1}{4}$ inches	1,641	2,157	2,963	3,542	5,817	9,056	14,328
$1\frac{3}{8}$ inches	1,492	1,961	2,693	3,220	5,288	8,232	13,025
$1\frac{1}{2}$ inches	1,368	1,798	2,469	2,952	4,848	7,546	11,940
$1\frac{5}{8}$ inches	1,262	1,659	2,279	2,724	4,475	6,966	11,021
$1\frac{3}{4}$ inches	1,172	1,541	2,116	2,530	4,155	6,468	10,234
$1\frac{7}{8}$ inches	1,094	1,438	1,975	2,361	3,878	6,037	9,552
2 inches	1,026	1,348	1,852	2,214	3,636	5,660	8,955
$2\frac{1}{8}$ inches	965	1,269	1,743	2,083	3,422	5,327	8,428
$2\frac{1}{4}$ inches	912	1,198	1,646	1,968	3,232	5,031	7,960
$2\frac{3}{8}$ inches	864	1,135	1,559	1,864	3,061	4,766	7,541
$2\frac{1}{2}$ inches	820	1,078	1,481	1,771	2,908	4,528	7,164
$2\frac{5}{8}$ inches	781	1,027	1,411	1,686	2,770	4,312	6,822
$2\frac{3}{4}$ inches	746	980	1,346	1,610	2,644	4,116	6,512
$2\frac{7}{8}$ inches	713	938	1,288	1,540	2,529	3,937	6,229
3 inches	684	899	1,234	1,476	2,424	3,773	5,970
$3\frac{1}{8}$ inches	656	863	1,185	1,416	2,327	3,622	5,731
$3\frac{1}{4}$ inches	631	829	1,139	1,362	2,237	3,483	5,510
$3\frac{3}{8}$ inches	608	799	1,097	1,312	2,154	3,354	5,306
$3\frac{1}{2}$ inches	586	770	1,058	1,265	2,077	3,234	5,117
No. of ft. in 1 lb.	171	$224\frac{3}{4}$	$308\frac{2}{3}$	369	606	$943\frac{1}{3}$	$1,492\frac{1}{2}$

Paper Covering.

All side-stitched pamphlets should have a paper cover to cover the sides and back. The printed margins of the cover and book should be identical. Printers should put a two-point rule one-eighth of an inch from the top in all cover-forms. If there is no printing on the inside of the cover, the pressman should put sufficient impression on it to be visible as a guide in covering. This eliminates the necessity of folding before covering and insures uniformity of margins. In the absence of the marker, the covers can be folded, scored, or an incision can be made with a knife. Ten or twenty pamphlets are put in a pile, slanted, and pasted with a thick paste. (Glue and paste mixed, or flexible or bench fish-glue, can be used with satisfactory results.) They are then straightened to get a portion of the paste on the opposite side. The object of this is to cover a portion of the wire stitches. On thin pamphlets this is necessary, as the backs are hardly thick enough to hold the cover. The cover is laid in front of the operator, with the front facing the table. The books are taken, one at a time, and laid on the paper cover, even at the head and to the marker. The back half of the cover is brought over with the left hand, while the right holds the book firmly in place. The right hand is released and the left holds the cover in place, while the cover is rubbed down with the thumb and index finger of the right hand. The books are then laid aside with the left hand and the operation continued until the pile is covered. The books are then firmly jogged between two boards, with the left hand on top of the pile, and the backs are carefully rubbed down with a folder held in the right hand. The books are then stacked, with the backs out and in convenient lots, on a platform ready for trimming.

Heavy cover-paper must be scored about one-quarter of an inch from the binding-edge, to permit opening without forcing the cover from the back.

Marginal Covers.

Sewed pamphlets usually have end-papers tipped on the outer sections, and are trimmed before covering. The cover is cut large enough to provide an eighth of an inch extension on the fore edge, head and tail.

The books are stacked in convenient lots, the backs glued and then repiled with the backs and fronts alternating. When dry, they are stacked again, the backs glued or pasted, and the book centered on the cover-page and covered. The first gluing of the backs can be eliminated if care is taken in covering and if the book is jogged before laying on the cover. The end-leaves are then glued and the books pressed in convenient lots, with the backs out.

Care must be taken in the selection and cutting of cover and end papers, as warped covers frequently result when the cover-paper is cut against the grain, or when end-leaves are pasted and the paper permitted to stretch. Ordinary glue should not be used, as it dries hard and becomes brittle. Flour paste will stretch the end-leaves, unless great care is taken. A satisfactory adhesive material, known as "bench glue," can be procured, which, if spread on thin and lightly, will give satisfaction. It should not be heated. Warped or wrinkled covers can be avoided by cutting the end-papers against the grain and the covers with the grain. The failure of paper covers to lie flat can sometimes be attributed to using a hard and soft paper together. If hard paper is used for the cover, it should be used for end-sheets as well. In pasting or gluing the end-leaves, the books are nipped in the press, taken out, and a drier, consisting of a thin pulp or straw board, put between the end-papers, after which the books are put back in press and left over night.

Roberts Silk-Stitching Machine.

This machine was designed to double-stitch pamphlets with silk floss, mercerized cotton, or thread with a knot in the center. It will stitch uniformly without waste of cord. It is simple and readily adjustable to various thicknesses. It will stitch about two thousand booklets per hour.

A CONVINCING ARGUMENT.

Policeman — What are you standing 'ere for?

Loafer — Nuffink.

Policeman — Well, just move on. If everybody was to stand in one place, how would the rest get past.— *Tit-Bits.*

CHINESE PRINTERS MUST KNOW 10,000 LETTERS.*

BY VICTOR MURDOCK.

MY Dear Folks,—If Bert Waddell came to China he would hunt up a carpenter to see what Chinese carpentering was like. If Harry Mosbacher came he would wander around to the blacksmith shop. If Archie McVicar ever got out this way he would drop around and see the druggist. And so on. So it naturally occurred to me to call on the editor here.

I didn't expect to create a panic. But I did. There are three daily newspapers in this town — that is, they are daily occasionally. Every once in a while your paper will quit coming for a week and you will ask the carrier why, and he will say: "Paper stopped for a while. Run out of money."

I selected the paper called *Min Tsu Pao* — that is, "The Newspaper of the People Awake." Now, I didn't know at the time that there had been a lot of excitement in newspaper circles here the last week. There had been, just the same. There is a general here named Hsua, a little, roly-poly Chinaman who is a pretty good fellow. Last week the editor of "The Newspaper of the Strong Heart" wrote a piece calling Hsua a lot of names. Hsua went up in the air like a candidate for commissioner in his first campaign. The oftener Hsua read the editorial the more he wanted to lick the editor. But he didn't. He compromised. He closed the "Strong Heart" paper up. Now, the "People Awake" republished that editorial before it knew Hsua was hot. Down Hsua came on the "People Awake," and he made Rome howl, finally agreeing to fine the "People Awake" twenty dollars. Now, I didn't know this. So when I appeared with my interpreter at the office of the "People Awake" there was a stampede. I must have looked like an irate subscriber.

The office of the "People Awake" is in an old temple. This is strictly Chinese. Temples in China are used for pretty nearly everything except for worship. They hold markets in them, use them for hotels, quarter soldiers in them; and it was natural for the "People Awake" to do business alongside three big gold Buddhas, sitting in solemn silence in a sea of cobwebs. When I appeared there were about ten newspaper men standing out in front of the office, just "mooning" in an abstract way Chinese have. When they saw me these men made a dash for the door and disappeared like the rear of a red-ball freight around a curve. I followed up, however, and, as there are no doors in China, I cornered the whole force. It was all right when they saw I wasn't mad — that I couldn't even read Chinese.

The chief editor, Mr. Yen, conducted me into a small room and I took a seat along the wall. This wouldn't do at all. I had to have the throne seat — a high seat in the center. Then a servant brought tea and rice cakes. This tea business always happens. After it was over I interviewed the whole crowd. They have three writers on the "People Awake." They do not go out after the news, but wait until the police send it in. Then they write it and send it with the telegraph over to the printer. They get a small telegraph service from Peking. How do they send Chinese characters by wire? It is simple. They give every word in the dictionary a number and then wire the numbers. These telegrams are translated and sent to the printer. When the last bit of copy is sent to the printer in America the writer puts on the last sheet "thirty." Here they put the Chinese characters for "finished." The paper is off the press at six o'clock in the morning and is delivered by five carriers, who finish their job by two o'clock in the afternoon. These carriers get $1.50 a month. I asked the writers a lot of direct questions. Their answers were almost always indirect, for Chinese do not answer until they have guessed what you are trying to get them to answer. Then their disposition is to avoid giving information. You can't blame them, for my questions were leading. "What did they think of Japan?" They thought Japan might be of great help to China. Would Japan and the United States ever fight, in their opinion? They answered, "Probably not." Would the Chinese republic last? They hoped so. Did they favor the reëlection of the present president of China for another term of five years? They did. Were the people of China in favor of the allies or the Germans? The Chinese people didn't care who won, but everybody hoped the war would soon end. Were the people interested in news about the war? At first the people were, but they are not any longer. They are tired of it.

I got one of the reporters to steer me over to the printer's. This is an establishment where all the papers are set up and printed. I could catch the smell of printers' ink, over all the other smells of China, a block off. The foreman of this shop was a tall, lean printer with a bright eye. He led me to a little room, made me take the throne seat and served me tea. He was bubbling over with a piece of news, and he let me have it. Two Chinese girls, Wah Yaw Chen and Chua Fe, had been to him that morning to know if he could print a daily paper for them. They were about thirty years of age, apparently unmarried, had been educated in Japan and were of the middle class, and they wanted to start the paper to push the cause of equal suffrage in Chung King. The printer thought this was about the funniest thing in the world — and if you knew Chung King you would think so, too. Think of somebody seriously proposing to set up a shipbuilding yard at Greensburg, Kansas, and you will get the humor of it. But who will say that republican ideas are not simmering in China?

The foreman at once took me out into the composing-room. The first thing that struck me was the printers — rather their manner. They were absolutely indifferent to my presence — in true printer style. Everywhere else in this part of China a man in our dress causes a cessation of business. People follow you on the street in droves, trying to figure out how you make your clothes stay on. But the printers ignored me. Each wore a hat with a black button on top and worked in a little room made of three upright cases reaching from the floor to a point above his head. The type compartments are about an inch square and contain about six types. These types are nicked the same as our old hand type. A single case contains about ten thousand characters. The printers use a "stick," just as we do, but no "rule," and their work was quite rapid. The Chinese memory, and this big type-case makes it hump all right, is really uncanny. Memory with us is a lost art. I watched some distributors at work and found that they distribute "dry." This is all right, for the types are shoved into the compartments, not dropped. The printers work different periods of time — some ten hours, some twelve, some fifteen. They are paid on a basis of length of service. A new man gets $5 a month; the oldest man in the establishment draws $10 a month — big wages in this part of China. A small slant-eyed imp washed the type. But they have no designation for him, and they didn't understand why we called him "the devil" in America. The type is

* Letter written from Chung King, China, by Victor Murdock, editor of the Wichita (Kan.) *Eagle*, and former congressman, to his paper while touring the Orient.

set in columns of about fifteen "ems." They call it "two thumbs," but it is no more the length of two thumbs than a foot in our measurement is the length of a man's foot. The most striking thing about a Chinese print-shop is that it is necessary to make the type in the shop. This is because of the Chinese language. It has so many characters that it would be practically impossible to keep a full font on hand all the time. Some high-brow editor is liable to swing into the office with a letter that hasn't been used more than twice in the last hundred years. It is necessary to get that letter, so the Chinese make it. In a room off the composing-room they have several typecasting machines. These machines are easily the best pieces of mechanism in the shop. They cost about $100. Like the presses, they are manufactured in Shanghai.

The presses themselves are marvels. There were two, and they were little, dumpy, flat-bed concerns — just one degree above a Washington hand press. One man feeds, another takes the printed sheet away, and a third man attends to the ink-rollers. The presses were literally swimming in oil and looked like they hadn't been rubbed off for a year.

As I stood beside one of them and watched the coolie sweating away at the big wheel which turned the press I was inclined to smile, until I remembered that I used to see *The Eagle* printed in precisely the same way.

So I didn't smile. I thought rather of the fact that there are in this province of China nearly as many people as there are in the United States; that it wouldn't be such a tremendous miracle if a tenth of them in the next half century got the reading habit, and that the newspaper field which offered ten million readers would be some field.

And I was dead sure of this: If that miracle could happen, not in fifty years, but in five years, as a miracle should, and "The Newspaper of the People Awake" could be read by 50,000 people, instead of by its present 800, there would be no question about the future of the Chinese republic.

BOOK ILLUSTRATIONS AS PRINTS.

The Metropolitan Museum of Arts, New York, is about to fill the gap that has existed in its exhibits of the fine arts by establishing a department of prints in charge of William M. Ivins, Jr. Mr. Ivins told the American Institute of Graphic Arts recently why it is that certain book illustrations are prized by collectors as art while none of the illustrations of to-day are so considered. In brief, the difference is about as follows: When the artist drew on the wood and engraved it himself, it represented that artist's work solely, and a print from the block is prized as an original. But when an engraver has a painting by Velasquez, for instance, photographed upon a wood block and engraves it, what is good in the result is credited to Velasquez, and what is bad is credited to the engraver, so the whole can not be considered a print from the viewpoint of art.

Mr. Ivins characterized the illustrations of to-day, reproduced by "process," as "not the real thing," and for that reason they will never be valued as "prints." In the discussion which followed, many reasons were given for the decline in the art value of book illustration. The little encouragement given to pen-and-ink draftsmen, and the difficulty of getting facsimile pen-and-ink reproduction; the great expense and time required for original wood-engraving; the facility and cheapness of half-tone engraving; but, above all, the rush to get out the printed product and the desire to get illustrations as cheaply as possible, were among the causes assigned for the poor book illustration of our time.

It being the purpose of the American Institute of Graphic Arts to improve illustration, Mr. Ivins' condemnation of modern illustration will stimulate them to greater endeavor.

IMPORTANT—THE COVER CONTEST.

THE INLAND PRINTER cover contest closes May 1, which means that you have only one month more in which to enter your designs. Full details are given on page 76 of this issue. Read the conditions and get busy.

In the original announcement three sizes were indicated. This left no provision for those who might desire to enter designs with borders to "bleed off." It was not the intention of those conducting the contest to place restrictions of any sort on the contestants. The sizes were given so that those who do not have large enough type to set the designs the full size, and who do not understand the method of obtaining correct proportions in reduced size, would not be handicapped.

These points were called to the attention of THE INLAND PRINTER by Bertram B. Udell, of Wilmette, Illinois, who wrote in part as follows: "It seems to the writer that your type-page sizes could be amended to take in any size the ingenuity of the compositor might conceive, within the size of the paper-page, 54 by 72 picas."

Mr. Udell voices our intentions. The bars are down. If your design works out best with a "bled" border, with wider or narrower margins than are specified in the original announcement, or if you do not care to use a border at all, go ahead with it. All will be given equal consideration on the merits of their designs.

The reduced size given in the announcement, however, or the one-half size plan indicated below, should be followed by those whose type equipment does not permit of setting the design full size and who do not understand the method for obtaining proportionate enlargement. Inasmuch as THE INLAND PRINTER cover-designs are ordinarily printed to allow one-half and one-inch margins, those who follow either of the sizes given are safe.

It is safe, also, to set designs one-half size. Determine first just what size you would make the type-page and the different lines of type in the design if you were setting it the full size. Make a rough sketch on a sheet 9 by 12 inches. Then make it one-half size. A border designed to be 48 by 66 picas would, therefore, be set 24 by 33 picas, and a line of type to be 72-point in the enlargement should be set in 36-point in the reduced design. It would be best to set the design full size, but, as stated before, merit in design is paramount.

A TRAVELING EXHIBIT OF WOOD-ENGRAVING.

The Newark, New Jersey, Public Library had on exhibition during March some of the engraving on wood for printing in colors of Rudolph Rusicka. These were supplemented by exhibits of engraving illustrating the art from its beginnings in the fifteenth century. What is of special interest is that Mr. Rusicka will select from his work sufficient prints to make a small traveling exhibit that will be lent to museums, libraries and art associations everywhere. With this exhibit will go a catalogue containing a concise history of wood-engraving up to our time, written by William M. Ivins, Jr., curator of the department of prints of the Metropolitan Museum of Art, New York. This catalogue will be printed by the Merrymount Press, of Boston. Readers of this notice, who wish to secure this traveling exhibit for their locality, should apply at once to the Newark Museum Association, Newark, New Jersey, and kindly mention this publication.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Lower End of Slug Interfered with Knife-Wiper.

A Wisconsin machinist-operator writes: "I investigated the ejector as you suggested, but found it in good condition and could see no bent sections. The other day, however, I discovered that the knife-wiper did not drop far enough, thereby causing the lower end of the slug to become sheared on the edge. At certain times an accumulation of metal shavings around the wiper and its supports would clog the wiper, obstructing its downward motion. The end of the slug hit the wiper and, of course, stopped the machine; and in forcing the slug out made it appear that the ejector-blades were not square."

Yellow Flame from a Gasoline Burner.

Herbert L. Frybark, of Smith Centre, Kansas, writes: "I was interested in articles in the February issue of THE INLAND PRINTER, in regard to trouble with a gasoline burner. I had experience with a yellow flame on a gasoline burner and by chance hit upon a simple remedy. The gas vent at the generator had become opened and flaring from running up the lower screw and cleaning by running a wire up through the generator. I simply pounded the top of the gas vent a little to close up the top of the vent so that the edges did not flare, and have had no trouble with the yellow flame since that time. It seems to me that if there was greater pressure required to force the gas through, it would generate better and give a blue flame."

"Changing Method of Keyboard Fingering."

An operator in Washington writes in part as follows: "I have been operating for five or six years and can set good proofs, averaging one and two errors to the galley. I have a good job, get good pay, and can set between 1,600 and 1,800 lines per shift. But I follow the ——— system and use only two fingers, and, although I set 1,800 lines, I do it only with laborious efforts. Now, I am working every day and have to produce the type, but I think there is an easier way to set that much type, but I don't know just how to begin a new system of fingering and still hold down the job. If there is a way that I can take up a new system of fingering without cutting down my present speed too much while learning, I will appreciate very much any information you can give me on this matter."

Answer.— By gradually adopting the Thompson method, you will materially increase your present speed and at the same time reduce the amount of energy expended in the work. In sitting at the keyboard, do not lean against the back of the chair. Occupy the chair with at least six inches of space between the back of the chair and your spinal column. The best position is an erect torso, with the elbows even with the side seam of your waistcoat, when the thumbs are just above the lower row of keys. Compare this with your present posture while operating. At first, this attitude may fatigue you a trifle while working, but if you persist it will enable you to work eight hours without tiring. If you find difficulty in training yourself in this method of sitting, procure a stool or chair without a back, of proper height. This manner of sitting has enabled fast operators to become even faster. In regard to the method of fingering, as outlined in "Correct Keyboard Fingering," Walter N. Dennis says: "This little treatise has been worth thousands of dollars to me, for I am sure the methods I learned from its perusal and study are solely responsible for my being able to make the world's record for composition."

Spaceband Box Gives Trouble.

A Michigan publisher writes: "I have a Model 15 linotype, and the girl who runs it is having trouble with the spacebands. I am unable to get at the cause. When the pawls lift the spaceband it rises from the rails, the front ear drops in behind the front pawl and thus holds the spaceband from falling. The pawls are clean and work freely, and the rails are not worn, so I can see no reason for the action of the bands."

Answer.— We suggest that you try the pawl for spring stress. When the pawls are moved full distance to the right and released, the springs should cause each one to snap quickly back. If either one fails, the spring of that particular one should be examined, or you might reduce the friction by applying gasoline to the pawl while holding down on the key-lever. Another thing that may affect the delivery of a spaceband is that the under side of either ear may be rounded off a trifle, which will permit it to slip back. To remedy this defect, take a fine, flat file and square up the under side of both ears of a spaceband sleeve.

Tight Line Causes Freak Slug to Cast.

An Iowa publisher sends a freak ten-point slug, accompanied by a letter, which reads: "I am enclosing herewith a linotype slug, which I would like to know about. The five slugs preceding this one were 'O. K.' and all others following were 'O. K.' The machine — a Model 18, and in fine shape — had been cleaned before starting. May I hear from you?"

Answer.— A tight line evidently prevented the first elevator from descending the full distance prior to the casting of the slug. From appearances, we judge that the lower lugs of the matrix line were in the mold-cell when the slug was cast. You should examine the vise adjacent to the vise-automatic stop and see that there is no metal around the vise-automatic stop rod. Metal at this place would render the vise-automatic inactive, and would be the cause for such an occurrence. You might also make a test of the vise-automatic stop by placing a thin space on the

vise cap where the back screw in the first-elevator head will strike when the elevator descends. Have the vise jaw closed when this test is made. Avoid sending lines away that cause the assembler star-wheel to vibrate. Set the gage so that a full line will be about one thin space less than the length of the slug.

Dangers of Lead-Poisoning.

The Typographical Journal for February contains the following article, which should interest all machine owners and operators:

"A report of the chemical engineer of the New York State Labor Department on the possibilities of lead-poisoning as a result of the fumes which are given off by linotype metal-pots and other remelting pots located in or near composing-rooms proves that the steps taken by members of the International Typographical Union, individually and through action by local unions or chapels, to remedy conditions are most important if the health of composing-room employees is to be conserved. The investigation was most complete, embracing thorough examinations of the air and dust conditions in a number of large establishments in New York city, some using hoods over the metal-pots and others not. It is emphatically stated in the conclusions that there is grave danger of lead-poisoning to employees in composing-rooms and stereotype-rooms where metal-pots are unhooded.

"In a composing-room containing seventy-seven linotypes, with the hoods in use, it was found that the air was changed every three minutes, and chemical determinations for lead, existing in the atmosphere, could not be found. It was found that the ventilating system reduced the number of parts of carbonic acid gas, which emanate from products of combustion from the gas-heated metal-pots and from body emanations of over one hundred employees, and made the air of the room almost as pure as that outside.

"In a Brooklyn commercial-printing house, where hoods were not in use, chemical analysis made of wall dust indicated five per cent of lead, showing how imperative it is that hoods and pipes should be used to carry away lead in the form of oxid which is deposited upon the walls.

"Examinations in a newspaper composing-room containing fifty-seven typesetting machines showed no lead whatever in the air, for the reason that all molten metal was heated by electricity instead of by gas. However, in the monotype department, where the metal was heated by gas, and where hoods were not in use, dross or lead, in the form of oxid, was found to exist. Dust samples obtained directly above the metal-pots contained two-tenths of one per cent of lead.

"A physician informed the labor department investigator that in several instances he had found cases of lead-poisoning among linotype workers where hoods over the melting-pots had not been used.

"The report concludes with the statement that it is absolutely evident, when hoods are not provided over metal-pots and when chemical analyses revealed that lead existed in the wall dust, near the metal-pots, which was deposited after it had traveled through the atmosphere of the room, that this shows the necessity of properly hooding the metal-pots of typesetting and typecasting machines to effectively carry away lead fumes and dross."

Frequently within the past few years we have referred to the danger of lead poison to operatives in the composing-machine room. We have tried to show that the real danger is not from lead fumes so much as from the free oxid removed from the plungers by machinists' helpers, and by the careless depositing of dross about the machine-room floor. The use of hoods over the ventilating chimneys of slugcasting machines relates more directly to the removal of burned and unconsumed gases from the burner. Fumes of lead are rare in slugcasting machines owing to the relative low temperature employed in the fusing of the metal. Hoods connected to metal-pot chimneys, therefore, have their uses, but in the usual manner in which they are attached they act to no purpose in removing oxid that may be brushed from the plungers in the operation of cleaning, or to remove the dust that arises from dross cast upon the floor adjacent to the machine.

Curiosity led us to investigate the cause of lead poison in the case of an apprentice whose duties in cleaning around a linotype brought on an attack as a direct result of the method employed. The inquiry revealed the following: The plunger was cleaned daily, dry, on the floor near the machine, by rubbing vigorously with a wire brush. The dross was taken from the pot and thrown into a type box placed near the back of the machine. A bellows was used to blow out the dust usually found in the pot, and from the machine adjacent thereto. A feather duster was used, also, to dislodge the dust found on parts of the machine frame and from the top of the magazine. This young man, of abstemious habits, finally became sick, and several physicians were unable to diagnose the case. Finally, one doctor, who was more inquiring than the others, discovered the cause of his illness, lead poison. The patient was able to return to work after about twelve months of idleness.

In another case the writer had access to a plant in which one machine was used. This plant was not kept in the best of order. The operator, after skimming the dross from the metal, threw the skimmings about eight feet to a vacant part of the floor. Here was observed a pile of dross at least two feet high, of irregular outward dimensions. The machinery, and everything of a fixed character adjacent, was covered with the fine gray dust which is so familiar to every linotype operator and machinist. The operator referred to suffered a decline in health, attributed to consumption.

Observations in several other cases would indicate that the principal cause of lead poison is not due to the lack of hoods over the metal-pots so much as to a more sane method of cleaning the plungers and caring for metal dross in the machine-room. As a proof of our contention, one need but have a qualitative analysis made of the dust found upon the walls and from parts of the machine adjacent to the metal-pot. A chemist or metallurgist will at once decide that this oxid is not the result of metal in contact with an oxidizing flame, as would be the case with dust escaping from the pot chimney. It will also be shown that practically all of the dust removed from a plunger is a metallic oxid, and that it is sufficiently flocculent to be disturbed by sweeping, which will send the dust floating in the air, to be inhaled by workers in the vicinity of the machine. We do not decry the use of hoods and pipes when connected properly to a forced-draft system, as they serve to remove the poisonous gases emanating from the burners. Also, where a metal-pot leaks and liquid metal is sprayed into the flame of the burner, causing the metal to vaporize, the vapors are carried off, the latter condition being practically the only cause of real lead fumes in slugcasting machines. The headaches that trouble workers in poorly ventilated machine-rooms are caused wholly by the inhalation of the poisonous constituents of the gas used in the heating of the metal, hence the need of hoods and pipes to conduct these insidious elements from the work-room. To further guard the health of workers in the machine-room, means should be provided so that no plungers will be cleaned dry, and, also, that dross will be carefully deposited in tight-jointed metal receptacles.

Written for THE INLAND PRINTER.

HARMONY AND COÖPERATION EXEMPLIFIED IN ANNUAL BANQUET OF HILL PUBLISHING COMPANY.

BY RICHARD KOLYER, JR.

ONE of the myriad forms under which coöperation most pleasingly thrives and grows is the get-together parties and dinners held by various departments of large organizations. These gatherings make for a unity of spirit, otherwise almost unattainable. The dinner given and attended by the composing-room force of the Hill Publishing Company, New York city, on Saturday night, February 10, exemplifies this spirit.

Be it said here, however, this corporation no longer actually requires this always successful form of help. It is the rule in the Hill plant that each and every one should be interested in the details of his own work first, after that of the organization as a whole.

It is not the purpose of the writer to eulogize the corporation, however, but the spirit of good fellowship and coöperation that prevails throughout. This is true not only during business, but on such social occasions as this as well.

The boss talked with the devil, and who can say that both were not better for the personal contact. The vice-president talked with the errand-boy and the grimy stoneman alike, and enjoyed himself immensely; but, perhaps, there is no better way to a lucid comprehension of the harmony which prevailed and is so characteristic of the working-organization than a perusal of the events as they took place on the stage set for them.

When the "Old Man" started to build the House of Hill he did what others before him failed to do — in other words, his methods were different. So, we started the dinner, not in the usual hilarious manner, but with a two-minute silent toast to the one who had been the center of interest on a similar occasion just one year ago.

As the dinner progressed, old and new songs were played. The younger set had no advantage over the older members of the gathering in choice of songs, and all ate and sang with like avidity. The leader in these chorus songs was the present leader of the business, a man shaped after the ideals of Mr. Hill and in many respects like him, A. J. Baldwin.

Mr. Baldwin was the principal speaker of the evening, and his discourse on organization covered the five main departments of the business. As expounded by him they are: The editorial department, the circulation department, the business department, the mechanical department and the executive department.

Each had its mission, he said, and all must be guided by faith — one in the other and all in him. Equally masterful was his recitation from Kipling, upholding the independence of the workman. But, perhaps, his numerous original jokes were appreciated most. One of these was on himself, and is here told.

It seems that some years ago his sons desired a donkey — and they got it. Some trying tryouts, however, proved that the poor old donkey was not capable of the required speed, and he was advertised for sale. One Sunday afternoon, after a few weeks, a prospective customer called and, after stating his interest, asked that he might see the donkey. At this request, one of the young men — who had been sitting on the front veranda — opened the door and called, "Father, you're wanted."

Immediately after the introduction of the next speaker, Mr. Low, the lights were turned off and a large, illuminated crayon portrait of Mr. Hill appeared at one end of the banquet-hall and the strains of "Auld Lang Syne" began. The chorus soon fairly shook the house. Mr. Low eulogized Mr. Hill. He told of his ambitions in a short and concise manner, emphasizing the things that most directly concerned those present.

He told how Mr. Hill always paid the best wages, and of his efforts to make his printing-plant the cleanest and best place to work in, and the most helpful to all his employees.

The speaker said that Mr. Hill was the first to grant forty-eight hours' work per week, and that Mr. Hill was the first to give mechanical men a vacation with full pay.

He told many instances of how Mr. Hill tried to make comfort and satisfaction paramount to both employees and clientèle.

And how, all through his life, he was guided by the question, "Is it right?" Mr. Low told how, at the end of Mr. Hill's life, he asked that we remember him, not by mourning him, but by ever increasing our vigor to keep alive the living organization which he left to us.

The last number on the program was given by a minstrel troupe, composed of members of the composing-room, which gave a first-class selection of minstrel jokes and a number of songs. These songs were especially well rendered, and, with the closing chorus of "Way Down in Iowa," an evening ended, the effects of which will be felt for some time to come in good fellowship, better work and increased harmony.

There was only one complaint, and that was the regret that it would be a year before the composing-room would conduct another dinner.

PHILADELPHIA CRAFTSMEN HAVE BIG MEETING.

The regular monthly meeting and banquet of the Philadelphia Club of Printing House Craftsmen was held on Thursday evening, March 8, at the Hotel Bingham, on the Roof Winter Garden. There were a number of things which contributed in making this occasion one of the most noteworthy in the history of the club. In honor of the "Great Saint Patrick," the tables were handsomely decorated with that well-known color which is so dear to the heart of every true Irishman, and there were also touches of the hue to be seen in the archways of the Roof Garden.

While the dinner was in progress the members and guests were entertained by professional cabaret singers. The entire party joined in on the singing of the popular songs. Printed song leaflets were distributed to all present, and the Craftsmen's "national hymn," "Should Auld Acquaintance Be Forgot," was published in the souvenir programs.

When the demi-tasse arrived, Charles W. Smith, president of the Craftsmen, introduced Judge Charles F. Moore, secretary of the Bureau of Statistics, Book Paper Manufacturers of New York. The judge is a very excellent and entertaining speaker, and his lecture, entitled "Paper," was highly instructive and interesting throughout.

After this speech there was a rising vote of thanks extended to the lecturer. Then, for a short time, several members of the club's "Glee" entertained with string music. President Smith then called the business meeting together

The Board of Governors announced that it has secured a number of prominent speakers for future meetings, and plans are under way to organize some more successful outings like those of last year.

Written for THE INLAND PRINTER.

THE PRINTER'S LINE OF SAMPLES.

BY JULIUS LEROY.

IT is indeed a pleasure to pass by or enter a store and see the merchandise displayed in the windows, on the shelves and on the ledges. The very sight of the shimmering silks and the soft, somber woolens fills the visitor or passer-by with pleasure — and a desire to buy. A well-known merchant, whose success has been very little short of the marvelous, said that an article was half sold when the customer's eyes fell upon it. His store makes good his startling statement, for in it nothing is hidden. The whole immense stock is there before the customer, neatly and prominently displayed in the spacious storeroom and in the windows.

The printer would do well to follow the lead of this merchant and display his goods. He can show examples of his product in his window, grouped about a show-card, attractively printed, which calls attention to his ability to do first-class work, and that promptly. The business man, passing by, stops before the window, looks over the samples therein displayed and is reminded that he stands in need of some item of printed matter. The samples are neat (no wise printer will have any other kind on display), and the card promises early delivery. The business man enters.

There did not chance to be a replica of the job he wanted in the window, so, of course, he asked the printer for additional samples. Now, this printer was unlike the majority of printers. He did not blush, propound excuses, nor did he crawl under the press for a shirt-box full of "helter-skelter" samples. This printer was an exception to the rule. He turned about to a cabinet fitted with labeled drawers. He pulled out one and brought forth numerous samples of the item the customer desired, all neatly mounted on dark brown photographers' board. The effect was pleasing, for the samples appeared all the brighter and cleaner when contrasted with the dark mounts.

The business man was impressed with the systematic method by which the printer learned his wants. He left a substantial order.

The little incident here related should convince any printer who has the least desire to succeed of the advisability, yes, the absolute necessity, of keeping samples, and of keeping them in an orderly and systematic manner.

Many printers employ books in which to preserve samples. This has, in most cases, proved unsatisfactory, for the reason that, here and there, helter-skelter throughout the book, letter-heads, envelopes, cards and pamphlets are jumbled together in a conglomerated mess that makes finding any particular specimen as difficult as locating the proverbial "needle in a straw-stack."

Cards of a dark shade of brown or gray, sufficiently large to carry three or four ordinary specimens of printing, are satisfactory in every respect. The size should conform, of course, to the drawer, or file, in which they are to be kept. No matter how frequently the cards are handled, finger-prints can not mar the samples, for the hand does not touch them.

Standing against a dark outline, a sample of printing on white or light-colored stock shows off to increased advantage. It looks, if anything, more attractive than it really is.

The filing cabinet serves to keep the samples in order, and its use stamps the printer a man of system, a characteristic that appeals strongly to the best men of business.

It is also well for the printer to display upon the walls of his business office other samples of his work. These can be displayed very successfully in frames. Here, too, the dark mats are desirable. In this connection it is not absolutely necessary for the printer to spend two or three dollars for a frame. Every merchant has, tucked away with the rubbish under his counters and in his basement, advertising frames that he will be glad to have the printer take away. Generally, these frames are without glass. Glass is necessary to make the samples show to best advantage and to keep them in the best possible state of preservation. The cost, however, is reasonable, yes, trifling indeed, as compared to the profits from new business secured through "showing the goods" and making the business office as inviting as possible to visitors.

One printer, who arranged his exhibit on a table the height of the window sill, added interest to his display, and attracted attention to it by placing interesting exhibits therein from time to time. Whenever there was anything of interest in the community that he considered would prove interesting to passers-by, this printer would go after an exhibit of it to place in that window. On one occasion it was a blue-print of the architect's plan for a new concrete bridge to be built to span the wide river which ran through the city, and for which the people had voted bonds. The bridge was of vital importance to the community and every one was interested in it. Stopping to get a glimpse of what the new bridge was to be like, business men could not overlook the printer's line of samples.

At one time, a farmer, who lived near by, wounded and captured a large eagle. As eagles were seldom seen in that particular section of the country, it was, naturally, quite a novelty. The printer secured it from the farmer for a few days, had a cage constructed for it and placed it in his window. Every one who passed stopped to see that eagle. The news that the eagle "Jim Smith" had shot was in the printer's window spread, and many went out of their way to get a glimpse of it.

During the county fair, this printer would get specimens of big pumpkins, stalks of corn, wheat, etc., from the farmers who exhibited at the fair and would arrange them in an effective way in that window. Farmers, as a rule, are very proud of whatever success they achieve in tilling the soil, and, for the card bearing their name that will appear in the window with the exhibit, are glad to furnish the exhibit.

That particular printer's window was never empty. There was always something in it that was interesting and worth looking at. People soon learned this and kept an eye on that window. Does any one question that that printer's efforts did not bring ample reward?

Such a plan is particularly adapted to the smaller cities, where window displays are often neglected even by the merchants. There may be times, of course, when the printer can not scure anything of special interest to attract attention to his window, but he should then make the window as attractive as possible with his own products. Good samples of printing offer as many opportunities for effective display as anything the merchant has at his disposal.

Do not neglect your windows — you printers who live on advertising of others.

HIS OWN MEDICINE.

Editor — Great Scott! I'll be ruined! Why did you buy all those dry goods?

Wife — Did you see that thing in your paper?

Editor — See what?

Wife — This paragraph about fool women spending all day shopping without buying anything. I'd have you know that I am not one of those fool women; no, indeed.

RULES FOR LETTER-WRITING

Don't write at all unless you have something to say; and having said it, stop.

Don't give reasons or explanations unless they are called for.

Don't write anything in a perfunctory way, but remember always that each letter or endorsement should bear the impress of the writer's dignity, courtesy, and intelligence.

Don't hesitate to say "no" if that is the proper answer; and, having said it, don't attempt to suggest an alternative aimed to circumvent your own "no."

Don't discuss people; discuss things.

Don't write anything quarrelsome (it would probably not be signed).

Don't get excited; or if you do, don't record the fact on paper.

Don't use long words when they can be avoided (and they generally can).

Don't be afraid to use the word "requisition" as a verb.

Don't say "shall" or "must" or "should" if you mean "will"; "verbal" when you mean "oral"; "amount" when you mean "quantity"; "in reference" when you mean "with reference"; "in accord" when you mean "in accordance"; "hardly" when you mean "scarcely," or "with the view of" when you mean "with a view to."

Don't send a letter back unless the regulations require it. Originals are worth far more than copies for future reference.

Don't write anything that has the least semblance of inflicting a punishment or of encroaching in any other way on the proper prerogative of any other bureau or office.

This set of rules was prepared by Rear Admiral McGowan, head of the Bureau of Supplies and Accounts of the United States Navy. It contains so many good ideas that it is reprinted for the benefit of INLAND PRINTER readers.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

COÖPERATIVE PROMOTION OF "FOREIGN" ADVERTISING.

No subject is quite so interesting to the progressive country publisher to-day as the discussion of the ways and means for promoting a greater use of the country press by the general advertisers. Coöperative endeavors of one kind and another have been undertaken by the publishers of various States or by select groups of publishers of weeklies or small dailies, and the successes that have been attained should be a most profitable study.

Competent authorities state that foreign advertising offers an unlimited field for exploitation by the country weekly and small daily, and that it is not unreasonable to suppose that the average country weekly may build up its income from this source to $4,000 or $5,000 a year. Country publishers who do not have that much gross income from advertising of all kinds hesitate to believe that any such development is possible, but a consideration of the enormous amount now spent by the general advertisers in the magazines and the large dailies, coupled with the admittedly greater efficiency of the small paper, should remove all doubt of the great amount of income possible from this source. It is estimated that there is $50,000,000 worth of business that could be attracted to the country papers if conditions were favorable, and if this amount was divided among ten or twelve thousand papers, the average amount each would receive would be between $4,000 and $5,000.

But before this amount can be realized a great deal of educational work is necessary. The general advertiser and his agent must be educated to the efficiency of the country newspaper, and the country newspaper man must be educated to realize the importance of making the advertising which he sells efficient. And right here is where coöperative effort is most necessary in enlisting the efforts of all publishers in a campaign for such improved business methods that the general advertiser will not have the many obstacles to overcome that he now meets in planning an advertising campaign in the country press.

Several coöperative endeavors have been undertaken in the past with the purpose of soliciting advertising for the country papers. These have failed, largely for the reason that the work among the publishers themselves was neglected. In a general way, it may be said that the general advertisers are to-day more nearly ready to give this business than the country papers are in a position to receive it, and the successful coöperative efforts have been those that in one way or another have recognized this fact. But these points will become clearer as we study the experience of various States.

Washington Newspaper Association.

The Washington Newspaper Association claims to be the greatest advertising medium in the country. An applicant for membership pledges himself to keep such circulation data as will permit an audit by the association, to gather data and make such reports as the association may require, to refuse any foreign advertising at less than the association rate, and to answer correspondence promptly. When the association was first organized the dues were from $1 to $2 per month, according to circulation, but now that the business is established, it is purely coöperative. The association gets the business, pays its expenses, and the profits are divided on the basis of circulation. The advertising space of all the papers belonging to the association is sold in a unit at the flat rate of 1½ cents per hundred circulation. For the convenience of advertisers, however, the papers are classified into the "dairy zone," the "wheat zone" and the "orchard zone," but an advertiser must use all the papers in the zone or zones that he selects. Dealer service is provided for by having the merchants sign pledges agreeing to put in window displays and to talk up the goods during a campaign. The local publisher is on the job to see that the merchant lives up to his agreement. That the organization has done a very large volume of business may be judged from the fact that it spent $12,000 for advertising last year, and its total expenses were around $35,000.

The association includes about one hundred papers, being about one-third of those published in the State. The policy is to take only the livest and most influential papers, but in some instances competitors are admitted. The association has definite laws, and if they are not obeyed the lawbreaker is eliminated. The members of the association are enthusiastic about its success, and there are no "kicks" except from a few small publishers who think that the rate of 1½ cents per inch flat per hundred is not high enough.

In addition to the business of handling the advertising orders, providing plates, checking, etc., the central office also does collecting and is planning on a coöperative stereotyping plant, coöperative buying and a coöperative circulation department, and aims to help members generally with business problems. The central office also has a "make-it-pay bureau," designed to help the merchant in the small town with his merchandising problems.

Mr. E. B. Troxell, executive secretary of the association, says: "The association idea is the great new idea in modern advertising and merchandising. If the papers will only combine and stick together they can make more money than they ever dreamed of making before. We would like to see

the small paper in every State have as good an organization as we have. It would mean more money for all. And we are ready to help in every way we can."

Illinois Select Newspaper Association.

The initiative and energy of Fred P. Thompson, of Fairbury, Illinois, is responsible for the organization and success of the Illinois Select Newspaper Association, comprising about sixty of the best papers of that State.

As the name suggests, its membership is controlled from within, and is limited to "home-print" papers of recognized standing, the publishers of which agree: To make none but true statements of circulation; to maintain advertising rates as published; to oppose free publicity and coöperate in an intelligent manner with advertisers, and to reject fraudulent or questionable advertising.

The association is financed by dues of $5 a year and fifteen per cent commission on new business that does not come through agencies or representatives. The latter arises through the new work which the association is undertaking of handling new business by the "easy way" of one order for the entire list, placed with the secretary. To this extent the association will do what may be termed agency work.

The association, so far, has devoted itself to doing promotional work, advertising the association to the agencies and the advertisers. Besides considerable direct advertising, the association papers have run advertisements in their own papers setting forth the advantages of the association, and these advertisements also are mailed to advertisers.

It is easy to see from the circulars at hand that the secretary has devoted considerable time and effort to getting the members to coöperate with national advertisers, to interesting the local merchants in the big advertising game and to making the membership of the association the "best-working bunch of newspapers in the United States."

In addition to getting the association organized, getting the members working and getting recognition from the agencies and advertisers, this select list is taking up other constructive work. "We are now making a study of our selling territories," says the secretary. "In instances where advertisers sign up contracts in advance or assure us of sufficient business we make territorial surveys, we help to line up local dealers, giving them the same service (on a smaller basis) that they receive from the large metropolitan papers. It is the powerful wedge that connects the advertiser with us.

"Another feature is the providing of a speaker at various meetings of manufacturers, wholesalers and dealers. The agricultural publishers, trade journals and other national publishers' associations have been doing this successfully for some time. It is a very easy matter to offer a speaker, and in a ten or fifteen minute address you put your argument over and establish a better mutual feeling."

The association is only beginning to handle advertising for the entire list, its principal work having been in advertising the advantages of this list, but leaving the individual publisher to close his own advertising contracts with the agencies and advertisers. In this respect it differs radically from the Washington association, where the entire list is handled as though one publication. Washington can point to a definite amount of business transacted by the association, while in Illinois the results have been general. Yet there is ample evidence that the Illinois list is a marked success, that the members are well satisfied, and that the projected raising of membership dues means greater extension of its work.

Iowa Press Association.

Both of the associations before mentioned are "select," though only one is so named. The Iowa Press Association is open to every publisher of the State. It makes no attempt to handle advertising, but promotes advertising for all of them, and does many other things which are for the greatest good of the greatest number.

The dues of the association are $10 per year for papers in towns of over 1,000 population, and $5 per year for papers in towns of under 1,000, except that if the circulation is over 1,000, fifty cents per hundred additional is charged. The association has a membership of about 400 — about half the publishers in the State.

With the funds thus provided, the association is enabled to hire a practical and enthusiastic newspaper man, Mr. G. L. Caswell, of the *Dennison Bulletin*, and pay him for part of his time, and for clerk-hire and expenses.

The association's work is largely educational, standardizing prices and business methods, promoting the maintenance of advertising rates for foreign advertising, advertising the benefits of the Iowa papers to foreign advertisers, making collections from slow-paying agencies, conducting a clearing house of information, and promoting county organizations of all papers, regardless of membership in the state organization. Instead of picking and choosing among competitors, the association seeks to harmonize them, make them work together and treat each other as friends and not enemies. In some cases the field secretary has worked for consolidations to benefit the field, regardless of whether all the publishers concerned were members.

While the association has not worked primarily for advertising benefits, yet Mr. Caswell has issued some striking circulars loaded with telling arguments of why the national advertiser should use the Iowa papers, and it was while attempting to do this promotional work that Mr. Caswell became convinced that the big task of bringing the country publisher and the general advertiser together hinged first of all on educational work among the country publishers. Mr. Caswell went to great trouble to compile the rates and circulations of the Iowa papers to submit to the agencies, only to find that a few rate-cutters destroyed the effectiveness of the whole list. When he began his work only a limited number of papers in Iowa had printed rate-cards, and some publishers did not even remember the rate they had quoted to the association. I cite these things not to embarrass the Iowa newspaper men — for there are none who rank above them — but as an argument for the form of organization of, and the work being done by, the Iowa Press Association. "Select lists" have their advantages, but their great disadvantage is that they leave to his own devices the publisher who, through his own lack of business methods, is working great injury to the country newspaper business as a whole. The "Iowa idea" is to convert the erring brother from his harmful practices and so raise the standard of business practice as to make clear and easy the business route between the advertiser and the publisher.

As an incentive to rate maintenance, Mr. Caswell has instituted within the association a "Blue Ribbon List," listing in which is obtained by the publisher signing an honor pledge that his advertising rate is as given, and that he "will not under any circumstances give a lesser rate to any advertising agent without first notifying the secretary of the I. P. A. to change the rate-card." This honor pledge has absolutely done away with rate-cutting, and the secretary is in a position to assure agencies that they can

do business on the first letter with full confidence that the rate cited is the best obtainable. There are about 200 papers now on the "Blue Ribbon List."

Kansas Central Advertising Bureau.

No movement for attracting general advertising into the country papers was ever started with quite the large vision as that which characterized the formation of the Kansas Central Advertising Bureau a year or more ago. During January the Bureau decided to discontinue business and divide the funds remaining among the subscribers. The Bureau did not succeed in closing a single contract for advertising.

I have several letters from Kansas in which there is a marked divergence of views as to the cause of the failure, but, at this distance, it appears to me that the cause of the failure is not local to Kansas. Here was an attempt to weld about 700 country publishers into a great merchandising organization — not an impossibility some day, we hope — but vain without first doing the educational work in business methods, maintaining of rate-cards and the necessary coöperation in getting distribution for advertised goods.

Texas Press Advertising Bureau.

The Texas Press Advertising Bureau was organized over a year ago within the Texas Press Association, and comprises about 100 papers. Its dues are fifty cents per month for weekly papers and $1 per month for dailies. Fifteen per cent commission is charged on business placed through the bureau.

The bureau was organized to exploit the field, get business from companies already handling general advertising, and also to handle advertising orders as an agency. According to a circular issued in January, the bureau "has not accomplished what the manager desired to do — not at all; we have found the sledding harder than expected." Most of the members have received a fair amount of business, but there is a certain dissatisfaction among the publishers of smaller papers, because they were left out when the customer picked the list of papers he wished to use. That the bureau has not been fairly treated by its members is somewhat too gently and diplomatically stated by Manager Sam P. Harben when he says: "Securing foreign advertising is a hard game, we have found, and the thrifty prices made by some of our members have worked against us."

There is no reason why the Texas Press Advertising Bureau should not yet succeed, but its lack of marked success illustrates how difficulties are met at every turn when an attempt is made to graft a business organization of publishers upon an older association, principally social. The attempt to solve this problem has been a most difficult one in several of the States.

Nebraska Press Association.

"Recognizing the fact that present conditions are such as to make more effective coöperation between individual publishers not only desirable, but imperatively necessary if the business is to retain its present standing and keep pace with progress in other lines of industry," as President Clark Perkins puts it, the Nebraska Press Association has, after some difficulty, reorganized along the same lines as the Iowa Association. Dues, which were formerly $2 per year, have been raised to $5 and $10 per year, according to population. There was a division of opinion, however, between the members who desired to retain the dues at $2 and those who believed that "if farmers find it profitable to employ county agents, and commercial clubs community-interest experts, the newspaper business of Nebraska might be improved by a competent field secretary," and for that reason payment under the field-secretary plan is optional. This compromise appears to have been the best under the circumstances, and the Nebraska Press Association is no doubt entering upon a larger field of usefulness.

Minnesota Editorial Association.

Regarding the Minnesota Association, the writer can, of course, speak with full knowledge and entire freedom. Here opinion has been pretty evenly divided between forming a select list or having the present large and enthusiastic association undertake business-extension work. Action has been delayed through two years of watching the experiments in other States and in studying the probable local effect of various suggestions. At the February meeting it was decided to try out a "Guaranteed List," organized within the association and under the control of the association, to which all members would be eligible by complying with the conditions.

The plan is best described in the words of the motion under which it was established:

That the Executive Committee be authorized and empowered to establish and formulate rules for the conduct of a Minnesota Guaranteed List of the newspapers represented in the Minnesota Editorial Association, and to employ a field secretary to promote the interests of such Guaranteed List and do general educational work among all the newspapers of the State.

That any newspaper represented in the Association may become a member of the Guaranteed List by complying with the following conditions, and such further rules as the Executive Committee shall formulate:

1. Pay into the treasury of the Association additional dues as follows:

Weeklies up to 1,000 circulation, $10 per year, and 50 cents per 100 for additional circulation over 1,000.

Dailies up to 1,000 circulation, $25 per year, and $1 per 100 for additional circulation over 1,000. This is to include also the dues for the weekly or semi-weekly issue.

2. Publish an advertising rate-card and sign an honor pledge to maintain same.

3. Submit such circulation proof as shall be equivalent to an A. B. C. audit.

4. Adopt an advertising rate-card conformable to a uniform minimum established by the Executive Committee.

5. Designate whether newspaper is all "home print" or carries "patent insides."

It is further stipulated that the expenses of the Guaranteed List shall in no case exceed the total amount subscribed by the members of such Guaranteed List.

It will be noted that the Minnesota publishers will not attempt to conduct an advertising agency or solicit business directly, but will devote themselves to establishing the papers of the Guaranteed List on such a basis that they can command business through the regular channels, and to doing such educational work as shall assist as many papers as possible to qualify for the Guaranteed List. It is an adaptation of the Iowa idea.

The Guaranteed List is now being organized, and the field secretary has tentatively been selected. The plan will be thoroughly tested out and, if found impracticable, a select list will be organized independently.

The Wisconsin Daily League.

The publishers of small city dailies have been much more successful in organizing themselves into business associations than have the publishers of country weeklies — the daily publishers are, of course, more experienced business men and there are fewer of them, which permits of a closer-knit organization.

The Wisconsin Daily League has been in existence for eight years and has built up a profitable business. It includes twenty-seven of the leading small city dailies of Wisconsin, and there are no competitors on the list, except

that in one city an evening and a morning daily are both members. The dues vary, according to circulation, from $1 to $4 per month, and the association also realizes fifteen per cent commission on business handled through the secretary's office.

The members are well pleased with the work which the league is doing. A special representative is employed, and the advantages of this list are systematically presented to advertisers. The papers are getting a big and profitable business, and getting it because of the service they render to advertisers. In connection with service, especial mention should be made of the graphic commercial surveys which each paper has made of its field for the benefit of the general advertiser.

H. H. Bliss, of the *Janesville Gazette*, is the secretary of the league.

The Select List of Ohio Daily Newspapers.

The Ohio Select List is another successful organization of daily newspapers for business purposes only. It is a closely knit business organization and does not admit competitors. It employs a special representative with offices in Chicago and New York. A very large volume of business is handled.

From its published pamphlet we learn the following:

THE OHIO SELECT LIST DOES NOT

Cut rates.
Waive composition charge.
Run free reading-notices.
Accept contracts giving "privilege of renewal on same terms."
Allow agency commission to those not entitled to it.
Extend credit promiscuously.
Exchange space for stock certificates.
Give space or cash rebates.
Donate free space to motion-picture manufacturers.

THE OHIO SELECT LIST DOES

Believe in and use the flat rate.
Encourage and take a helpful part in any business-like sales-plan coöperation involving space in its columns.
Believe in, and most of its members belong to the Audit Bureau of Circulations, the supreme court of circulation information.
Pay attention to positive "requests," renders correct bills, furnishes checking copies promptly, and in all other ways gives true "service."
Assist salesmen for advertisers with routes, introductions, trade information, etc.

Conclusions and Remarks.

Every State in the Union needs a good working organization of publishers, devoted to developing general advertising and to removing the obstacles that now obstruct the easy path between the general advertiser and the country publisher.

The biggest obstruction there is to-day is rate-cutting. A reputable advertising agent once told me that ninety per cent — no, ninety-nine per cent — of the country papers would cut their rates. I know that he was grossly exaggerating, and that a reversal of the percentage would be about correct, but it is easy to understand that when an agent finds one paper out of a list of 100 that cuts its rate he becomes uneasy regarding the whole list. In order to protect his own business, the agent must protect his client, and he is going to save himself from a suspicion of bad faith by avoiding the country newspaper field unless he can do business on a one-price basis. Price maintenance must be absolute, not relative, and I know of no way in which it can be accomplished other than by an organization with disciplinary powers. Whether the organization be a "select list," a "blue-ribbon list," a "guaranteed list" or a "central bureau," its first business is to see that each and every member has an absolutely dependable rate. Then the difficulties connected with service, circulation statements, checking copies, prompt bills and dealer coöperation can be taken up — and all these things are matters of education. In connection with this educational work comes a difference of method between the various associations, which also reflects difference of opinion between various publishers. Some believe that a central association can do its best work by limiting itself to the more progressive publishers, leaving the lagging publishers to learn from experience how much they are missing, while others believe that the central association should devote itself to educational

Effective full-page advertisement from Oakes (N. D.) *Journal*. Note symmetrical arrangement of panels and illustrations, which orderly arrangement is very pleasing to the eye.

work wherever it is needed, as the Iowa association does. Forty-nine publishers were polled on this question recently, and twenty-four voted for a close corporation and twenty-five for the wide-open plan. Excellent samples of the two plans are found in examples heretofore cited, but any wide-open organization which attempts to handle any specific business, like placing advertising with its members, and any organization which attempts to handle business without limit to its membership, appears to be foredoomed to failure.

The problem of just what form of organization is best is peculiar to each State, but it would appear from the samples heretofore given that some form would be found which would be adapted to every State. The secretaries of all the States now organized would be happy to assist other States in organizing, for all realize that there are actually millions of dollars' worth of business that the country newspapers can get by going after it in the right kind of a way, and that the solution of the problem in one State helps the situation in every other State. Solution of such problems can not be obtained except by coöperation.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Troy Daily News, Troy, Ohio.— The make-up of your first page is very good, and presswork is satisfactory.

The Opheim Observer, Opheim, Montana.— Your paper is nicely made up and the advertisements are well handled in every way. We regret that a small advertisement is allowed to mar the appearance of your otherwise nice first page.

The County Review, Riverhead, New York.— Good make-up is the outstanding feature of your paper. We believe if your rollers were sponged, presswork would be better, but the best plan is to get new rollers. Advertisements are effectively displayed and arranged.

La Plata Home Press, La Plata, Missouri.— Your paper is well printed, made up in an orderly manner, and the advertisements are nicely displayed and arranged. In fact, from every standpoint, amount and character of news considered, too, your paper is fully up to standard and manifestly an asset to the community.

CHARLES W. HODSON, Manhattan, Kansas.— The large "Cole's" advertisement is nicely arranged, and the type used for display, a light-tone letter, is just the thing in view of the fact that the advertisement is of the firm's "Annual White Sale." Your first-page make-up is symmetrical, pleasing and interesting. It is reproduced.

Fort Plain Standard, Fort Plain, New York.— The clean, sharp print on your paper should be a source of gratification to you. We would prefer to see a few large twenty-four-point headings on the first page, for the purpose of making the paper appear more interesting. It is too "flat" as it stands — too much like the page of a book.

The Lamure Echo, Lamure, North Dakota.— Your special "Appreciation Week" issue is an exceptionally fine one, all the details of its production being satisfactorily handled. You did exceptionally well in the printing of half-tones on news stock, and we note that your pressman exercised good judgment in carrying very little ink.

The Manhattan Nationalist

Delightfully interesting and pleasing first-page make-up of the Manhattan (Kan.) *Nationalist*. By Charles W. Hodson.

Valentine Democrat, Valentine, Nebraska.— Presswork is especially good on the copy of your paper sent us. The first page is nicely made up, but would appear more interesting if you could arrange to have a two-column headed article at the top of the two center columns. It could be a news-heading, or a box-heading over some special article or department. Advertisements are uniformly well set.

ROY A. BAST, Oakes, North Dakota.—The page advertisement-circular, designed by your composing-room force for the Palace Clothing House, is both neat and effective. We admire, especially, the symmetrical arrangement of the panels and of the illustrations, and the use of two-line prices. We are reproducing it herewith as an example of the pleasing results obtained when horizontal balance is correct.

The Morris Tribune, Morris, Minnesota.— You have reason to feel proud, if you do, of the make-up of your paper. We admire the arrangement of cuts and headings on the first page, reproduced herewith, and the handling of the advertisements on the inside pages. We do not admire the condensed block-letter used for display in many of the advertisements, and would prefer to see the Cheltenham Bold, an especially good display letter, used throughout. The advertisement for the Morris City Mills, in your issue of January 19, is very poorly displayed, and violates almost every rule of good advertisement display and composition. The types are extremely inharmonious, the largest display line

THE MORRIS TRIBUNE

BASKET BALL AND DEBATE AT HIGH SCHOOL TONIGHT

The orderly arrangement of stories and illustrations on the first page of a newspaper, as is here done, is very pleasing. The page would be better from the standpoint of balance if the large cut had been placed at the top and the small one at the bottom.

is in the center of the design, violating, with the almost equal size of the panels or divisions of the advertisement, the principle of proportion. The main display line in every advertisement should be at or near the top, not only for the purpose of balancing the advertisement, but also that the eye of the reader will be directed near the point where reading begins, so that no important points above will be overlooked.

Warsaw Union, Warsaw, Indiana.— Your paper appears to be ably edited, and is well handled from a mechanical standpoint as well. We believe the appearance would be better if less ink were carried. The advertisements are especially well handled, both as regards display and arrangement, but we would prefer to see plain rule borders used instead of the decorative borders which surround a number of the advertisements.

The Carnegie Union, Carnegie, Pennsylvania.— In general appearance, your paper is very good. We note that many letters of the body-type are filled up and print poorly. This is caused by one of two things: the type has not been properly washed after previous runs and has become filled up with hardened ink, or the ink used is contaminated with foreign substances. We do not admire the use of two styles of body-type in a paper. Advertisements, as a rule, are well set, but we do not admire the decorative borders used quite frequently around them. Plain rules are in all ways best, and, for the size of advertisements run in your paper, four-point rules would be better than six-point.

The Rochelle Independent, Rochelle, Illinois.— We compliment you on the clean presswork, the well-set advertisements and the manner in which the news is handled in your paper. Make-up could be improved by following the pyramid style, which is illustrated by contrast on these pages. In your issue of March 8, the Paige advertisement should have been in the lower right-hand corner, the small Marguerite Clark adver-

tisement alongside it in the lower left-hand corner, the reading-matter to run in the first column and at the top, where it would be most convenient to the reader. Nothing is gained by placing an advertisement in the way of a reader's desires and where it will interrupt him in the reading of the text. An advertisement is much more likely to be read with effect if it is done after the text of the page is read.

Morgan County Democrat, McConnellsville, Ohio.— We admire your paper. It is interesting and well made up. The presswork is fully up to standard of papers of its class and printed under the same conditions as regards paper and presses. We do not like to see such a large variety of borders used, and believe you would be better satisfied with the appearance of the paper if you used four-point rules consistently around the advertisements.

The Roundup Tribune, Roundup, Montana.— The clean presswork on

Cutting the reading-matter of a page up into groups, as here done, is displeasing to the eye and disconnecting to the mind of the reader. The pyramid style illustrated alongside is preferable.

your paper is a revelation — we did not imagine such good work could be done with the ordinary newspaper form on news-print stock. It is as clean and sharp as a book. It has the added advantages of being well made up, and the advertisement composition is above reproach. The large amount of snappily written news should make the paper very popular with its readers. You can feel very proud of your publication.

Salem Standard and Jerseyman, Salem, New Jersey.— You publish an interesting paper, and it is exceptionally well printed. The inside pages would be more pleasing if you had not been compelled to use such a large variety of styles of display type. The appearance of the paper is better, and the advertisements can be set with greater speed, when a uniform style of display type is used throughout. It stands to reason that if one has ten small fonts of ten different styles of twenty-four-point display type, he will run short on certain letters frequently and have to set lines over, or pull sorts from standing jobs and advertisements. If, instead of a number of faces of twenty-four point, he has an equal number of fonts of one style, he does not have to do the sort-pulling and resetting that he would otherwise. The cartoon contest engaged in by pupils of the public schools was quite a "stunt," as you state. For the benefit of our readers, we will state that the school children furnished the cartoons for a prize and that one was reproduced in miniature and printed from zinc etchings at either end of the headline on the first page of each issue of the paper. Others might adapt this idea for the purpose of creating greater interest in their papers.

Mitchell Printing Company, Robstown, Texas.— The first page of the *Reporter* is well balanced, but we do not like to see the page cut up with boxed items. When items on a page are surrounded by a comparatively strong border, they should be placed in the corner, or at top or bottom, where they will not interfere with the other matter. Presswork is very poor, and we suggest that you make strenuous efforts to overcome that fault. At this distance, it seems that the main trouble is with ink that is too soft and with rollers that are too hard.

The Advocate, Lonaconing, Maryland.— Presswork is very poor; in some places so much ink is carried the letters and cuts are filled up, whereas, in others, there is not hardly enough to enable the reader to distinguish the letters. Manifestly, the fountain is not properly set, and then, too, the rollers used may be old and hard, accentuating the difficulty. Most of the advertisements in the copy sent us are well set, but in the page display for Eisenberg Brothers, in the issue of November 23, the lines of display are too nearly the same size.

A rearrangement of the page shown alongside in the most approved style of the day, the pyramid style, which is followed by all the leading newspapers of the country.

The Tarkio Advance, Tarkio, Missouri.— The *Advance* is well made up and satisfactorily printed. We note a tendency to overdisplay in the advertisements, though some are exceptionally good. The use of larger sizes of type than necessary in some cases causes an effect of congestion, which is uninviting to the eye and makes them rather difficult to comprehend. Consistent use of plain rule borders around the advertisements would make the pages more pleasing to the eye. We like the way your paper is edited, the local field apparently being thoroughly covered.

Steelton American, Steelton, Pennsylvania.— We regret that you saw fit to use plate-matter and type-matter on the first page of your issue of February 2. The fact that the type-faces do not match, and that the plate prints "blacker," together with the use of bank statements set in six-point on that page, makes it appear very unsatisfactory. One size and style of body-type only should be used on the first page of any paper if uniformity and the most pleasing appearance is desired. Plain rule borders would be preferable to the swastika border and the other decorative job border you use so frequently around advertisements.

The Springfield (Mo.) *Republican* issued a special automobile section to its issue of Sunday, February 18, which was exceptionally well handled from every standpoint. The large amount of advertising secured was due in part, of course, to the fact that the paper came out a few days in advance of the opening of the local auto show. Advertisements were all effectively displayed and nicely arranged. The illustrative first page of the section was well made up, along with the necessary lettering, of an illustration showing a family on an outing in their car. It would whet the appetite of the most confirmed "stay-at-home" individual,

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Color and Its Distribution in Printing — How to Estimate Ink."

This book, by E. C. Andrews, author of "Color and Its Application to Printing," was announced in THE INLAND PRINTER for November, 1916. At that time it was stated that advance orders would be accepted at $5, and that the regular sales price would be $10. This price was considered necessary owing to the large number of colored plates. Upon the completion of the book, however, it was found that the cost was considerably less than estimated, due to the coöperation of the various houses contributing thereto, and in order to place the book within the reach of a wider range of readers it has been decided to continue the price of $5 on future orders.

"Short History of English Printing."

Printing craftsmen worthy of the name are interested in the history as well as the technic of their craft. Not satisfied with a knowledge of it and its mediums in the present stage of development, and in its technical side, they like to delve in the chronology of its development from the first use of movable types. They want to know more about the men responsible for its rise from crudity to a point where few trades or businesses can boast of equal advancement.

Much of the development of the art of printing has been accomplished under English influences, and a study of the history of English printing and the problems and work of such men as Caxton and his contemporaries, Wynken de Worde, Thomas Berthelet, John Day and his contemporaries, and other men made famous through achievement in the industry in later years, is instructive and absorbing.

Such a book is the title of this review. It is replete in detail of the growth of the art from the year 1476 to 1900.

An especially interesting chapter is that one entitled "Provincial Presses of the Sixteenth Century."

"Short History of English Printing," by Henry R. Plomer. Published by E. P. Dutton & Company, New York city. Price, $1.25 net; postage, 10 cents extra. May be secured through The Inland Printer Company.

A History of Paper Manufacturing in the United States.

In his preface the author states: "Many books have been written concerning the purely technical sides of papermaking and much about the origin and history of the craft among the peoples of the Old World. There have also been considerable accounts of special features of it in this country; descriptions of individual mills; sketches of manufacturers, inventors and scientists; considerations of the introduction and improvement of new methods, new materials and new machinery and their influence; records of organizations, and so on. All this latter, however — though wholly admirable, interesting and valuable in itself — has been of a desultory and disconnected character: mainly chapters in books, magazines and newspapers; papers read before business associations, conventions and societies; addresses and discussions in legislative bodies, and essays and treatises in scientific periodicals. . . . This history covers the field differently. It is the only attempt that has been made to bring into one complete, compact narrative all the material facts relating to the industry and to present in an exhaustive and comprehensive manner, on the purely historical side, the annals of this branch of manufacturing, from the erecting of the first mill in Philadelphia in 1690 to the opening years of the twentieth century."

The book is an interesting one and, as the author states, carries the reader from the building of the first papermill, through the development of the process to the introduction of machinery in its manufacture and down to the twentieth century.

Men, equipment and methods identified with the manufacture of paper in the United States are given much attention. Many illustrations embellish and make the text more interesting.

The book is thoroughly indexed, a feature which makes it particularly valuable for reference. There are 352 pages, 5½ by 8½ inches, printed from a readable size of type, and the book is bound in boards, covered with imitation leather, and stamped with gold.

"History of Paper Manufacturing in the United States," by Lyman Horace Weeks. Published by The Lockwood Trade Journal Company, New York city. Price, $3.00; postage, 10 cents extra. May be secured through The Inland Printer Company.

"Paper — Its History, Sources and Manufacture."

There was a time in the commercial history of the world when paper was not considered a commodity. At that time its production was limited to a few chosen localities and the various processes of its manufacture were held as trade secrets by the workers. In fact, in some of the early paper-mills the employees were bonded and sworn to secrecy — a working condition which was recognized and permitted by law. In those early days of printing, workers in the craft knew little or nothing at all of the manner of fabricating a sheet of paper. They were doubtless content with the knowledge that applied to their own craft, hence, in early times, hand-books, or manuals, relating to the manufacture of goods or the production of raw materials, were limited in number.

In the present day the progress in manufactures may be judged to some degree by the extent of the bibliography of the particular line of trade or manufacture. The vari-

ous branches of the printing-crafts are abundantly supplied with books on the subjects relating to materials used in the trade. Many of them are too technical for the lay reader, hence are not fully understood or fail to interest the general reader. This restriction, however, can not be applied to the latest book on the subject of paper manufacture. This book, entitled "Paper," is written with a view to acquainting the general reader with a full understanding of how raw material is converted into paper. The writer goes further than this. He gives an excellent history of the introduction of the early forms of crude paper from the East, together with matter relating to the making of paper in England and the Continent in early times. The explanations are accompanied with illustrations, making the matter very concise. Some of the plates are copied from old copperplate prints that show the early methods of preparation of raw material in papermaking, and which enable the reader to grasp more easily the reason for the more intricate methods in the handling of raw materials in modern papermaking. The writer, Harry A. Maddox, has contributed many articles on paper to the technical press and is, for this reason, quite as well known in America as in England and on the Continent.

The book contains 160 pages, has a generous word-index, and contains nearly thirty half-tone illustrations. The book is neatly printed and is bound in English cloth.

"Paper — Its History, Sources and Manufacture," by Harry A. Maddox. Published by Isaac Pitman & Sons, New York city. Price, 85 cents; postage, 10 cents extra. May be secured through The Inland Printer Company.

"Trade-Mark Advertising as an Investment."

This contribution to the literature of advertising is from the pen of Arthur Acheson, for over twenty-five years a writer and seller of advertising. Mr. Acheson presents in this volume matter which he has used in slightly different form in soliciting business from advertisers. In his foreword he states that "the theory here presented regarding trade-mark advertising is not dependent upon the use of any one medium, but is applicable in some measure to all mediums. It is particularly applicable to those which reach the whole family frequently, thus giving the invaluable element of contagion by bringing the message to their common knowledge. Whatever medium may be used, however, the message is the thing — the message that gets across. It is not what the advertiser puts into his advertisement that counts, it is what the average reader takes out of it."

In his opening chapter, Mr. Acheson says that "success in trade-mark advertising consists in establishing a large market for a branded product, and, at the same time, in eliminating or minimizing sales expense by making its purchase habitual; it is not obtained merely by forcing large temporary sales. To neglect or ignorance of this fact is due the majority of the failures that have been made in trade-mark advertising."

"Trade-Mark Advertising as An Investment," by Arthur Acheson. Published by The New York Evening Post Company, New York city. Forty-six pages; price, $1.

"The Papers of the Bibliographical Society of America."

Librarians, printers and others interested in the history and production of books would find much of interest in Volume XI, No. 1, of "The Papers of the Bibliographical Society of America," which contains, in addition to several articles, numerous references to works on the subject of books from various angles.

"The Papers of the Bibliographical Society of America" are published quarterly by the Bibliographical Society of America, which was founded in 1904 for the promotion of bibliographic research and the printing of bibliographic publications. The articles which have appeared in the ten volumes of the "papers" already issued are papers read at the meetings of the society.

The "papers" are printed on buff eggshell stock, deckle-edged, and are bound in double-thick cover-stock. No. 1, Volume XI, the latest from the press, contains forty pages and several unnumbered plates showing reproductions of old-time books.

"The Papers of the Bibliographical Society of America," Volume XI, No. 1. Published by The University of Chicago Press, Chicago, Illinois. Price, $1.

Export Trade Directory.

From the Johnston Export Publishing Company, 17 Battery place, New York city, we have received a copy of the Export Trade Directory for 1917-1918, compiled under the supervision of B. Olney Hough, editor of the *American Exporter*. This directory is of interest principally to manufacturers engaged in, or to those seeking information regarding, export trade. It has been greatly enlarged, comprising 536 pages, as contrasted with only 369 pages in the last edition. It includes important lists of the various branches connected with the export trade, for example, the large banking-houses making a specialty of dealing in foreign exchange, buying manufacturers' drafts, etc., all of which will be found of great value by every exporter.

Some of the classifications are: Export Merchants in the United States; Manufacturers' Export Agents, Managers of Export Departments and Export Brokers; Foreign Exchange Brokers; Foreign Freight Forwarders; How to Ship to Foreign Markets; Associations for the Promotion of Export Trade; Export Merchants Classified According to Goods Shipped; Export Merchants Classified by Markets Cultivated.

The price of the directory is $5.

THE BATTLE OF TYPES IN GERMANY.

There is a battle of types going on in Germany. It is the old one between the Gothic and Roman letters, but it seems to have broken out with renewed intensity this year. The Gothic characters have been well intrenched, for they were the first used. They appeared always to be more popular with printers than the Roman, for the reason that they were more easily cast, on account of the absence of hair-lines, and their broad faces made them print easily and wear longer. Ever since the end of the sixteenth century, when the Gothic letter went out of fashion in Southern Europe and France, there have been attempts to make the change in Germany. There has been a growing use of the Roman, and the Gothic may yet be routed.

The question has largely been that of eye-strain. Which character is the most legible, the easiest to read? That readers of Gothic require glasses to assist injured eyes is charged on one side and contradicted on the other. One point the defenders of Gothic make is that when we in America, and even in England, want a dignified type for newspaper headings, we turn to Gothic. It may be that when the war is over it will be found that Roman will be in more common use in the newspapers and business writing, but the Gothic will be retained for books and private correspondence, just as we use Gothic frequently for certain books and consider it bad taste to use a typewriter for intimately personal correspondence.

OBITUARY

Edward F. Fisk.

Edward F. Fisk, one of the oldest and best known map-engravers in the country, died in New York city recently at the age of fifty-nine. It was his father, Franklin G. Fisk, who introduced the wax process for map-engraving fifty years ago.

William Bailey Howland.

William B. Howland, president and managing director of the Independent Corporation, publisher of the *Independent* and *Countryside* magazines, died suddenly at his home in New York city, February 27, at the age of sixty-eight. At various times Mr. Howland was identified with *Outing Magazine*, the Cambridge (Mass.) *Herald*, and the *Outlook*, of which he was publisher and treasurer for twenty-three years.

During the years of his practical control of the *Outlook*, Mr. Howland brought it up to a high rank by his improvements, chief among which was securing Theodore Roosevelt to act as contributing editor.

Ezekiel Dunton Taylor.

Ezekiel Dunton Taylor, journalist, publisher, printer, engraver, cartoonist, illustrator, lecturer, soldier and famous humorist, a versatile figure, died at Bishop, California, February 8. He had given more than fifty active years to the development of printing and its allied industries.

A trenchant pen, original, refreshing, inimitable, is laid aside forever, a voice that swayed audiences and brought tears or guffaws at will, silenced. Thousands who knew "Dick" Taylor personally and loved him for his sturdy character, forceful personality and unfailing kindness, and other thousands who remember his works and sayings and writings as J. Joshua Jenkins — the nom de plume under which he made a public career — will learn with regret that he has been called away. He was one of the first, and probably the last, of that ludicrously funny, semi-serious old school of laugh-makers which kept the world in an uproar while it lived, and left no successor when it died.

Mr. Taylor went to California in 1902, and with his son-in-law, W. C. Parcher, founded the *Hollywood Citizen* in suburban Los Angeles, editing it for six years. His last work was as editorial writer on the *Owens Valley Herald*, Bishop, California, owned by Mr. Parcher.

John Franklin Graff.

John Franklin Graff, formerly associate editor of the *Philadelphia Press*, and an intimate friend of Charles Dickens, the author, died at his home in Philadelphia on February 21, at the age of eighty-nine years.

Horace Greeley was responsible for the entrance of Mr. Graff, at an early age, into the newspaper business. He heard a lecture given by the famous newspaper man, which he wrote a full report of without notes and sent to Mr. Greeley. The result was the offer of a position on the *Tribune*, Mr. Greeley's paper. The position was not accepted, for, about the same time, *The Philadelphia Press* was founded by Col. John W. Forney, and Mr. Graff was invited to join the staff of the new publication. He did this on August 1, 1857, and helped get out the initial number.

Soon after the *Press* was launched, the panic of 1857 descended with fury on the country and the young newspaper. Recognizing Mr. Graff's business ability, Colonel Forney assigned him to the business management, with the result that the frail bark of a newspaper weathered the storm.

It was Mr. Graff's habit for many years, at his birthday celebrations, on December 23, to read Dickens' "Christmas Carol" to his friends.

Mr. Graff was always interested in forwarding the fortunes of young men in whom he saw signs of promise.

Hunter Bradford, Jr.

Hunter Bradford, Jr., eastern agent for the Cox Multi-Mailer Company, the Challenge Machinery Company and the Toledo Web Press Manufacturing Company, died of pneumonia, February 19, at his home in Brooklyn. He was in his forty-sixth year.

Mr. Bradford was well known to a large number of printers and publishers in the East and Middle West, having been actively identified with the supply trades for twenty years. His first entrance into that field was in 1897, when the late William H. Golding took him from the printing-office and made him advertising manager for the Golding products. Shortly thereafter a series of brilliant advertising booklets on the Golding jobber began to make their appearance.

Mr. Bradford later became sales manager for the Golding Manufacturing Company, and acted as sales manager for the F. Wesel Manufacturing Company, of Brooklyn, also.

Patrick Quigley.

In the passing of this venerable gentleman, the State of Iowa and the nation suffers a distinct loss, and the newspaper fraternity loses a revered member. His long life of eighty years was filled with a character of service to his community such as is seldom witnessed. He was active to the end.

Patrick Quigley moved from New York State to Dubuque with his parents seventy years ago. Upon the attainment of his majority, he engaged in various lines of business, and was eventually elected Clerk of the District Court. Retiring from that office in 1881, he became one of the organizers of the Dubuque *Telegraph*, and since that date has given his undivided attention, in a business sense, to the publishing business. Some years after the *Telegraph* was established, it was consolidated with the *Herald*, another local paper, and the publication has been known since as the *Telegraph-Herald*.

Honesty and integrity was his policy in business affairs, and his success was due to his own efforts. But he did not devote all his attention to business. He could be counted upon for anything planned for the betterment of the community, and his personal services were always enlisted for anything that promised good.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Convention of United Typothetae and Franklin Clubs.

The thirty-first annual convention of the United Typothetæ and Ben Franklin Clubs of America will be held in Chicago, September 17, 18 and 19. The Congress Hotel will be the headquarters of the meeting.

An Addition to the Intertype Staff.

M. A. Chambers, Jr., who was formerly connected with the Savannah River Lumber Company, has been appointed manager of the credit and collections department of the Intertype Corporation.

Monotype School Opened in Chicago.

A school for instruction in the operation of the monotype has been opened in Chicago, in the Pontiac Building, through a joint arrangement between the Lanston Monotype Company and Chicago Typographical Union, No. 16. The keyboard section was started on Monday, March 19.

Dexter Folder Company Increases Its Organization.

The Dexter Folder Company, builders of automatic paper-handling machinery, announces the recent addition of Harry Muss, Jr., of Chicago, and Leonard E. Ross, of Easton, Pennsylvania, to its sales organization. Mr. Muss will be associated with A. C. Hammond, the company's western manager, at Chicago. Mr. Ross has joined the New York staff.

Wants Information on American Machinery and Supplies.

Alex Engblom, of Shelton, Connecticut, who represents the Swedish Lithographic Trust, Stockholm, Sweden, plans to return to his native country in a few months to take up the work of mechanical superintendent with that organization. Before departing, he is anxious to obtain data, prices, etc., concerning American products in the printing and allied fields, with a view to their use by his firm there and to creating a market for them in Sweden. Manufacturers, ambitious to find a market overseas, are requested to get into communication with Mr. Engblom at the earliest opportunity.

Albany, New York, Wants the 1919 I. T. U. Convention.

A campaign has been launched by Albany Typographical Union, No. 4, to have the 1919 convention of the International Typographical Union held in that city. The desire to have the meeting held there in that year is actuated in part by sentiment, for it was in convention at Albany, in 1869, that the name International Typographical Union of North America was adopted. The 1919 convention will be the fiftieth since that auspicious event, the golden anniversary, and the local union relies on that and the fact that Albany is rich in points of historical interest to influence the membership in its favor.

In a form-letter addressed to all local unions, the chairman of the Convention Committee, E. H. Souder, writes: "We think the I. T. U. should celebrate its fiftieth anniversary in the city of its birth. Don't you?"

New Home for Central Ohio Paper Company at Toledo.

The Central Ohio Paper Company, with headquarters at Columbus and branch houses at Cleveland and Toledo, has recently moved into a fine new home at the latter city, where it will be possible to carry a larger stock than heretofore. The company announces that with its increased facilities it will carry every grade of paper, and that the local printers will not have to go out of the city for stock.

The building was especially constructed for the business. The tremendous weight of large amounts of paper requires extra-heavy construction, and the statement is made by local architects that this building will stand more pressure to the square foot than any other in the city. The building is fireproof.

Walter H. Stuart Again with Henry Lindenmeyr & Sons.

Henry Lindenmeyr & Sons, paper-dealers, New York city, announce that Walter H. Stuart, who was formerly identified with them, has rejoined the house after an absence of several years from the paper business. Mr. Stuart is widely and favorably known among printers and buyers of paper in the East, and his reëngagement by the Lindenmeyr house will be good news to all his friends.

John Thomson Press Company Reports Good Business.

The Inland Printer is in receipt of advices from the John Thomson Press Company, New York city, to the effect that Joseph Kastner, Jr., western manager of the company, and his assistant, L. J. Larson, have been making quite a record for themselves in the sale of Colt's Armory presses. One Chicago printer bought fifteen Laureates on a single order. The inference is that business is good in the printing-machinery line.

H. W. Miller in New Position.

H. Wisner Miller, formerly assistant to Charles D. Palmer, president of the Intertype Corporation, has resigned that position and accepted an excellent connection with the Finance and Trading Corporation, 43 Exchange place, New York city. Mr. Miller's work with the Intertype Corporation has made a host of friends for him in that organization as well as in the publishing and printing industries, and all will be pleased to learn that his new position is one that was too good for him to refuse.

Reorganization of the Sheldon Company.

Announcement has been made of the reorganization of The Sheldon Company, New Haven, Connecticut, with W. W. McCarroll as president and O. S. Gauch as secretary-treasurer. The plant has been overhauled, new equipment added, and the new man-

agement states that the company is now in a position to make "Sheldon Service" stand for the latest and most progressive ideas in the manufacture of electrotypes and stereotype matrices.

Bookform Card Case.

The Bookform is a small case for holding the personal or business cards of the user. It is somewhat more simply made than the usual card case, the cards being held in the case by a rubber band instead of the usual metal clamp. Bookform card cases are made in three sizes, each designed to hold twenty cards, and are covered with embossed leatherette. The chief claim made for them by the makers is the reasonable price at which they can be manufactured and sold. They are very neat in appearance. Those interested in the printing or engraving of business and personal cards should write the manufacturers, The Brown Manufacturing Company, 711 Fulton street, Brooklyn, New York, for particulars.

New Stationery from Mountain Mill Paper Company.

The Mountain Mill Paper Company is offering an attractive new commercial stationery, Old Shelburne, which, from information furnished THE INLAND PRINTER, is a distinctly high-grade paper, but at a price so moderate that it is a practical "buy" for the average business office.

This paper has a firm texture, with the requisite strength for ordinary business use, and possesses a pleasing glazed finish. The smooth surface makes the paper satisfactory for either pen or type work.

Old Shelburne is made in one size, of three weights.

A convenient pocket sample-book of Old Shelburne will be sent to those interested upon request to the Mountain Mill Paper Company, Lee, Berkshire County, Massachusetts.

Herbert Harris with J. J. Little & Ives Company.

Herbert Harris, foreman at different times of the pressrooms of the Langer & Williams Company, the Russell-Domedion Company, the Foote & Davies Company and J. J. Little & Ives Company, has been appointed pressroom superintendent of the latter plant, assuming the duties of his new position on March 1. In his new position Mr. Harris has a total of forty-two presses to look after. His many friends throughout the country will be glad to learn of his advancement to such a responsible position.

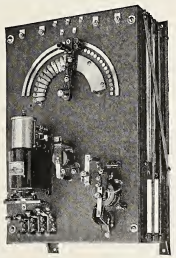
Push-Button Control for Printing-Presses.

The Industrial Controller Company, Milwaukee, Wisconsin, has recently issued a new catalogue describing its line of push-button automatic controls for printing-presses and printers' machinery. The company claims that, while it is impossible to improve on

At Left: Lock-out Push-Button Station. At Right: Push-Button Station arranged for start, stop, inch, slow and safe.

motor-drive for efficiency, it is, however, possible to greatly improve on the old type of hand-lever control. The illustrations show several of the types of automatic printing-press controllers, together with several of their control stations.

Starting, stopping or inching the presses is accomplished by simply pushing a button, one usually being mounted near the feedboard and one at the delivery end of the press. On



I.-C. Automatic Starting Speed Regulator for Printing-Presses.

large presses, additional control stations are installed around the frame of the press so as to facilitate inching when making ready or when correcting forms.

The "lock-out" button is a feature which prevents presses being started by accident or through carelessness when employees are at work correcting a form or making an adjustment.

The running-speeds are adjustable. When once the proper speed for the job on the press has been determined, the foreman of the pressroom can lock the controller so that, no matter how often the press is started or stopped, it will come up to the predetermined speed, and can not be operated faster or slower. This feature gives the pressroom foreman absolute control of the speed of every press, and prevents a careless pressman running a job too fast or too slow.

Other interesting features are made known in the company's catalogue, which will be sent to any printer upon request.

Texas Editor Entertains on Installation of Typesetting Machine.

W. L. West, publisher of *The Polk County Enterprise*, Livingston, Texas, recently kept open house for a day in celebration of the installation of a modern typesetting machine in his plant. All who inspected the well-equipped plant were served with refreshments, enjoyed good music and were given souvenirs suitable to the occasion. From a letter written THE INLAND PRINTER by Mr. West, we learn that he has a plant which would be creditable to a city much larger than Livingston, which is home to some 2,500 people. The invitation to the reception was engraved, and judging from it and other specimens of printing coming from his plant, we are of the opinion that Mr. West is capable of taking care of the printing wants in his territory with satisfaction to all concerned.

In company with other editors of his section of the State, Mr. West helped organize the East Texas Press Association at Lufkin recently and was elected the first secretary-treasurer of the organization.

Megargee-Hare Paper Company Delivers by Motor Truck.

In common with many other operatives in the printing industry, the Megargee-Hare Paper Company, of Philadelphia, Pennsylvania, is beginning to serve its customers more efficiently and economically through making deliveries by motor truck. The company recently purchased a large Garford truck, and the Garford Philadelphia Company, local sales agents for the manufacturers of the car, seized upon the significance of the purchase, and its possibilities for influencing other firms in the printing and allied branches, by running a full-page advertisement in the *Evening Telegraph* of that city. A large half-tone illustration of the Megargee-Hare

truck, with the name of the firm painted on the side, was prominent in the advertisement.

The trend toward greater efficiency in all departments of the printing industry is influencing many to supplant their horse-and-wagon delivery with the faster and more economical trucks.

Modern Die and Plate Press Manufacturing Company.

The Modern Die and Plate Press Manufacturing Company, Belleville, Illinois, has advised THE INLAND PRINTER that increased business has kept its New York and Chicago representatives so busy they have been unable to devote sufficient time to other territory. Some time ago the company appointed the Dodson Printers' Supply Company, 55 South Forsyth street, Atlanta, Georgia, to handle the Southeastern States, and has recently appointed E. G. Myers, 411 Juanita Building, Dallas, Texas, to handle the southern Central States. The Pacific coast territory has been awarded to the Norman F. Hall Company, 545 Mission street, San Francisco, California. All future inquiries in these territories will be turned over to these representatives, who will be in a position to give prompt service.

On account of the increased demand for modern presses, the company has found it necessary to increase the size of its plant, and has recently closed contracts for an addition to the present building which will more than double its floor space. The company is also placing orders for more equipment, to be installed as soon as the addition is completed.

Chicago Monotype Club Holds Annual Banquet.

Members of the Chicago Monotype Club, composed of operators and casters, celebrated their annual banquet at Hotel Sherman, on Saturday evening, March 17. A royal feast, the work of the most expert culinary artists, interspersed with musical numbers by the Columbia Male Quartet and William Graf, pianist, to-

Banquet of Chicago Monotype Club, Held at Hotel La Salle, Saturday Evening, March 17.

gether with several selection by Chris. Lane, monologue artist, made the evening a most enjoyable one.

M. J. Cullen, secretary-treasurer, was the toastmaster, and introduced as the guests and speakers, James H. Sweeney, western manager of the Lanston Monotype Company; Henry Allen, associate editor of the *Ben Franklin Monthly*, and Harry Hillman, editor of THE INLAND PRINTER. Walter W. Barrett, vice-president of the International Typographical Union, and Judge Jacob H. Hopkins were also on the program, but were unable to attend.

Great credit is due the Banquet Committee for the efficient manner in which details were arranged and carried out. This committee consisted of W. K. Hollenbeck, chairman; William W. Mash and Jack Lesh.

The officers of the club are: E. T. Freel, president; Joseph J. Lowe, vice-president; F. O. Dehlin, recording secretary; M. J. Cullen, secretary-treasurer; Frank Howard, sergeant-at-arms. Board of Directors: W. S. Horton, P. M. Tomlinson, Charles Pike, R. H. Survaunt and W. K. Hollenbeck.

A Special Index Paper.

This is the day of special-purpose papers, and the Byron Weston Company has just produced Index Linen Ledger Paper, specifically for use as index sheets for loose-leaf blank-books. Index Linen Ledger, according to the Weston Company, is made, sold and recommended for this one use.

The demands upon index sheets in any type or system of loose-leaf accounting are very severe. The strain is a double one. There is the pull of the index tab on the outer edge and the tug on the punched margin of the binding side.

Bearing these requirements in mind, the Byron Weston Company evolved a sheet of unusual strength, with the requisite stiffness and a pleasing buff color that minimizes soiling. In addition, the slightly roughened surface affords a secure hold for the glued-on index tabs.

This paper is made in a convenient number of sizes and weights. Testsheets of Index Linen will be gladly sent by the makers, Byron Weston Company, Dalton, Massachusetts, upon request.

New Keystone Type Foundry Manager for Chicago Branch.

The Keystone Type Foundry announces the appointment of L. R. Netzel as manager of its Chicago house. Mr. Netzel has been working in the typefoundry and supply line for twenty years, learning the business in the good, old-fashioned way. He started at the bottom and has been working rapidly toward the top. His experience has given him first-hand knowledge of the goods to be sold and the needs of printers. In announcing

L. R. Netzel.

the appointment of Mr. Netzel, the company states: "The question in the business world to-day is not 'how old?' but 'how capable?'" which means that Mr. Netzel is in the prime of life where one's service is most efficient and reliable.

Domestic Paper Balers.

In a letter to THE INLAND PRINTER, the Gem Manufacturing Company, Bascom, Ohio, reports numerous sales of its Domestic paper baler.

The Domestic is an open-top baler with plenty of space for dumping in the waste paper. The pressure necessary for the baling of paper is obtained from the ratchet, which is located on the plunger, and in which the lever works, coming in contact with the ratchet teeth. In the back of the baler there is a U-shaped device into which the lever is inserted.

The manufacturers state that all timber used in this baler is kiln-dried and seasoned hard wood, and is bolted, screwed and nailed together. All parts made of iron are malleable and wrought, and all nails are coated to prevent rust. All Domestic balers are finished with two coats of bright cherry-red paint.

The company makes a very liberal guarantee, in that they agree to replace all defective parts of the Domestic baler free of charge within five years from the date of sale.

The Domestic occupies 18 by 21 inches of floor space, is 40 inches high, and bales a bundle of paper 14 by 18 by 30 inches, which will weigh from 50 to 80 pounds. The weight of the baler is 100 pounds.

Those who desire further information, prices, etc., should write The Gem Manufacturing Company, Bascom, Ohio.

New Booklet on the Revolvator.

Bulletin No. 50, entitled "The Revolvator," has just been published by the New York Revolving Portable Elevator Company, 351 Garfield avenue, Jersey City. It describes and illustrates the Revolvator, a portable elevator, or tiering machine, with a revolving base, which can swing around on its own center like a turntable.

The Revolvator, according to the bulletin, solves the problem of how to use floor space to the best advantage in piling. It makes it possible, in storerooms and warehouses, to stack heavy and bulky cases, bales, barrels, etc., to the ceiling, leaving no waste space. Wide aisles are unnecessary, so the bulletin states. This is practically impossible where heavy loads are stacked by hand or when overhead trolleys are used. Another advantage claimed is the saving of labor. Often two men with this machine accomplish more than five men working without one, and in less time.

Dispatch Conveyor Taken Over by the Cutler-Hammer Manufacturing Company.

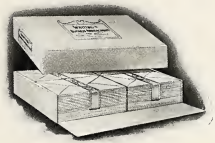
The Cutler-Hammer Manufacturing Company, of Milwaukee, Wisconsin, has taken over the Dispatch conveyor, a machine for the conveying of newspapers or other printed matter direct from the press to the mailing-room or elsewhere in the building. The announcement of the change was made in St. Paul on March 9 by C. K. Blandin, president of the Dispatch Printing Company and vice-president of the Dispatch Conveyor Company, and T. H. Rodman, manager of the printing-equipment department of The Cutler-Hammer Manufacturing Company, which has its headquarters in the Times Building, New York city. This department will have charge of the sale and installation of the conveyor.

The conveyor was invented about six years ago by Fred W. Fullerton, an employee of the Dispatch Printing Company, and an officer of the Dispatch Conveyor Company. The conveyor is an arrangement whereby the papers are carried on coiled steel wires, which prevent "smutting," and with pulleys arranged to prevent offset in the paper. With its conical bearings, it is stated, the conveyor can make a turn at practically any angle. This is considered quite an advantage.

The sale of the conveyor is to be pushed in commercial printing establishments, as well as in newspaper offices, by the printing-equipment department of The Cutler-Hammer Manufacturing Company, which has representatives in all large cities of the United States.

Whiting Paper Company Creates Line of Business Announcements.

The Whiting Paper Company, Holyoke, Massachusetts, announces a new departure in the creation of a line of business announcements embodying the high standards of quality of all the Whiting products. Whiting papers of the various grades have been known to the printer and engraver as representative of the highest standard of quality for many years. With the company's years of experience in meeting the wants of the fine stationer and jeweler with papers of exceptional quality, this new line should appeal particularly to those printers who cater to high-class trade or who at times buy such paper.



Showing Manner in Which Whiting's Business Announcements are Put Up.

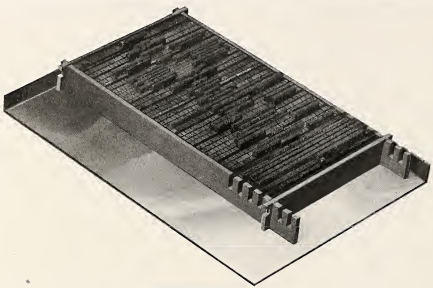
The Whiting company has prepared a sample-book of this line, which will be furnished the printer on application, and with the book is sent a price-list, from which a liberal discount is allowed. The book contains a wide range of styles, colors, or tints, and qualities suitable for business and social work. The items are numbered for the convenience of the buyer, and the statement is made that all the items are carried in stock, so there should be no difficulty in getting exactly what the customer wants without delay.

We are showing on this page a half-tone illustration of the neat manner in which Whiting note-paper and envelopes are put up.

Clamping Device for Type.

Emil Weitzel, Philadelphia, Pennsylvania, was recently awarded a patent on his invention of the clamping device illustrated herewith. It is designed to take the place of ordinary tie-ups, with a view to facilitating the tying and untying of type-forms.

As will be seen from the illustration, the device is composed of two



Clamping Device for Type.

side-bars and two end-bars. It is made to accommodate the form by placing the side-bars alongside the form and by inserting the notches of the end-bars, which act as clamps, into the notches of the side-bars at the point where it will hold the form tightly.

In his application for patent, Mr. Weitzel states: "The device admits of better proofs, quicker handling, and a gaining of considerable time for general make-up. Each page of make-up is provided with a plate, on which it rests. Since the usual custom of tying up and untying pages takes considerable time, the present invention facilitates the making of alterations and the running over of lines. Better alignment is obtained, and the pages encased in the device are ready for the imposing-stone or layout on the stone. All the stoneman has to do is to take out the clamps and side-bars and lock up the form. Moreover, the enclosing device and plates permit the gaining of considerable space for storing pages."

Mr. Weitzel has also been awarded a patent on the galley-lock herewith shown. The inventor claims that this is an improvement over the ordinary galley-lock, or the use of reglets and quoins, for it is easily and quickly adjustable to various widths of columns. The column of matter is released for correction by pressure of the fingers of the compositor on the lock. When the pressure of the fingers is released, the type in the galley is immediately locked again.

The "Grand Old Man" of the "Altoona Mirror."

Pennsylvania appears rich in men who are well advanced in years, yet still active in the printing business. On another page an interesting letter from George Row, active on the force of the *Scottsdale Observer* at eighty-four years of age, is reprinted. Now, a letter comes from John W. Skelly, an employee of the *Altoona Mirror*, telling how the force helped Harry Slep, the boss, celebrate his eightieth birthday. The feeling of coöperation and good will which permeates the *Mirror* force, and the esteem in which this "grand old man" is held by those who work for him, is best told by extracts from Mr. Skelly's letter, which follow:

"One day last month was our 'grand old man's' birthday and we started things off in the morning by sending him a beautiful bouquet of flowers. Our editor was also on the job and ran a two-column cut of Mr. Slep on the first page, as did also the other paper of the town. The old gentleman was not feeling well on his birthday and he did not come to the office, which he ordinarily does with extreme regularity for a man of his age. We decided to call on him at his home. I have seen many happy faces, but never one quite so happy and grateful-looking as Mr. Slep's when we arrived. He could not hold back the tears as the fifty of us shook his hand and said a cheery word or two. Some one asked Mr. Slep to tell his life's story of his struggle to the position of affluence he now holds. At last he consented, and these are the facts of the story he told: At the age of twelve he started to work in a German print-shop. He could speak very little in English. He studied after working-hours and soon could talk very well in the language of the United States. While working in that plant he became acquainted with a merchant next door who would often step into the shop. One day the merchant asked Mr. Slep what he intended to do when he grew up, and Mr. Slep told him he intended to own a shop of his own. The merchant left the town, but before leaving made light of the young man's ambitions. When Mr. Slep finally owned a large newspaper, he sent the merchant a copy of it, and the merchant wrote him a nice letter of congratulation.

"Mr. Slep wound up his story with: 'Boys, your life depends on you and your efforts. It is true that circumstances are often against us, but as a general rule it is a man's own fault if he is not a success.'"

A New Form of Galley Lock Now Being Offered.

Paper Men Discuss Efficiency Problems.

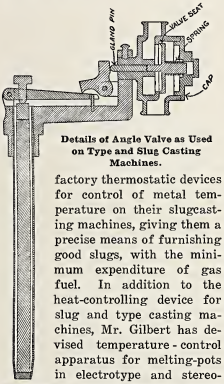
Questions of manufacturing efficiency and the building of big business in the paper-trade were discussed at the convention of the Scott Paper Company, at the Bellevue-Stratford Hotel, Philadelphia, Pennsylvania, February 24 and 25. Ninety jobbers' salesmen from paper, drug, hardware and stationery houses attended the sessions.

Among the subjects discussed were "Building Big Business," by A. H. Scott, vice-president and general sales manager of the Scott Paper Company; "Manufacturing Efficiency," by W. H. Gillam, Jr.; "Ideals in Business," by

Herbert C. DeBower, of the Alexander Hamilton Institute, New York city; "The Trade Acceptance System of Selling and Its National Importance," by Edward S. Wagner; "How Salesmen Can Use Advertising," by James G. Lamb, and "Profit," by Charles Coolidge Parlin, of the Curtis Publishing Company.

Control of Metal Temperature in Slug and Type Casting Machines.

One of the radical changes in the matter of metal-temperature control in type and slug casting machines was brought about by the introduction of the thermovalve, the invention of H. E. Gilbert, once a printer. Mr. Gilbert by a happy accident became interested in the subject of automatic temperature control of metal in slug-casting machines. Having been called as a gas expert to correct a supposed fault in the gas supply, and having found the trouble was due to a lack of proper automatic control, he then devised the first thermostatic-control device applied to slugcasting machines, thus eliminating the uncertainty of control by mercury devices. Publishers and printers now have a choice of several reliable and satisfactory thermostatic devices for control of metal temperature on their slugcasting machines, giving them a precise means of furnishing good slugs, with the minimum expenditure of gas fuel. In addition to the heat-controlling device for slug and type casting machines, Mr. Gilbert has devised temperature-control apparatus for melting-pots in electrotype and stereotype rooms, matrix-warming tables and ovens. Also ovens for the use of tin-printers, who must "stone" their product after varnishing. In fact, all heating devices that require automatic control, that are used by printers, may be governed by the Gilbert system of automatic temperature control. Any one desiring more definite information regarding heat-controlling devices may address H. E. Gilbert Company, Incorporated, 50 Church street, New York city.



Details of Angle Valve as Used on Type and Slug Casting Machines.

News Notes from the United Typothetæ and Franklin Clubs.

Secretary Jos. A. Borden is continuing organization work in the Eastern States, where he has been for the past several weeks. Mr. Borden has appeared before numerous organizations, addressing them on the activities of the national association.

President C. D. Traphagen, First Vice-President Benjamin P. Moulton and Treasurer Arthur E. Southworth were in conference the latter part of February at national headquarters. These gentlemen are devoting much of their time to organization matters, which, at the present time, are of great importance to the entire membership and the craft at large.

F. W. Fillmore, head cost accountant, reports that over one hundred annual statements of cost of production have already been received to be compiled into the composite statement for the year 1916. Indications at this early date are that the composite statements for this year will be the most complete ever issued by the organization.

The Price-List Committee has for some time past been engaged in revisions to the Standard price-list. Within a very short time the membership will be advised of these changes and will receive completely revised schedules covering many of the scales in the Standard price-list.

The recording of bindery production, as advocated by the Price-List Committee through their treatise, "Classification of Bindery Operations and Operation Numbers," is taking a strong grip on the craft throughout the country. Where, heretofore, the recording of bindery output has seemed a difficult matter, it has now been so simplified that printers and binders have no excuse whatever for not compiling data covering their bindery production. Those who have not yet investigated this scheme of production-recording should get in touch with national headquarters.

The records of the service bureau for the first two months of this year indicate that the membership is relying considerably on this department for assistance in helping them solve their every-day problems. One of the most valuable assets of the membership is the fact that printers can get valuable information through this bureau which could in no other way be obtained. Printers not affiliated with the United Typothetæ and Franklin Clubs of America should investigate this service. If they could gain nothing else through a membership, this alone would be one of the most valuable assets to their business.

W. T. Leyden Goes to Winona, Minnesota.

W. T. Leyden, the active secretary of the Franklin-Typothetæ of Chicago,

W. T. Leyden.

has resigned from that organization, having purchased an interest in the Jones & Kroeger Company, of Winona, Minnesota. He will take up his new duties as secretary-treasurer and general manager of the company after April 1.

During his connection with the Chicago organization, Mr. Leyden has won the confidence of the entire membership and the esteem of all of the master printers of the city. He took up the work as secretary of the Ben Franklin Club of Chicago nearly three years ago, and upon the amalgamation of the several organizations into the Graphic Arts Association he was made general secretary. When the latter organization consolidated with the Chicago Typothetæ and formed the Franklin-Typothetæ of Chicago, Mr. Leyden became assistant secretary. After the death of Secretary Chesterman he was made acting secretary and, later, general secretary.

Prior to his connection with organization work, Mr. Leyden spent considerable of his time as a cost accountant, and this experience, coupled with his wide knowledge of the printing business, should make him a valuable acquisition for the Jones & Kroeger Company.

THE INLAND PRINTER extends Mr. Leyden its heartiest wishes for success in his new field.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 59. APRIL, 1917. No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received prompt to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
W.M. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

PRINTING AND PUBLISHING BUSINESS for sale; old-established plant, magazine contracts and plenty of good catalogue and book work; first-class equipment, Model 8 linotype, 5 sets of mats., plenty of fine display type, 2 large cylinder presses and 2 smaller presses, folder, bindery, etc.; not far from Chicago, where we have an office; fine printing business, making money; price, $15,000 cash; must sell to clear up an estate. A 93.

COME TO CANADA — Controlling interest for sale in medium-sized incorporated printing company doing about $50,000 worth of business a year, modern machinery, pamphlet bindery, monotype equipment; business is well established and of the highest reputation, is in full operation in the heart of one of Canada's largest cities; selling on account of health; correspondence confidential; $8,000 cash required, balance to be arranged; this is one of the few opportunities that will give control of a handsome business for one-third of its value; particulars, A 356.

GOOD OPPORTUNITY — We have two up-to-date monotype machines with full equipment, now running, which we would like to associate with a good man who has 2 or 3 linotypes, or the means to procure them, into a typesetting machine company, and do general monotype and linotype composition for the trade, in a town of 50,000; or we will lease our interests and turn over all of our composition, which has averaged for the past 4 years about one and a quarter million ems per month; unless you have the means or equipment do not answer. A 381.

FOR SALE — In southern city of over 100,000, an established printing-plant and bindery with a substantial trade as a going concern at inventory price, including good will; inventory about $20,000; no accounts or liabilities, no debts; this is an unusual opportunity for an up-to-date man who desires to get into an established business; information cheerfully furnished to responsible parties; will make terms. A 373.

PARTNER WANTED to manage office and financial end of printing-supply business; exceptional opportunity for young Cleveland or Chicago man having some practical printing and business experience; profitable, permanent connection; $2,000 investment required. A 362.

I WILL SELL my job-printing office for $12,000, all cash; showing a yearly profit of 25 per cent on purchase price; only one small competitor in city of 6,000, with very bright future; one new factory should bring big, new business. A 363.

PAYING JOB OFFICE — No soliciting; work can be doubled; write or come; can buy half or whole; mining business compels my attention. 108 W. Second st., Pueblo, Colo.

FOR SALE — A large printing-office in the Middle West doing a good business; proprietor wishes to retire; $20,000 cash first payment, balance to suit. A 344.

FOR SALE — Successful law-printing plant in New York city; fully paid; 3 machines, 10 tons of metal; cost $12,000, sell for $7,000. A 375.

FOR SALE — Small job shop, western Massachusetts city; 2 presses, cutter, complete equipment, 1 ton stock, $700; write quick. A 354.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; $3,500; reason — age of owner. A 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

ANY PRINTER who can take a snap-shot can make half-tone cuts by the Canfield Method of Photoengraving. Do you want to know how? Particulars and specimens for a stamp. H. CANFIELD, 133A Maplewood ave., Germantown, Philadelphia.

FOR SALE.

PRINTING MACHINERY FOR SALE — Two 25 by 38 Optimus presses, equipped with Cross feeders; one 14 by 22 Colt's Armory press; one 10 by 15 Colt's Armory press; one 12 by 18 Gally Universal press; one 8 by 12 Gordon press; three S-1 Harris automatic presses with top sheet feed, handling sheet 17 by 20; two 30-inch Oswego cutters; one 38-inch Oswego cutter; one Dexter folder with Dexter pile feeder, handling sheet 25 by 38; one Hall folder, handling sheet 25 by 27; three Latham wire stitchers; in addition to above machinery, we have elevating rubber bases, proving presses, composing stones, letter boards, improved type stands, metal furniture, slugs, leads, etc.; can make immediate delivery on above machinery, and same can be seen in operation by a visit to our plant; our entire equipment is offered for immediate sale, and terms will be offered to responsible parties for any or all of the above machinery. THE CIRCULAR ADVERTISING CO., 7th and Broadway, Cincinnati, Ohio.

FOR SALE — Rebuilt printing and binding machinery. All sizes and styles two-revolution and drum cylinder presses; many high-grade cylinders for sale now such as Miehles, Centurys, Hubers, etc.; large stock of jobbers, C. & P., Golding, Colt's Armory; stitchers, ¾ inch to ⅞ inch Monitor and Boston; folding machines, special binding machines. Write for list. We sell new and rebuilt machinery. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — Dexter folding machine (called Dexter No. 105); machine takes 65-inch sheets and will do either two 16's or two 32's, and insert them or deliver in separate boxes; has head perforators, various parallel folds, and automatic pile feeder; is in first-class condition; price, $2,500; original cost was twice that sum. A 323.

FOR SALE — Special rotary presses; union rotary press prints one color on each side of the sheet; prints from roll all size forms and cuts off all size sheets up to 24 inches; takes rolls 38 inches long. Also 30-inch two-color rotary press with roll feed and rewind. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

MONOTYPE EQUIPMENT — Caster, air compressor, low quad and display molds, cellular matrices, all necessary appliances; everything up to date; also water-cooled molds for making metal pigs from used type; $4,000 value for $1,500; cash or approved notes; big trade if you can use a monotype. A 342.

FOR SALE — Linotype motor, style C belted, made for Mergenthaler Company by Cushman Electric Co., 115 volts d. c., 440 r. p. m.; in first-class condition, used 8 months; bargain at $45, cost $65; complete with belt and pulley for intermediate shaft. IMPRINT MATRIX CO., Charlotte, N. C.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. ROOTS, care of Capper Engraving Co., Topeka, Kan.

HOE DRUM CYLINDER PRINTING-PRESS, size 29 by 42 inches, inside bearers, air chambers, tapeless delivery, with 2 sets of roller stocks; all being in good condition. Will make a low price for immediate sale. WHITALL MFG. CO., Lowell, Mass.

BRASS GALLEYS — 140 solid brass galleys, 10 by 22¼ inside measurement, 10½ by 22⅜ outside, closed ends, weight 5½ pounds each; as good as new; a bargain; prefer a sale to one party. THE A. I. ROOT CO., Medina, Ohio.

FOR SALE CHEAP — Two ruling machines, perforator, 4 paging machines, board shears, large wire-stitching machine, 2 small punching machines; very cheap. Write at once. GURNEY BROS., 1404 W. 3d st., Cleveland, Ohio.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

MONOTYPE EQUIPMENT, consisting of one keyboard and one caster, with all necessary attachments; has been in use only a short time, and in first-class condition; cash or approved notes. A 371.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution; comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, St. Louis, Mo.

FOR SALE — One Brown folding machine with Dexter feeder attached, range 21 by 29 to 40 by 60. OTTO PUBLISHING CO., 4438 Elmbank ave., St. Louis, Mo.

LINOTYPE — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

PAPER-BOX MACHINERY — Write us your wants; also if you wish to dispose of such surplus machinery. PRESTON, 49A Purchase, Boston.

FOR SALE CHEAP — Universal Miller saw-trimmer. Address BULL DOG TRIMMER CO., John C. Backert, Tribune Bldg., New York city.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

PRINTING PRESSES, cylinder and job presses for sale, rebuilt and guaranteed. Send for list. PRESTON, 49A Purchase, Boston.

FOR SALE — One Seybold Duplex trimmer, range 3 by 6 to 12 by 18. OTTO PUBLISHING CO., 4438 Elmbank ave., St. Louis, Mo.

GREAT BARGAINS — 3 Colt's presses, 2 Gordons, stitcher, cylinder, 2 cutters, gasoline engines, type, etc. A. NICHOLS, Chili, N. Y.

EMBOSO OUTFIT, with manufacturing rights; never been used; make offer. NATIONAL PAPER BOX CO., Kansas City, Mo.

FOR SALE — Special New Jersey wire-stitching machine (4 heads), width stitch 1 inch, flat wire; A-1 condition. A 365.

FOR SALE — One No. 10 Optimus 4-roller press, one No. 5 Optimus 2-roller press; for particulars address A 360.

FOR SALE — One 48-inch Holyoke cutter. OTTO PUBLISHING CO., 4438 Elmbank ave., St. Louis, Mo.

FOR SALE — Two country newspapers in western Arkansas. R. H. BURROW, Ozark, Ark.

HELP WANTED.

Bindery.

BOOKBINDER WANTED for general bookbinding and cutting stock; steady job for right man; best of working conditions; home-like town. Write EBNER BROS., Traverse City, Mich., for information.

Composing-Room.

WANTED — Modern compositor as working foreman in plant doing high-grade work; must be quick and accurate on stone, and competent to register color-process plates; union. A 298.

PRINTER-SUPERINTENDENT — Good position for competent man in manufacturing printing concern, located in New England city, making folding boxes and cardboard specialties; must be a practical printer with executive ability; permanent position with good wages to right man; state experience; correspondence confidential if desired. A 380.

MONOTYPE OPERATOR WANTED — Combination man. BOX 486, Pulaski, Va.

Engravers.

ENGRAVERS, NON-UNION — Give experience, reference and full information as to what you have done in each department, together with salary; application will not be considered unless full information is given. A 95.

Estimators.

WANTED — First-class estimator on general jobwork; must be accurate; good opportunity for advancement; references required. A 358.

Managers and Superintendents.

I WANT a young man of clean character and habits, who can bear close investigation, to take entire charge of the mechanical end of my printing and office-supply business, in which the sales last year amounted to more than $60,000; he must not only know good printing, but must be able to produce it economically; he must possess good executive ability, must be fully acquainted with the latest ideas in shop efficiency without the excessive use of red tape; to insure his whole-hearted interest, I prefer that he be able to make an investment in the business, and in this he will be thoroughly secured; the printing department has been established for over 16 years and has more than a local reputation for the quality of its work; the business is located in a city of 45,000, where working and living conditions are all that could be desired; if you can meet my requirements, write me fully in your first letter, giving all the information possible in regard to your ability and competency, and do it now, as this is an opportunity for some ambitious young man such as is not often found. A 376.

WANTED — First-class foreman with qualities for superintendency growth; non-union; good all-around commercial and catalogue printer who understands monotype product, gets good results in management of job and press rooms and bindery, knows economical methods of handling jobwork and will get it out on time in good shape; equipment: 3 cylinders and 5 platens; want man familiar with printing in North Central States; city 125,000; will start at $30 and pay $35 in six months to man who will get things across; references. A 274.

WANTED — An executive manager for loose-leaf, blank-book bindery and printing-shop; must have had experience in the use of up-to-date cost systems; state experience and give references. A 367.

Office.

WANTED — Bookkeeper who has had considerable experience in a printing-office; prefer one who has learned to estimate on printing, or who can do stenography; first-class man or woman only need apply; large Chicago office. A 343.

Pressroom.

PRINTING-PLANT wants young married man with good habits, native love for mechanics and knack of handling people, to supervise Harris presses; good future for right man. A 361.

Salesmen.

WANTED: A REAL SALESMAN — Now settled in what visitors say is one of the finest graphic arts buildings in the land, situated in the "Midway" district of St. Paul, we are seeking a lithographing-printing salesman, a man who can initiate business; we produce high-grade commercial lithography and direct-by-mail advertising literature; we maintain a real service department; the position demands a man of brains, energy, experience and ambition who is so sure of himself that he won't ask us to do all the gambling on his ability; above all things, we don't want a "solicitor." H. A. BLODGETT, President, Brown, Blodgett & Sperry Co., University and Wheeler aves., St. Paul, Minn.

WANTED — Is there a young man with printer's technical training who can come into a North Central State town of 140,000 and solicit, create, write, sell small and medium size commercial printing; we have good commercial, catalogue, monotype, bindery equipment and are leaders, but should pay more attention to special selling; start a man at $25 and commission on profits; references. A 374.

EXPERIENCED SALESMAN to represent first-class manufacturer of litho and printing inks. A 160.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP
Send for booklet this and other styles.

Solicitors.

WANTED — Expert advertising solicitor with ability to write advertising copy to take hold of high-class trade directory, quarterly publication carrying time-tables, auto routes, city information as its advertising appeal; copyrighted, 10,000 edition, 64 pages, 2 colors, 4 by 9 inches; now pays salary of $25 per week and should pay $50 to creative, enterprising man of brains; advertising solicitation in connection with first-class printing-office publishers doing general job and catalogue work; no investment necessary to build up this publication, but need first-class man who is considering a permanent, satisfactory future; Northern city of 150,000. Address, with full particulars and references, A 377.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, 85 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

COMPOSITOR, clean, tasty young man, 24 years of age, desires position as assistant in office executive in planning and dispatching work; no estimating experience, but capable of doing anything to relieve executive of details; have 6 years' all-around experience on general jobwork, blank-books, catalogue make-up, laying out work, proofreading, etc.; 2 years' photoengraving experience; understand process of making all engravings and electrotypes thoroughly; understand stock, pressework and binding; possess executive ability; capable of fulfilling any duties assigned to me; am steady, ambitious and reliable, with good education; prefer position in Chicago, but not particular; union. A 349.

A FOREMAN-PRINTER, now superintendent publishing house in the East, desires change by May 15; buyer, estimator, layout, make-up, stone — in fact, a valuable man for any concern looking for a real, all-around printer who is an efficient producer; non-union, non-hooper, 40 years of age, married, plenty of life and common sense, with more than an ordinary amount of worth-while experience; looking for position with plenty to do and privilege of doing it right; go anywhere. A 297.

Bindery.

BINDERY FOREMAN, thoroughly experienced on every class of work, possessing exceptional ability, seeks position with a house doing first-class and big volume of work; best references. A 152.

BINDERY FOREMAN desires a steady position East or South Pittsburgh; 14 years' experience as foreman; can marble, gold stamp, forward both blank and printed work; familiar with machinery. A 355.

BINDERY FOREMAN OR FINISHER desires steady position; have 25 years' experience in large and small shops; willing to go anywhere; can handle anything; at present employed. A 379.

BOOKBINDER, capable good work either branch, can fill foremanship position; strictly reliable; Twin Cities or vicinity preferred; references. A 364.

BOOKBINDER, first-class finisher, stamper and forwarder desires position. A 368.

Composing-Room.

FIRST-CLASS JOB COMPOSITOR, age 28, union, experienced on stonework, desires to locate somewhere in the East; plant must be modern; could handle foremanship of medium-sized plant. A 329.

MONOTYPE KEYBOARD OPERATOR, operates linotype also, wishes work where both are used; clean, union. W. WHITE, 5513 Media st., Philadelphia, Pa.

LINOTYPE OPERATOR open for position in first-class, exclusive job-printing plant in the Southwest; fast, accurate, union; no tourist. A 370.

AMBITIOUS young union printer wants position with firm doing high-grade work; I. T. U. student; east of Mississippi. A 357.

LAYOUT MAN, designer, illustrator and compositor wants position. A 359.

Engravers.

I HAVE a new photo-planographic offset process which entirely eliminates transferring, saving both time and material; the largest offset plates can be handled with speed and accuracy, and the results are equal to the best photo-litho work; I would like to correspond with some firm having a photo-litho department or any other that might wish to use this process; I am a practical man and can lay out, operate and take complete charge of this department. A 324.

Managers and Superintendents.

SUPERINTENDENT, who is an efficiency engineer of printing-plants, who can take entire supervision of manufacture, operating mechanical departments to a maximum degree of output, improve the grade of production to the best, place material and equipment to work out to the best advantage, make the cost system show how to overcome difficult problems in cooperation with employees being placed in positions suited for the highest grade of efficiency — in fact, lay out entire printing-plants and equip them with labor and material to do good printing of every description; New York city preferred. A 366.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-sized modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time, with methods of self-adoption; married; no bad habits. A 210.

EXECUTIVE POSITION WANTED by man 31 years old, with thorough, practical and technical experience; one with proven ability to handle men, and capable of managing or superintending a large printing and lithographing plant in a most economical and efficient manner. A 372.

WANTED — Position as superintendent of large or medium printing-plant; if you are looking for a man with executive ability, who can produce results, address A 378. State size of plant and salary.

SUPERINTENDENT-ESTIMATOR — Young man with 17 years' experience on highest grades process color and half-tone catalogue work; strong on presswork; sober, steady and reliable. A 270.

POSITION WANTED as manager or superintendent of printing or publishing plant; good references; wide experience all branches. F. J. BRAINERD, Oakville, Cal.

Pressroom.

SITUATION WANTED — First-class cylinder pressman; outside of Chicago; can furnish first-class references; union. A 369.

WANTED TO PURCHASE.

WANTED — Secondhand 4 by 8 or 5 by 9 Waite die press. Address, with description of machine, WOODBURY & CO., Worcester, Mass.

THE F. C. DAMM CO., 701 S. LaSalle st., Chicago, pays cash for used linotype machines.

WANTED — A secondhand Thaler keyboard; must be in good condition; state price. LEO F. KOCH, 1910 Wyoming st., St. Louis, Mo.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY. — See Typefounders.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFOHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY.— See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller, 805 Temple bldg., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KARRIS, 240 E. 33d st., New York.

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AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d. av.; Cleveland, 18 St. Clair av.; N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can.; 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisities and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 42 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 628-640 Mission st.

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Brighten up your printed matter — booklets, blotters, mailing folders, etc.—with our new and snappy cuts. Do away with high cost of art work and engravings. Our ideas are original and clever; mat a specimen book of typefoundry etchings; these illustrations get RESULTS. Send 50c. (refunded on first order) and we'll send the book FREE.

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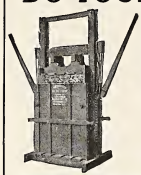

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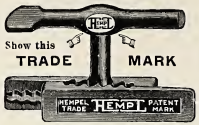

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THE INVENTOR OF THE QUOINS
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There Is No Business That

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J.F.W. Dorman Co.
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Illinois Electrotype Co.
Electrotypers Designers
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314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 53694.

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Main Office and Works: 4015 Ravenswood Ave.
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Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. *Correspondence solicited.*

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SAVE 25 PER CENT
GLOBE TYPE FOUNDRY
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In Trouble
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Always INSIST on your Dealer supplying ECONOMY QUADS
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YOU CAN DO IT *quicker, better, cheaper, safer,* than you are doing now by using the

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Write for Bulletin I-36 to find out all about it.

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Also all Supplies for Printing Form Letters

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MANUFACTURERS FOR THE TRADE ONLY

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By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
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136 pages, 65 illustrations in two colors. Price $2.10 postpaid.

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632 Sherman Street, Chicago

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First, Last and All the Time

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Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

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ARTOTYPES AND PHOTOGRAVURES
F. A. RINGLER CO.
NEW YORK CITY

An Open Letter

to Montgomery Ward & Company

SUBJECT: "Your Printed Salesman"

GENTLEMEN:—

When the founders of your business, Mr. A. Montgomery Ward and Mr. George R. Thorne, decided that the best and easiest method of selling merchandise was by the printed illustration and truthful description, they originated one of the best ideas in the selling world.

Patterning ourselves after your originators, we wish to take this opportunity of bringing to your attention the various departments of *our* establishment, in order to sell to *you* the way you sell to others.

First: We are equipped with the latest, most up-to-date linotype and monotype machines. A schedule—very similar to your own—will deliver our work easily and promptly.

Second: We have over 15,860 square feet of composing-room space, of which a certain part will be set aside and so arranged as to insure your work being handled without confusion. This means a neat set-up that will be attractive to the reader's eye.

Third: We have eighteen flat-bed presses, of the latest design, in all sizes. This enables us to handle your smallest booklet or a sixteen-page form of your general catalog with equal ease. Some of these presses are equipped with automatic feeder and elevator. This means a faster capacity to each press and naturally has a bearing on the ultimate cost.

Fourth: We have a battery of Gordon presses to handle all your job printing. Some of these presses are equipped with automatic feeders and we can run their capacity up to 2,000 impressions an hour. *Remember that, gentlemen, it is important.*

Fifth: We have twenty folding and cutting machines. These machines do away with hand labor in turning out your smaller books, such as the Piano Catalog, the Pattern Book, and the Plumbing Book.

Sixth: We are equipped with the latest gathering machines, scheduled to gather fifteen complete forms with one swing of the fingers. This machine is really marvelous—in fact, it seems almost human. We can use it on such issues as the Farm Book to advantage.

Seventh: We occupy our own building, with excellent facilities for delivering your jobs after they leave the bindery.

Eighth: If your Superintendent of Printing will use the 'phone at his elbow to call Wabash 2484, it will bring to his desk the Head of our Sales-Promotion Department—a man who knows much of the Catalog business and *your* requirements in particular.

Very truly yours,

THE HENRY O. SHEPARD COMPANY

JAMES HIBBEN

Vice-President and General Manager

Note

This is the first of a series of open letters calling attention to the facilities of The Henry O. Shepard Company for the handling of *individual* printing problems.

1,000 More Impressions Per Day, Per Press!

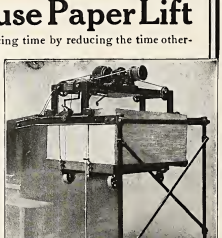
That's Efficiency, not an Idle Boast

Increase production and down go your hour costs. Lower costs enable you to compete with any other printer and still make your regular profit.

The Rouse Paper Lift

Increases the producing time by reducing the time otherwise wasted in carrying new lifts of stock. The stock for any run is at the feeder's elbow, *within easy reach.*

"Rouse Handling vs. Man Handling" explains the lift and its advantages to you. *Write for it to-day.*



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CHICAGO, ILLINOIS

Large Readable Figures

make it easy for you to know the *exact count* when your machines are equipped with

REDINGTON COUNTERS

Model "D" for C & P presses, accurate, durable and easy to attach. $5.00 at your dealer's.

F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

WHILE-U-WAIT
Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City

ANWAY ADJUSTABLE JOB PRESS GRIPPERS

SAVE TIME — SAVE STOCK — GIVE SATISFACTION

Used extensively on C. & P. and O. S. Gordons and Miller feeders. Send for folder and partial list of users. Sent on receipt of money-order, check or C. O. D. order.

Chesher Printing Co., Minneapolis, ordered one set 10 x 15 Anway Adjustable Job Press Grippers Jan. 10, 1917. On Feb. 1 they ordered another set 10 x 15. This tells you better than we can that Anway Grippers are giving perfect satisfaction.

PRICES: 7 x 11 or 8 x 13, set, $3.00 — 10 x 15, set, $3.50
12 x 18, set, $4.00 — 14½ x 22, set $4.50

ANWAY GRIPPER CO., 7038 Stony Island Ave., Chicago

THE JOHNSON PROCESS
Flexible Glue and Padding Glue

These specialties offer the best glues on the market at a very reasonable price. Generous sample sent free. Write for sample and prices.

THE JOHNSON PROCESS MANUFACTURING CO.
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If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches — $1.00 a Dozen, postpaid

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THE SEAL OF *GOOD* ELECTROTYPES

that give the maximum wear and require the minimum make-ready.

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PIONEER PAPER STOCK COMPANY
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¶ All phases of photo-mechanical methods are exploited and many formulas given.

236 pages and 27 inserts, giving examples of as many processes, in from one to four colors. Glossary of 481 words uses by process workers. *Price $3.00. Postage 10 cents extra.*

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For Blank Books and Loose Leaf Systems

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PATENT INDEX TABS
Be Sure to Specify AIGNER'S When Ordering From Your Supply House

Do not put up with the loss, disadvantage and inconvenience incident to the use of miscellaneous, mixed-up assortments of index tabs.

AIGNER'S PATENT INDEX TABS ARE FURNISHED IN STRIPS, each letter in rotation, uniform in size and slit for easy separation.

NO CHANCE FOR MISTAKES. No sorting is necessary. If your dealer can not supply you, order direct from us. We carry in stock A to Z, 26 to 300 Subd. Days of the Week, Months, States, also Name and Number Labels; any size furnished. *Write for descriptive folder and samples.*

G. J. AIGNER & COMPANY
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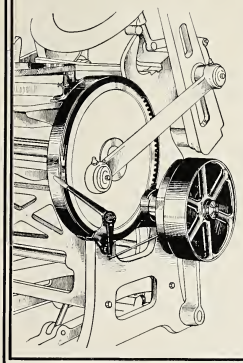
Spoiled Work Saps Profits

Reduce YOUR *percentage of* LOSS *with the*



HORTON VARIABLE SPEED PULLEY

With NEW GEAR AND PINION GUARD

The proper speed for the work in hand may decide its quality. The *improved* Horton Pulley controls the speed of the platen press. It does it quickly and easily. If the press runs too rapidly, the feeder can not keep pace. Impressions are missed and production is cut down. If it runs too slowly, the capacity of the equipment is not obtained. With the HORTON you can strike the happy medium, where quantity and quality of output join with best results.

THE NEW GEAR AND PINION GUARD protects the stock from the greasy gear, both on the feed table and the delivery table. *It is Insurance Against the Careless Feeder.*

The Horton Variable Speed Pulley, with gear attachment (see illustration), can be attached to any Chandler & Price press without removing the connecting arm. Sold complete, or guard and pulley may be bought separately.

ALL LEADING SUPPLY HOUSES AND TYPEFOUNDERS SELL IT. WE WILL GLADLY SEND FURTHER DETAILS TO ANY WHO DESIRE SPECIFIC INFORMATION

HORTON MANUFACTURING COMPANY
MINNEAPOLIS, MINNESOTA

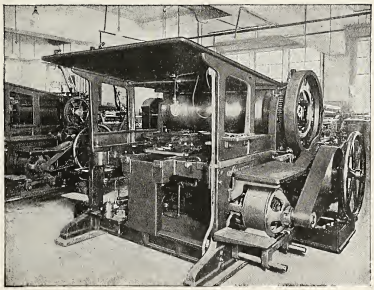
Westinghouse

Individual Motor Drive

will increase your producing capacity.

You can place your presses, cutters, stitchers and other machines where most convenient for consecutive work.

The absence of line shaft and belting gives a cleaner, brighter shop. There is no oil dropping from hanger bearings to spoil your paper-stock.



Motor-Driven Presses.

Send for Booklet 3185.

Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pennsylvania. Sales Offices in all Large American Cities

A Mighty

If it's Hammermill it's strong enough to endure hard knocks

Hammermill Cover stock is tough—just the kind of toughness that will stand hard and continuous handling, the kind of handling a booklet or catalog generally receives.

You want the booklets you print to stand up—don't you?

You want them to be a credit to your house.

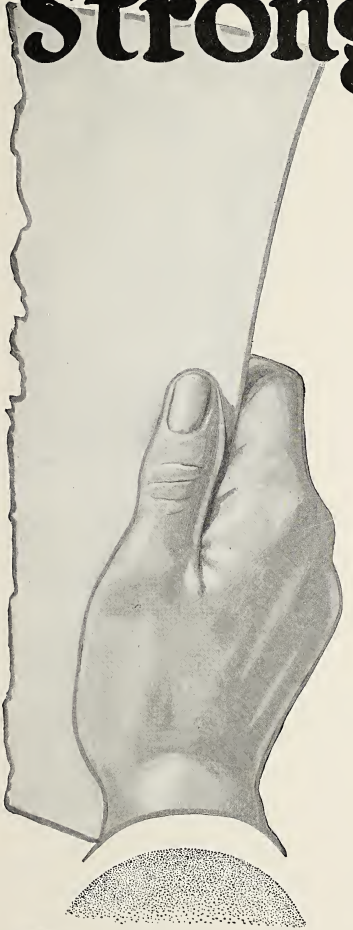
Then you need Hammermill Cover.

Hammermill Cover has backbone and stamina

It is made to stand the gaff, and there is a snappy richness about it which makes it extremely pleasant to handle.

Hammermill Paper

Strong Cover



Cover Samples that are practical for printers

Our Portfolio of Hammermill Cover samples is a practical thing for printers to use. It shows specimens of printing—the kind that your customer will pay for and which your pressman can produce.

Best of all, the samples in this Cover Portfolio enable you to solicit many different kinds of business, because

The designs are specialized

There is a cover design for a furniture book, shoe booklets, clothing booklets, etc.

Send for the Hammermill Printing Salesman's Portfolio

Company, Erie, Pa.

What Would You Think of a Manufacturer——

—who wrote to you with a stub pencil: "We are saving much money because we do not use typewriters and telephones?" You might well wonder whether his merchandise was as much out of date as his business methods.

You know that modern time and labor saving appliances are not added expenses, but that they have superseded slower and more costly processes.

The concern that uses your business paper to tell you its business story is simply making it easier for you to buy intelligently with the least waste of time on your part and theirs.

For the right kind of advertising shortens the distance between human minds just as certainly as the railroad has shortened the distance between places. It is still possible to walk from New York to Chicago, and it is still possible for a business to get along without advertising, BUT—

—don't forget that the seller who does not advertise is not only paying for the results that such advertising would get him, but he is also *paying more than necessary.*

Progressive advertisers are progressive merchandisers and it pays to do business with them.

THE ASSOCIATED BUSINESS PAPERS, INC.

The International Association of Trade, Technical and Class Publications

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Boot & Shoe Recorder
Brick & Clay Record
Buildings & Building Management
Bulletin of Pharmacy
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Canadian Railway & Marine World
Cement World
Clothier & Furnisher
Coal Age
Concrete
Domestic Engineering
Drygoodsman, The
Dry Goods Economist
Dry Goods Reporter
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Merchants Trade Journal
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Shipped C. O. D., $37.50. Five-Day Trial.

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Bookform Card Cases for the Printers

A practical Card Case for the printing trade. Neat, attractive and convenient. Manufactured in three sizes from beautifully embossed leatherette. Holds about twenty cards. The cost is so small that any printer can afford to use them in quantities.

Wing-Horton Mailers

Are Still in Demand

Really we are almost too busy filling orders to afford the time to say so.

We, however, have a circular giving full particulars which will be gladly sent for the asking.

CHAUNCEY WING, Manufacturer

GREENFIELD, MASSACHUSETTS

Established 1892

Brock & Rankin

INCORPORATED

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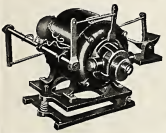
BOOKBINDERS
TO PRINTERS AND PUBLISHERS

THE "KAZOO" MOTOR



for Job Presses

Perfect **variable speed** control with alternating current.

Write for our book on Printing Press Motors.

R. P. WARNER ELECTRIC COMPANY

KALAMAZOO, MICHIGAN

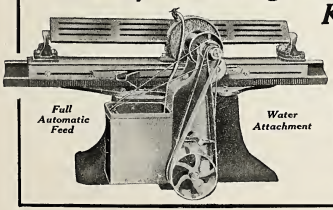
JAMES WHITE PAPER CO.

Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

Your Paper-Cutting Machines can't give Service if your Knives have not the Proper Edge!



WHY NOT look into the matter of an **Automatic Knife Grinder** for this work?

This shows our Type G Full Automatic Feed Knife Grinder with Water Attachment which is especially designed for the care of large Paper-Cutting Knives. More cutting—less power—truer cut—greater production—less cost—better work—are the results of knives sharpened on this machine. *Write for our Complete Catalogue.*

SAMUEL C. ROGERS & CO.

No. 20 Lock Street **BUFFALO, N. Y.**

Charles Hellmuth Inc.

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

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DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

Send for a copy—it's free

Whether you are an employer or employee, foreman or apprentice, or simply interested in printing from the "user's" standpoint, you will find at least one book listed in this catalogue that will be worth many times its price, in the practical suggestions it offers for making your work easier and more profitable.

The INLAND PRINTER CO.
632 Sherman Street, Chicago

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES

THE HOME OF THE
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701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

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Single-Phase, Variable-Speed

PRINTING PRESS MOTORS

1. Are designed for printing press service, only.

2. They have all the refinements that belong on a printing-press motor and have none of the complications that are necessary to make a general-purpose motor fit for printing-press work.

3. Afford widest range of press speeds with utmost nicety of control.

4. Are economical, because they convert the power metered into useful work without loss in resistance boxes.

5. Rob alternating current of its terror for the printer, since they surpass direct current motors in performance.

6. Can be installed on any single, two, or three phase circuit of proper voltage and cycles.

Kimble Motors are made in sizes ranging from those required by the smallest job press to the big motors for the large cylinder presses.

KIMBLE MOTORS

Kimble Electric Co.

635 N. Western Ave., Chicago

Printed with Duro Overlay

THE DURO OVERLAY PROCESS has now been in use long enough to fully demonstrate its usefulness in half-tone printing. Made of a durably coated material which dissolves according to the depth of shade, it will wear indefinitely without breaking down. Invented in America, by an American and for American Printers who aim to be progressive. Considering the reasonable price the process is sold for, no printer can afford to be without it.

"IT HAS STOOD THE TEST"

Send for samples and terms

121 Oklahoma Avenue, Milwaukee, Wis.

DURO OVERLAY PROCESS

413 PAGES 148 ILLUSTRATIONS

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50¢

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HERE'S just the book on Advertising that you need to be your silent but always-ready assistant, to answer your many questions, to be your memory for details about the rules and practices, tools and accessories of the Advertising business. It will broaden your knowledge; it will save you *days* of time each year; it will help you to keep a tight check on advertising and printing expenditures; it will familiarize you with the technical details of the Advertising and Printing Arts.

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COLOR

AND ITS DISTRIBUTION IN PRINTING

HOW TO ESTIMATE INK

By

E·C·ANDREWS

PUBLISHED BY
THE INLAND PRINTER COMPANY
CHICAGO

IT has been asserted that out of ten men who go into the printing business only one lasts ten years. Why? Because of lack of knowledge of facts. Their estimating is guessing, and

GUESSING IS A GAMBLE

To take the gamble out of estimating ink is one of the objects of this book. Still more important is to know the relations of colors to each other—their distributive percentages of carrying power—their balances in color strength.

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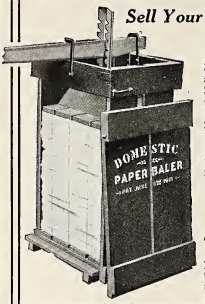

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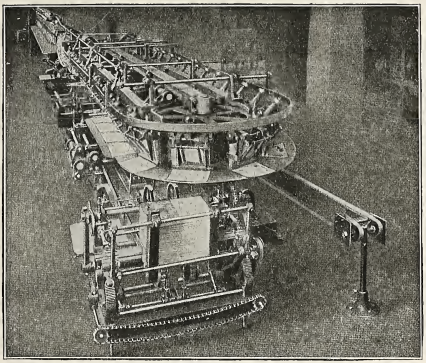

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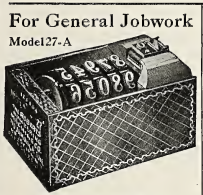

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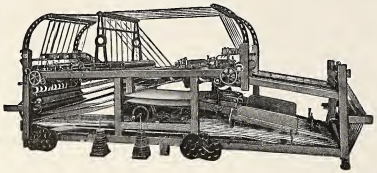

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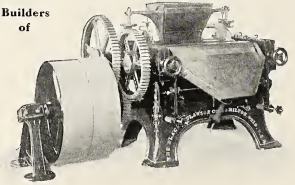

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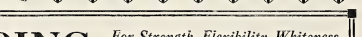

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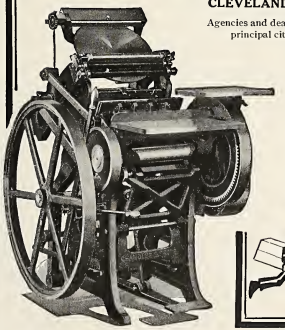

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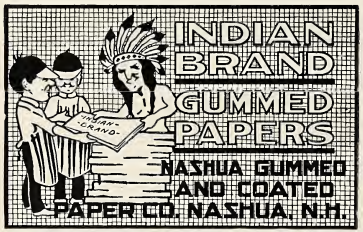

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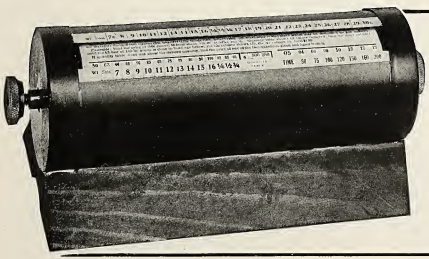

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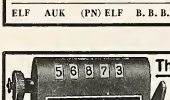

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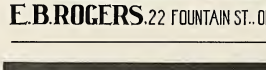
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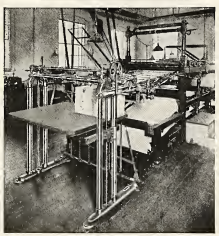

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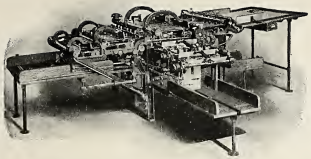

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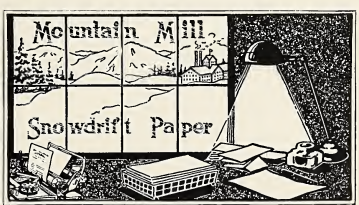

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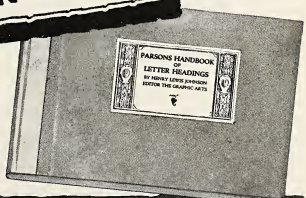

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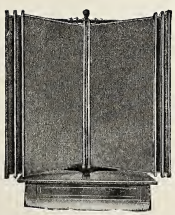

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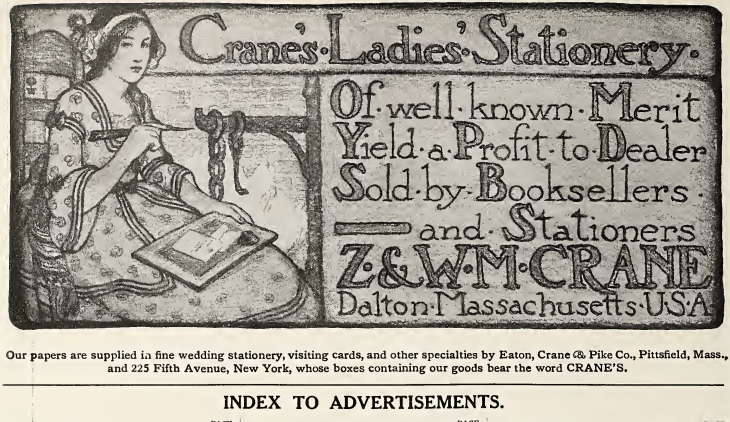

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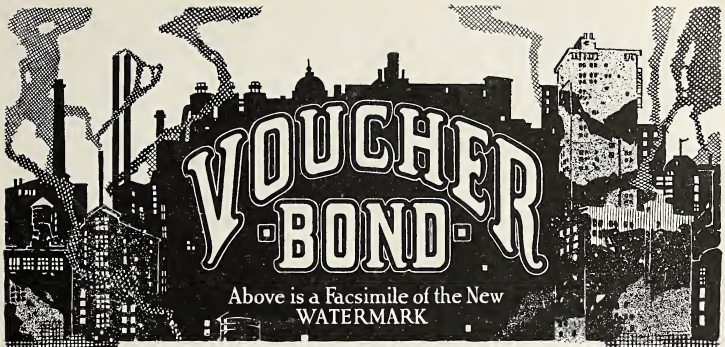


BUTLER·BRANDS PAPER THE BEST

BUTLER·BRANDS PAPER THE BEST

A Value Without Parallel Among Low Priced Bonds

The serious problem today with every printer is to keep his quality and prices in line. The sharp advances in all materials used in printing has led to a tendency among buyers generally to cheapen the quality of their printing, and the printer has had to take his share of the "grief."

It was our aim in changing our grade of Voucher Bond and improving the quality, to give the printer a thoroughly good sheet of Bond Paper at a cost which would permit him to make a good profit on his printing. We have lifted Voucher Bond bodily out of the so-called "sulphite bond" class. It is now an entirely transformed paper with a distinctive new watermark.

For whiteness and uniformity, texture and all-round Bond characteristics, at a surprisingly low price, it is positively in a class by itself.

Send for Samples

Heed our suggestion and send for samples of the new Voucher Bond before you place another order for low-priced Bond Paper. You will be very disappointed if you don't get acquainted with this new sheet before you accept another paper, which later you find doesn't compare with Voucher Bond in value.

Distributors of "Butler Brands"

Standard Paper Co. . . . . Milwaukee, Wis.
Missouri-Interstate Paper Co. . . . . Kansas City, Mo.
Mississippi Valley Paper Co. . . . . St. Louis, Mo.
Southwestern Paper Co. . . . . Dallas, Tex.
Southwestern Paper Co. . . . . Houston, Tex.
Pacific Coast Paper Co. . . . . San Francisco, Cal.
Sierra Paper Co. . . . . Los Angeles, Cal.
Central Michigan Paper Co. . . . Grand Rapids, Mich.
Mutual Paper Co. . . . . Seattle, Wash.
Commercial Paper & Card Co. . . . . New York City

American Type Founders Co. . . . . Spokane, Wash.
National Paper & Type Co. (export only) New York City
National Paper & Type Co. . . . . Havana, Cuba
National Paper & Type Co. . . . City of Mexico, Mex.
National Paper & Type Co. . . . . Monterey, Mex.
National Paper & Type Co. . . . . Guadalajara, Mex.
National Paper & Type Co. Buenos Aires, Argentine Republic

ESTABLISHED 1844

J-W-BUTLER PAPER COMPANY

CHICAGO

Fort-ified Electric Metalfeed

For All Typecasting Machines

HEATS THE METAL BY ELECTRICITY

Automatically Feeds Molten Metal to Machine When Needed

CAN NOT DAMAGE THE METAL

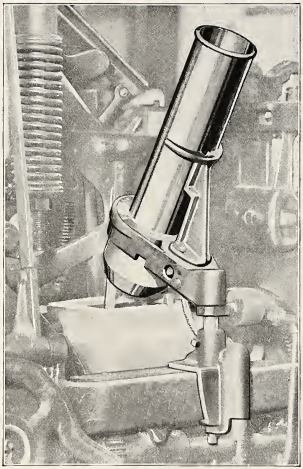
Perfect Heat Control. No Oxidization.

It permits of only one-half inch variation in height of metal in the pot, which makes loss of time in building up low pots, or resetting poor slugs, impossible.

ABSOLUTELY AUTOMATIC

Current is cut in and out as Needs of Pot Require.

As dependable when Operator is at Lunch as when he is at the Keyboard.



PERFECT IN OPERATION

Keeps the Metal in the Pot at Proper Level all the Time

SMALL CURRENT CONSUMPTION

Readily Attached to Any Machine Having Gas, Gasoline or Electric Pots.

The Fort-ified Electric Metalfeed is the result of two years' experimentation by George L. Fort, a linotype machinist of over 23 years' experience, and is manufactured under the personal supervision of Mr. Fort.

No Buttons to Turn—

No Switches to Throw

A Perfect Feeder at Last

Simple in construction and in operation. Nothing complicated. Everything simple and positively will not get out of order.

Keeps the Operator at Keyboard. Increases his productive time. Produces a higher quality slug, as the metal is always at proper level and temperature.

If you want to economize, Fort-ified Electric Metalfeeds will help you in innumerable ways.

If you want increased efficiency—if your customers want better service—if you want better slugs—INVESTIGATE!

Your Rush Jobs, Big Jobs, Little Jobs, Law Briefs, Late Edition War News, Ads and Heads *on Time* in *Perfect Slugs*

DESCRIPTIVE MATTER ON REQUEST

If you will inform us the size of your plant, kind and model of machines and how your pots are heated, we will advise specifically for your particular plant.

Manufactured and Sold Only by

Guaranteed Unreservedly

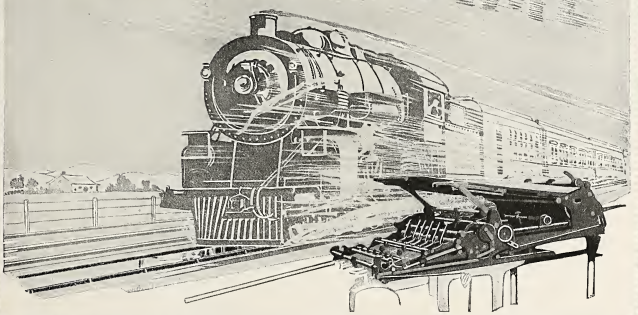
$50.00 EACH

Complete with Casting Outfit

FORT-IFIED MANUFACTURING COMPANY, Inc.

805 WALNUT STREET, KANSAS CITY, MISSOURI

MAKING TIME



THIS is the day of speed—*sustained speed.* It is not the speed at which a machine *can* operate for short spurts that counts—it is the speed at which it can *keep* operating.

The surest way to *make* time is to *Keep Moving.*

The Twentieth Century Limited maintains its 20-hour schedule between New York and Chicago not by running at top speed, but by *Keeping on the Move.* It even takes on water while running. The man who planned the schedule knew that stops are costly—consume not only hours but effort and power and money.

Why not apply the same logic in operating your cylinder presses?

The total volume of printing in this country is estimated at $1,150,000,000. 57.6 per cent is for advertising. $175,000,000 is for direct-by-mail matter.

The increasing use of direct-by-mail advertising means more work for the printer—better work, longer runs, more profit. How are you going to get your share if you don't *Keep Moving?*

Cross Continuous Feeders on your cylinder presses help you to *keep moving.* They work all the time—take no holidays—have no "morning after" lassitude.

Cross Feeders will increase your output from 20 to 30 per cent, because they enable you to run your presses at the *maximum* speed. Their action is *Continuous.* You load the paper without stopping the presses.

And Cross Feeders enable you to do *Better Work.* As they are entirely free from human frailties, they perform *consistently. Accuracy* of register is assured—*quality* maintained.

You can easily determine whether your cylinder presses are earning you the profits that they should.

CROSS CONTINUOUS FEEDER

Upon request we will send you analysis blanks upon which you can check *costs* against *sales* for any given period. Comparison will show conclusively whether your hand-fed cylinders are profitable, and will also show whether you can use Cross Feeders to advantage. If you cannot use Cross Feeders profitably we do not want you to have them.

Unless you are afraid to know the truth about the profit-earning capacity of your pressroom why not write for these analysis blanks today?

Satisfy yourself that the surest and easiest way to keep pace with modern progress and make money in the printing business is to adopt time-saving, drudgery-saving, trouble-saving, volume-building methods.

Just write your name and address on the margin of this page, tear out and mail it to us. We will understand.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Inserting, Cutting Machinery

New York Chicago Philadelphia Detroit Boston Atlanta
Dallas San Francisco Toronto

An Open Letter

to the

Premier Motor Corporation

SUBJECT: "Paving the Way"

GENTLEMEN:—

There are two ways in which the average purchaser judges your product:

First. **By the reliability of the firm that makes it.**

Second. **By the mechanical features that enable him to secure the greatest amount of motor satisfaction at the lowest cost of up-keep and operation.**

In order to effect a sale, therefore, it is vitally important that the salient features of your product be presented to your prospect in such a way as to convince him, beyond the shadow of a doubt, that the Premier is everything the name implies.

Much of this can be done by your Sales Organization. ***But how about paving the way?***

The smoothness of operation, the "press the button" feature of the magnetic gear shift, the economy of gas and oil, the lack of vibration, the aluminum construction, the fact that while the Premier will develop great speed it is also a family car—all these facts can be presented to the potential buyer by means of live, snappy, high-grade Printed Salesmen, and so make the task of actual selling much easier for your Sales Department when the "lead" has been secured.

In order to bring in the greatest results for you, your Printed Salesman must be produced by a Printer who is *also* a Salesman. A knowledge of the mechanical construction of a piece of printed matter, while important, does not always mean a "selling" product. The printer who turns out the best work is the man who understands the Advertiser's view-point and the results he is trying to secure. Such a printer will strive to please the man whom the Advertiser is trying to influence—not to please the man who is to pay the printing bill.

It is a matter of much satisfaction to The Henry O. Shepard Company to know that we have, in hundreds of instances, assisted in the production of Printed Salesmen that brought back most pleasing returns. That is because we have in our organization men who are both Salesmen and Merchandisers—men who know how to co-operate with the Advertiser from a sales-producing standpoint.

These men are ready to assist you in "Paving the Way" for your Sales Department by previously cultivating the ground through the medium of Printed Salesmen. Their co-operation should be of value. Let us prove it.

Note

This is the second of a series of open letters calling attention to the facilities of The Henry O. Shepard Company for the handling of *individual* printing problems.

Very truly yours,

THE HENRY O. SHEPARD COMPANY

JAMES HIBBEN

Vice-President and General Manager

THE LUDLOW TYPOGRAPH

An ALL-SLUG System for Display that Reduces Composition Costs

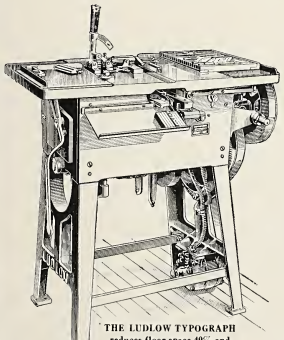
WITH the Ludlow Typograph you can set the matrices and cast new display type on slugs in all sizes of face up to 48-point without a mold or machine change of any kind, in less time than it takes to set individual hand-types. Display Composition is simplified and composing-room practice standardized. Innumerable economies are effected by eliminating the non-productive operations.

The working of the Ludlow Typograph is so simple that every compositor in the shop will understand its operation after a few minutes' instruction, and gladly use it to satisfy his individual needs for display type.

Ludlow Slugs facilitate handling and make-up. They are always uniformly type high, effecting a substantial saving in make-ready and presswork.

Under hand-type methods, the buying of new display fonts and sorts is a constant expense. One *big* Ludlow Typograph economy is the reduction of type bills.

Ludlow Matrices are built of solid brass and will render years of service without appreciable deterioration. Their purchase represents a permanent dividend-paying investment.



THE LUDLOW TYPOGRAPH
reduces floor space 40% and
requires 90% less type metal

The Ludlow Typograph conserves the compositor's energy and enables him to increase his output. Every progressive printer and publisher should investigate the Ludlow Typograph and learn *all* its advantages and economies.

Write for Complete Descriptive Literature

MERGENTHALER LINOTYPE CO.

Sole Selling Agents

Tribune Building, New York

CHICAGO . . . . . 1100 South Wabash Avenue
NEW ORLEANS . . . . . 549 Baronne Street
SAN FRANCISCO . . . . . 646 Sacramento Street
TORONTO . Canadian Linotype, Limited, 35 Lombard Street

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

Two Good Propositions

for Printers of Mail-Order Catalogues

THE SCOTT

Two-Color All-Size Rotary Perfecting Printing Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The press prints two colors on each side of the sheet.

THE SCOTT

Two-Roll Combination Black and Color Press

will not only print in black but an extra color can be printed on each side of the web. This machine makes a great many combinations and every one who has examined it pronounces it the ideal machine for mail-order and other catalogue work.

IF YOU ARE INTERESTED our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward descriptive matter about these machines.

SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: Waltscott, New York CODES USED: ABC (5th Edition) and Our Own

MOBILIZED!

UR COUNTRY TO-DAY demands of every citizen the full measure of patriotic service. It expects every man and every corporation to be prepared to meet the extraordinary demands of war. It confidently looks to the press of the Nation to continue the work of publicity which multiplies the efficiency of production and distribution of all the commodities that are essential to the material, moral and spiritual integrity of the United States. Obedient to this obligation we have mobilized the full resources of the

WHITAKER
PAPER SERVICE

That our customers may be enabled to meet their every obligation for printing, whether for booklets or catalogs, for periodicals or for emergency literature, for writing paper, business forms, books, pamphlets or what not, we have for months past been quietly going about the work of preparedness to the end that we may be able to render prompt and efficient service. Our warehouses are filled to overflowing with the widest variety of papers for every conceivable need. We have stored vast quantities of reserve stocks in public warehouses. Our stores are arsenals filled with ammunition for the American press.

Owing to the large number and the strategic location of our warehouses we are able to offer superior facilities for quick and economical shipment of orders. Yet we caution the trade of the possibilities of traffic congestion that may result from the military necessities of the Nation. Those who have standing orders for the publication of periodicals, house organs or other matter that must be issued regularly at stated dates are advised to draw upon us at once for immediate delivery of paper adequate to meet their requirements for a reasonable period in advance.

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO

BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE

New York Office—Fifth Ave. Bldg. Chicago Office—People's Gas Bldg.

FAMOUS CITIES

The Homes of the "Fibrous" Roller

In each of these prominent, centrally located cities we have a completely equipped Roller factory. The men in charge have had a wide experience in Roller making and the selection of materials. The location of the factories insures minimum freight rates to the printers in the lower section of the New England States, and throughout the Middle Atlantic, Central and Southern States. Within the City limits we call for and deliver all Rollers.

Summer Rollers will soon be needed. To obtain the best results and longest service from your summer Rollers they should season a few days before they are put in the press. Give them this opportunity.

Order a summer supply of "Fibrous" this month, from any of the five addresses below.

BINGHAM BROTHERS COMPANY

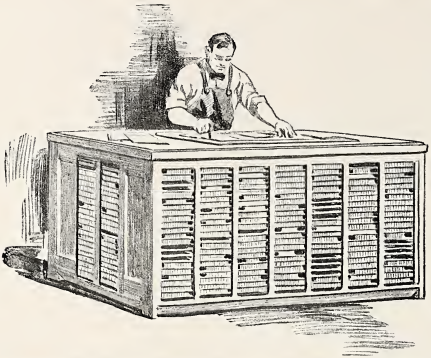
Successors to WILLIAM GAY

ROLLER MAKERS

New York (*Main Office*), 406 Pearl St. - - - - - - - - - - Rochester, 89 Allen St.
Philadelphia, 521 Cherry St. - - - - - - - - - - - - Baltimore, 131 Colvin St.

MACHINE CAST PRINTERS' ROLLERS · TRADE · MARK · ESTABLISHED 1849 ·

Allied with BINGHAM & RUNGE COMPANY, Cleveland, E. 12th Street and Power Avenue



A Modern Galley Storage Imposing Table (Saves Time, Space and Confusion)

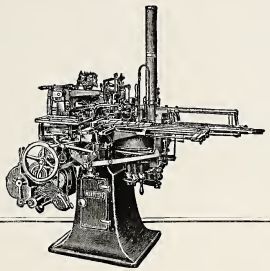
A Printer

with equipment that looked modern was "talked into" some new Hamilton steel time-saving equipment. He did not go "all the way," but being conservative equipped only a portion of his Composing-Room. Now he finds he can not afford to retain the "good" part of his old equipment because it is a *time killer.* Is your equipment in the "time killer" class? Let our Engineers review your plant and make profitable suggestions.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**



The Only Solution

of the

Composing Room Problem

of increased costs is to cut down the non-productive time and the expense for material that rapidly wears out.

THE MONOTYPE

with its Non-Distribution System is the only way to accomplish this desirable condition. It is the machine that makes every hour of every compositor a productive hour and cuts out the disagreeable drudgery and awful waste of time now called for in distribution.

NON-DISTRIBUTION: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs, and rules, directly from the Monotype Type & Rule Caster, which makes this material so economically that whole pages, after use, are melted up to make new material; it makes the compositor's work a pleasure by cutting out the drudgery of distribution, leaving him free to spend all his time building ideas into type form without having to stop and tear down old jobs to get material; it eliminates non-productive time by using all the time of all the compositors on constructive work.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK CHICAGO
BOSTON TORONTO

138

Strathmore Quality Papers

Expressing the Roycroft Idea in Paper

THE Roycrofters stand for the old ideal of craftsmanship in modern printing. Many of the finest Roycroft productions are printed on Strathmore Papers.

Strathmore stands for the same ideal. Indeed, certain Strathmore Papers are identical in appearance with the old hand-made papers, and the mere sight and feel of them suggest *Craftsmanship*. Advertisers like the Roycrofters find that *Strathmore Papers say their say.*

There's a Strathmore that expresses the spirit of every customer's business. "*Paper Does Express*" is a graphic demonstration booklet that will help you find it. Ask also for "*Selective Mailings*," another Strathmore publication with an important message that will help the printing salesman sell. Both are free upon request. Strathmore Paper Co., Mittineague, Mass., U. S. A.

STRATHMORE QUALITY

PAPER DOES EXPRESS

Are you a printer who knows?

Follow the "Leader"—News" of Cleveland

The departments of this successful newspaper are in charge of experts in their lines.

They are capable of a critical analysis of any proposition affecting the production of the paper.

But they do not give snap judgment.

Before a unit of equipment, a new machine or device, is permanently installed in this fine plant it is subjected to the most rigid tests.

It must do all claimed for it—it must prove a profitable investment.

The Gilbert System of Automatic Temperature Control for Stereotype Metal Pots

was investigated, tested and installed in this great newspaper plant two years ago and it has "delivered the goods."

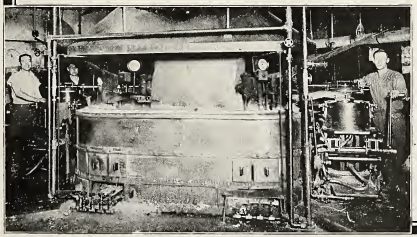
Read what the Superintendent has to say about it

"Two years ago I had your system of 'Automatic Temperature Control' installed on our two ten-ton stereotype metal pots, and since then it has been in constant use and given such great satisfaction that I feel I owe your firm a debt of gratitude for having placed such a great metal, fuel and time saving invention on the market. Time and space will not permit me to enumerate the many advantages it has in the stereotype room, but the greatest feature about your device is that our metal is always ready to use. For the benefit of prospective purchasers will say that your device can be readily adjusted to any metal pot, and once regulated it never gets out of order. To our mind no stereotype room is complete without one. With best wishes for your continued success I remain, Yours very truly,
D. A. FISH, Supt. Leader-News Stereotype Dept."

He Emphasizes: "Our Metal is Always Ready for Use"

Have you been compelled to print from poorly cast plates because the metal was too hot, too cold or otherwise "not right?"

Have you experienced the delay in casting, waiting for the metal to attain the right degree of temperature?



Gilbert System of Automatic Temperature Control on metal pots in stereotype room of Leader-News, Cleveland, Ohio.

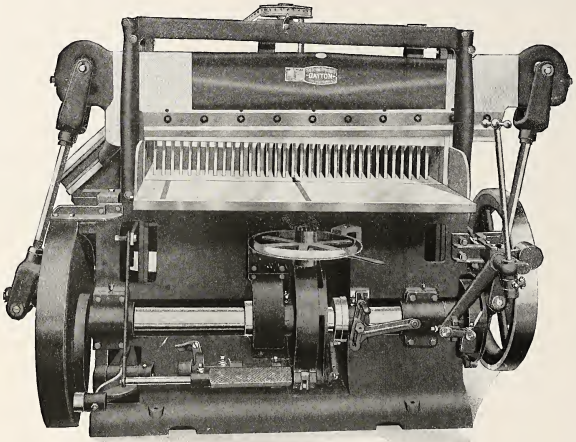
The solution of these vexatious problems is found in the **Gilbert System of Automatic Temperature Control.** Considering the money, time and trouble which are saved by their installation, the price is trifling.

Full details as to construction, installation and cost sent to any publisher upon request to the manufacturers.

H. E. GILBERT COMPANY, Inc.

50 Church Street
NEW YORK CITY

The Seybold "Dayton" Automatic Cutting Machine



Where costs are carefully figured, the Dayton Automatic is rapidly replacing all other cutting machines.

INVESTIGATE

THE SEYBOLD MACHINE COMPANY

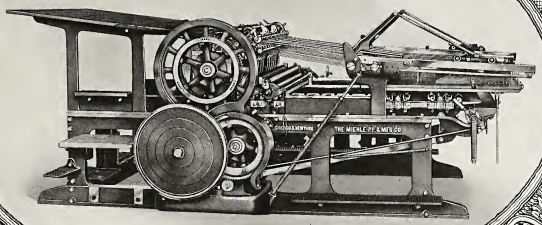
Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses.

Main Office and Factory, DAYTON, OHIO, U. S. A

BRANCHES AND AGENCIES

NEW YORK - - - - - - -	THE SEYBOLD MACHINE COMPANY, E. P. Lawson - - -	151-163 West 26th Street	
CHICAGO - - - - - - -	THE SEYBOLD MACHINE COMPANY, C. N. Stevens - -	112-114 West Harrison Street	
ATLANTA - - - - -	J. H. Schroeter & Bro.	WINNIPEG - - -	Toronto Type Foundry Co., Ltd.
TORONTO - - - -	The J. L. Morrison Co.	LONDON - - - -	Smyth-Horne, Ltd.

The Miehle



Experience

SAMUEL JOHNSON said: "Experience is the great test of truth and is perpetually contradicting the theories of men."

As a matter of theory, the Miehle press is merely one type of its class of cylinder printing presses.

But experience proves it to be in a class by itself, whether considered from the standpoint of efficiency, economy, convenience or durability.

More than 10,000 Miehles are in use today completely satisfying their owners.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N.Y., 2840 Woolworth Bldg.
PHILADELPHIA, PA., Commonwealth Trust Bldg.
DALLAS, TEX. - 411 Juanita Bldg.
BOSTON, MASS. - 176 Federal St.
DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.
SAN FRANCISCO, CAL., 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

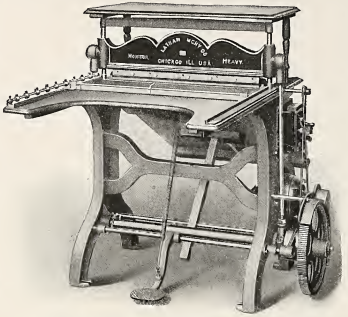
Latham's MONITOR Perforators

¶ The special hardened die is so hard that it will cut glass.

¶ Driven perpendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

¶ Made in fourteen styles and sizes for power, foot, or with motor attached.

¶ The stripper is positive and will not spring.



Monitor Extra Heavy Power Perforator with Feed Gauge
Receiving Box and Motor Attached

¶ Feed gauge is rigid, accurate and speedy. Can be adjusted for any size or style of work.

¶ Faster than a rotary on most classes of work, and superior perforation.

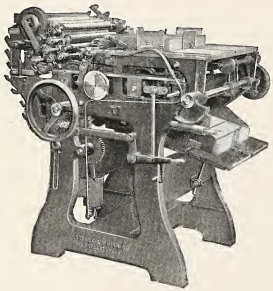
¶ Also Monitor Wire Stitchers, Punching Machines, Paging and Numbering Machines, fourteen styles of Paper-Box Stitchers, etc., etc.

WE FURNISH COMPLETE BINDERY OUTFITS. WRITE US FOR ESTIMATES.

MANUFACTURED BY

LATHAM MACHINERY CO. CHICAGO, Ann and Fulton Streets
NEW YORK, 45 Lafayette St. BOSTON, 130 Pearl St.

HIGH-SPEED PRINTING
with better work and bigger profits



Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

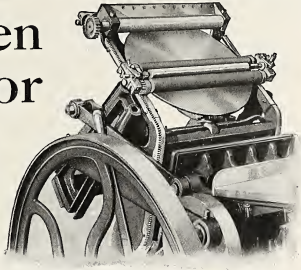
If you are interested in profitable, low operating cost, sturdiness, smooth running, write to-day for catalog and information. There is no obligation.

Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

Cylinder Press Distribution on a Job Press

The Doyle-Allen Ink Distributor



Enables you to do BETTER WORK—SAVES double rolling on heavy forms—SAVES 20 to 50 per cent in amount of ink.

Every printer has experienced the difficulty of doing satisfactory work on half-tones and large and "heavy" forms with the regular distribution of a job-press.

This small and reasonably priced attachment will greatly *improve the quality of work* done on your job-presses.

The Doyle-Allen Ink Distributor not only revolves with the rollers, but has a lateral motion as well.

It insures an even laying on of the ink.

The result is, whether a light or a heavy form, every part receives an equal amount of color. Streaking and irregularity are overcome.

It means cleaner work and a saving of ink. Slip-sheeting is largely eliminated and double-rolling made unnecessary.

Let us send you a booklet which explains the device in detail.

"Materially Increases EFFICIENCY"

The opinion of one prominent Master Printer

The Ink Distributors installed on our job-presses materially increase the efficiency of these machines. It is possible to secure ink distribution that is so far superior to the regular thing, that the question of the cost of the Distributor should not enter into the decision in regard to its purchase.

THE GEO. BANTA PUBLISHING CO., Geo. Banta, Jr.

BRITTON & DOYLE

Pressroom Efficiency Appliances
205 Caxton Bldg., CLEVELAND, OHIO

Control the Speed of Your Press

Reduce the running expense of your pressroom with the

Saves

Spoilage

•

Time wasted on throw-off

•

On first cost

•

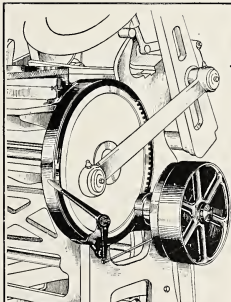
Electricity or any kind of power

•

Wear and tear

•

Expense of repairs



Model "R" for Chandler & Price Presses Complete with Gear Guard

HORTON VARIABLE SPEED PULLEY

It gives numerous speeds. It makes possible those slight changes of speed so essential to the most efficient production on the variety of sizes and grades of stock fed into the job-press day in and day out. It gives the right speed—where production, quality and the minimum of waste unite. *It does away with belt shifting. It is efficient.*

A Speed Governor and a Brake Combined

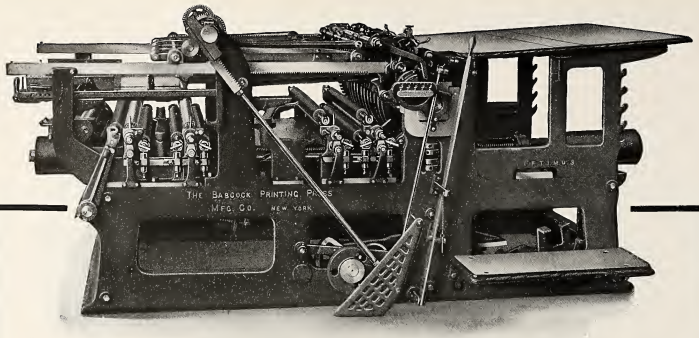
The same lever starts the press, changes the speed, applies the brake and stops the press.

THE GEAR GUARD ATTACHMENT protects the stock from the greasy gear as well as the feeder and his clothes.

All leading supply houses and type founders sell it. We will gladly send further details to any who desire specific information.

HORTON MANUFACTURING CO.

MINNEAPOLIS, MINN.



The Babcock Pony "Optimus"

No. 35 No. 41 No. 43

These three machines comprise all that is to be desired in small two-revolutions. All are built of the best material and with the same painstaking intelligence as to ***Strength, Accuracy, Speed*** and ***Durability*** that ***Characterizes Our Large "Optimus" Presses.***

The DISTRIBUTION is equal to the exacting demands of high-class printing.

THE PRINTED-SIDE-UP FRONT DELIVERY is the finest ever invented and requires no adjustment for different sizes or qualities of paper.

THE BED MOTION is our Patented Ball and Socket — the most simple and durable device for the purpose.

SPEED is one of their most profitable features.

The machines stand low, are conveniently handled, occupy little room and run quietly at high speed. They are so large an element of economy and profit in any printing office that has work that can be done on a Pony, that no Printer without one can hope to compete successfully with the printer who runs

A Babcock Pony "Optimus"

No. 35 No. 41 No. 43

Small Machines for Big Business

Our Best Advertisements Are Not Printed—They Print.

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada — Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

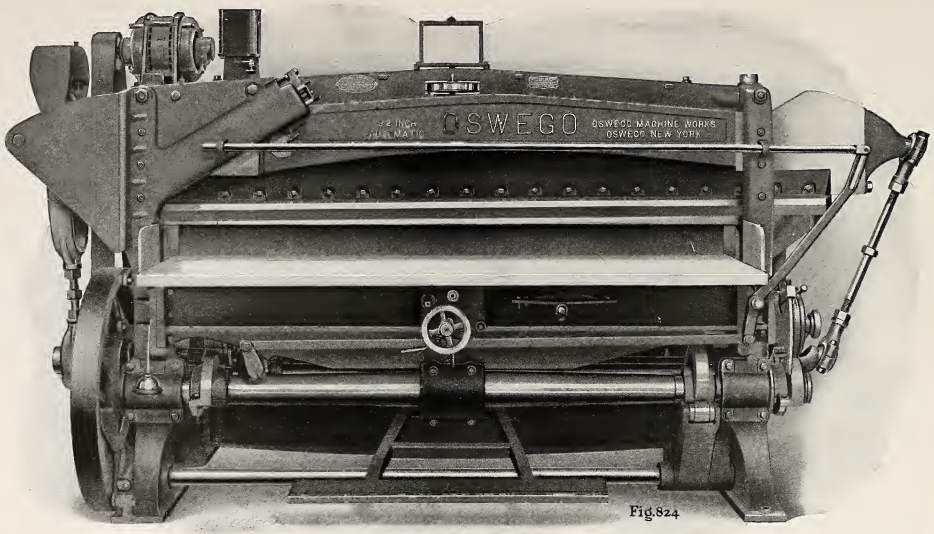


Fig. 824

The New Oswego Giant Auto Rapid-Production Cutting Machine

Electric Motor Drive. Power-Driven, Roller-Bearing Back Gauge with Triple Adjustments. Instantly-Variable Automatic Clamping Pressure. Universal Starting Mechanism. Safety Steel Lock Stop Bolt. Double Shear Stroke of Knife with the New Power-Saving and Accuracy-Conserving Patented Oswego End-Pull Mechanism. Friction Clutch. Automatic Brake, etc.

CUTTING MACHINES EXCLUSIVELY. NINETY SIZES AND STYLES, 16 TO 108 INCHES

New York Office:
2720 Grand Central Terminal

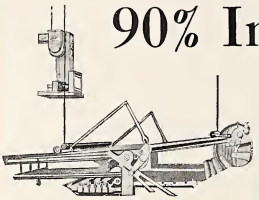
OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

U. P. M.—*The Trade-Mark of Quality*

90% Increase in Sales



Our neutralizer business during the past year *showed an increase of more than 90%* over that of the year previous and *more than two-thirds were re-orders.* That shows the confidence that our customers have in

The Chapman Electric Neutralizer

These customers have proved to their own satisfaction that the Chapman Electric Neutralizer is an essential feature of their plant. Every increase in their press equipment means an order for Neutralizers, as these hard-headed business men know that such an order assures them of *quality product, maximum production* and *minimum wastage.*

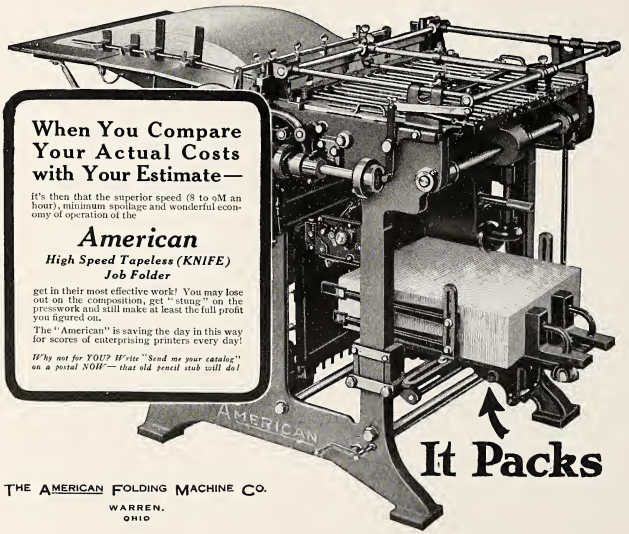
You can easily put your plant on such a business-like basis. You will be interested to see how this can be done. No up-to-date printer should be without the Chapman Electric Neutralizer.

May we send you our Illustrated Folder No. 75?

The U. P. M. stamp of quality is also on our Vacuum Bronzer and Automatic Feeder

United Printing Machinery Company

116 East 13th St.	100 Summer St.	323 S. Market St.
New York.	BOSTON	Chicago



When You Compare Your Actual Costs with Your Estimate—

it's then that the superior speed (8 to 9M an hour), minimum spoilage and wonderful economy of operation of the

American

High Speed Tapeless (KNIFE) Job Folder

get in their most effective work! You may lose out on the composition, get "stung" on the presswork and still make at least the full profit you figured on.

The "American" is saving the day in this way for scores of enterprising printers every day!

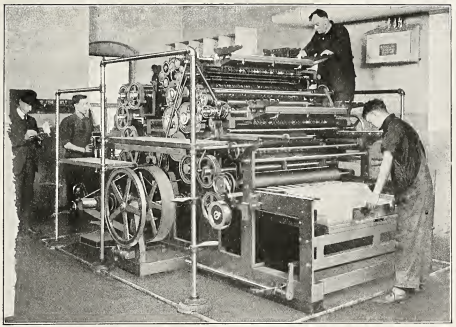
Why not for YOU? Write "Send me your catalog" on a postal NOW— that old pencil stub will do!

It Packs

THE AMERICAN FOLDING MACHINE CO.

WARREN, OHIO

ADJUSTABLE ROTARIES



This picture illustrates an All-Size Kidder Rotary Press in actual operation in a large western plant. This machine takes the stock from the roll and is in this case printing soap wrappers, two colors on top and one color on the reverse side of the web, and delivering them in sheets at a very high speed. This same type of press is a wonder for many classes of printing where the forms vary in size and the runs are long. In actual test, it produces 30,000 minimum impressions in 3 colors per 9 hour day against 10,000 minimum in one color per 9 hour day on a flat bed cylinder press. Therefore it does three times the work with equal make-ready and at less operating expense, and with no rehandling. It would pay you to investigate and we are here to give you the information. Drop us a line to-night.

KIDDER PRESS COMPANY, DOVER, N. H.

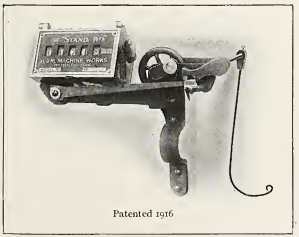
NEW YORK, 261 BROADWAY, GIBBS-BROWER COMPANY, Agents
184 SUMMER STREET, BOSTON, MASS. 445 KING STREET WEST, TORONTO, CANADA

The H. & M. Automatic Paper Counter

This Style Adapted to Ruling Machines

Accurate, reliable, immediate records are one of the principles of efficiency.

You want to know now—not a month from now—the accurate count of each Ruled Job.



Patented 1916

The H. & M. Automatic Paper Counter does more than count.

Its installation is the first step toward accurate knowledge of your production and your costs.

PRICE $16.00

The Cost of Resetting 3 or 4 Forms to Make up Shortage Will Pay for a Counter

Manufactured and for sale by **H. & M. Machine Works, Waterloo, Iowa**

SELLING AGENTS

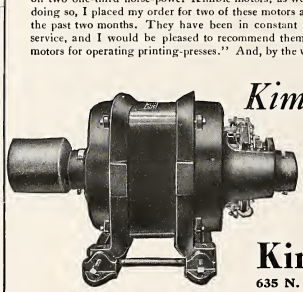
E. C. Fuller Co., New York; Gane Bros. & Co.; J. L. Shoemaker & Co., Philadelphia, Pa.; American Type Founders Co.; Barnhart Bros. & Spindler.

JOHN SNYDER, Jr.,
IS PLEASED

He's a prosperous printer of Norwood, Ohio

His letter-head says: "Up-to-date methods enable us to do the finest artistic printing of every description."

His letter says (March 5, 1917): "Some time ago I wrote your concern for prices on two one-third horse-power Kimble motors, as well as time for delivery. Since doing so, I placed my order for two of these motors and have been using them for the past two months. They have been in constant use and are giving excellent service, and I would be pleased to recommend them to any one who is in need of motors for operating printing-presses." And, by the way, that's what they *all* say.



Kimble Printing-Press Motors

embrace the full line, from the smallest jobber to the largest cylinder. Also a different style of motor for linotypes, stitchers, shears and other print-shop machinery—*all alternating current only*—and all miles ahead of ordinary A. C. motors.

SEND FOR OUR BULLETINS, PRICES AND DISCOUNTS

Kimble Electric Co.

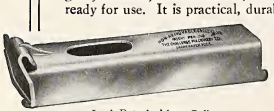
635 N. Western Avenue :: CHICAGO, ILLINOIS

KIMBLE MOTORS

Another Time, Labor and Money-Saver

Challenge Pressed-Steel Galleys with Non-Removable Galley Locks

HERE is something that will appeal especially in newspaper offices where numerous galleys and galley locks are needed. The lock can not become detached from the galley and lost; in other words, it is always in place and always ready for use. It is practical, durable and inexpensive.



Lock Detached from Galley

With the two new sizes of galleys, 13 picas plus 1 point and 26½ picas plus 2 points, the side lock is dispensed with. Simply dump the matter into the galley, pull the non-removable lock up into place and the contents are securely locked for proofing.

The Non-Removable Galley Lock is also a desirable end lock for mailing galleys.

Have you received YOUR FREE SAMPLE which we are sending out to established printers? If not, write for it. State your preference of lock — removable or non-removable.

Challenge Pressed-Steel Galleys are made in all standard job and news sizes. Special sizes to order. Sold by type founders and dealers in all principal cities.

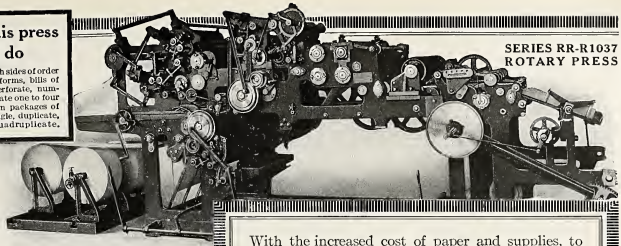
Accept no substitute for "Challenge"—this name on a galley is a *guarantee of 100% value.*

THE CHALLENGE MACHINERY CO.

Factory and Main Office, GRAND HAVEN, MICH. **Chicago Office, 124 S. 5th Ave.**

What this press will do

It will print both sides of order and loose-leaf forms, bills of lading, etc., perforate, number, punch, collate one to four webs and pile in packages of fifty sets of single, duplicate, triplicate or quadruplicate.



SERIES RR-R1037
ROTARY PRESS

Economy through Efficiency

With the increased cost of paper and supplies, to say nothing of the high cost of labor, the wise printer realizes the greater necessity for economy.

He will not try to economize by cheapening his product.

He will *economize* through *efficiency*.

He will do at one operation what he has hitherto done only with more. He will go in a straight line—not in circles.

MEISEL PRESSES are built with the one object in view—reducing the number of operations required for the completion of the product.

Do not duplicate your efforts. Direct all your shop energy in a direct line toward increased production.

Send us samples of any work you would like to turn out at lower machine cost. We will show you how it can be done and send details of MEISEL presses best suited.

MEISEL PRESS MFG. CO.

944-948 Dorchester Avenue, BOSTON, MASS.

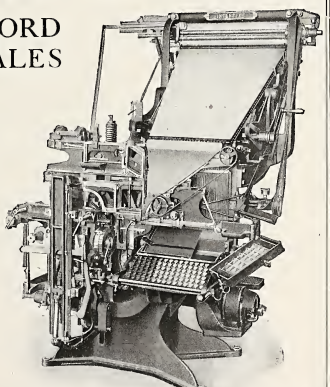
85 Machines Sold in March

A NEW INTERTYPE RECORD FOR ONE MONTH'S SALES

The best previous record was 76 machines sold last December.

Every buyer a believer. Every user a booster.

Watch Us Grow!



INTERTYPE

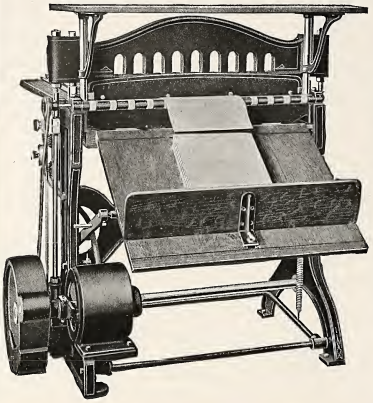
CORPORATION

WORLD BUILDING, NEW YORK

Old Colony Bldg. CHICAGO — 539 Carondelet St. NEW ORLEANS — 86 Third St. SAN FRANCISCO

Canadian Agents, MILLER & RICHARD
7 Jordan Street, Toronto; 123 Princess Street, Winnipeg

For High Class Round Hole Work



THE "TATUM" PERFORATOR

is chosen by the most discriminating buyers. For all work requiring round hole perforations this machine will be found most efficient.

Tatum Perforators are from 40 to 60 percent heavier than other makes and have unusual durability.

The die plate is the vital part of all Perforators. After ten years' manufacture we have yet to replace a single die plate.

IF YOU ARE IN NEED OF A PERFORATOR, JOIN THE HOST OF SATISFIED USERS OF THE MARKET'S ACKNOWLEDGED BEST—THE "TATUM"

58 YEARS OF KNOWING HOW

Gold Medal Award at Panama Pacific International Exposition.

The Sam'l C. Tatum Co.

Main Office and Factory
Cincinnati, Ohio, U. S. A.

THE LINE OF TRUE MERIT — TATUM

New York Office and Factory
54-60 Lafayette Street

MAKERS OF "THE LINE OF TRUE MERIT"

The Boston

Calendar and Pamphlet Multi Wire Stitcher No. 16

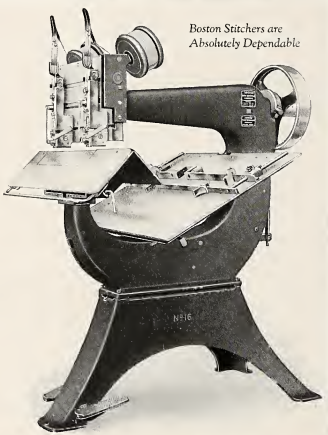
Just right for calendar wire stitching, using from two to five heads, all operated in unison by touching the foot treadle. Has large flat table with duplex gauges for calendar backs and pads. Flat table lowered, and saddle table for pamphlet work placed in position instantly, without the use of tools. Capacity two sheets to one-fourth inch. Uses No. 30 to No. 25 round wire. Maximum speed 200 stitches per minute from each head; all parts singly adjusted.

WRITE TO NEAREST SELLING HOUSE FOR QUOTATIONS

American Type Founders Co.

GENERAL SELLING AGENT

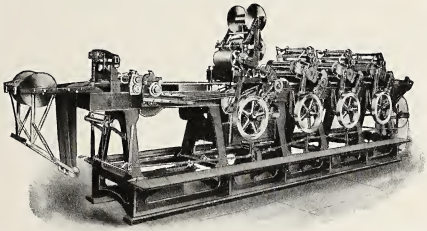
Boston Stitchers are Absolutely Dependable



Set in Goudy Oldstyle and Goudy Italic

New Era Multi-Process Press

This is the Era of Specialists
This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000–8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

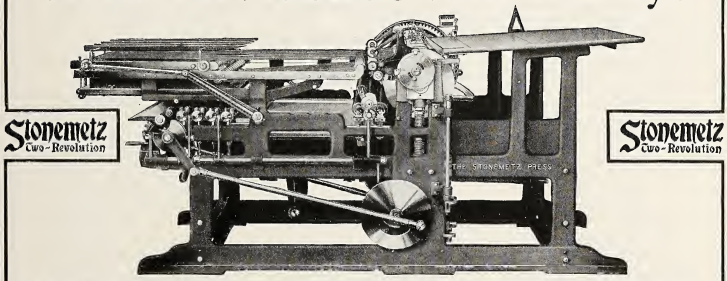
Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

What Dividends Will It Pay?



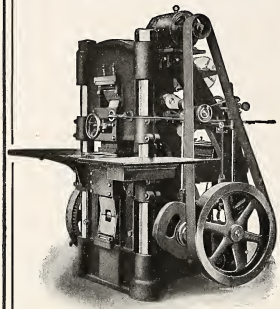
WHEN you invest money in stocks or bonds the first thing you want to know is "What dividends do they pay?" Consider an investment in a STONEMETZ TWO-REVOLUTION from the same angle. You'll find it a "gilt-edge" security paying a mighty high return with absolute safety of principle. The STONEMETZ speeds up production and cuts down overhead. Saves money—earns money—out of all proportion to its first cost and operating expense.

Write for records of actual performance in STONEMETZ shops, and other interesting STONEMETZ data.

THE CHALLENGE MACHINERY CO.

Factory and Main Office, GRAND HAVEN, MICH. Chicago Office, 124 So. 5th Ave.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

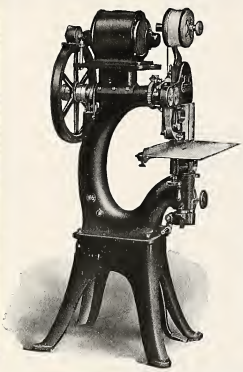
C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.



PERFECTION No. 6

THE Stitcher for General Utility

By general utility we mean a machine adaptable to every need of the average shop.

A machine that can *instantly* be regulated to any desired thickness within its wide range of capacity — two sheets to 7-8 inch.

A machine that will take round wire 20 to 28 gauge, or any combination of flat wire between and including these sizes, and a machine that can not be put out of order by ignorance or mistreatment.

There are many exclusive features characteristic of every **Perfection** Model. This is why they have met with such a great popular demand for the past 30 years.

These exclusive features and other interesting details are described and illustrated in an attractive booklet we would like to send you. Ask for a copy to-day.

THE J. L. MORRISON COMPANY, Inc.

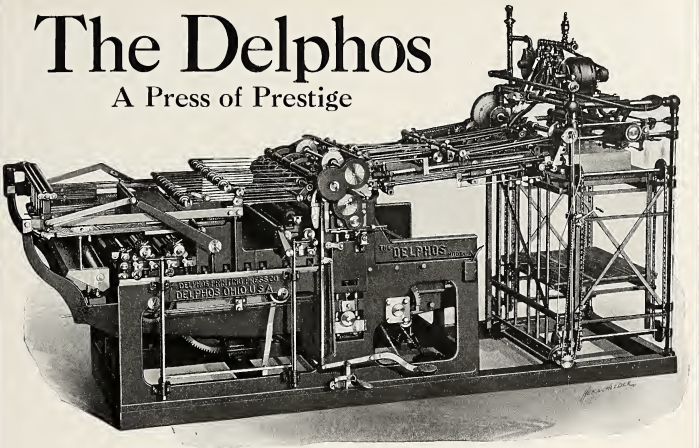
NEW YORK CITY
151-153-155 W. 26th Street

CHICAGO
116 W. Harrison Street
Phone, Harrison 6045

NIAGARA FALLS, N. Y.
Home Office and Factory

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

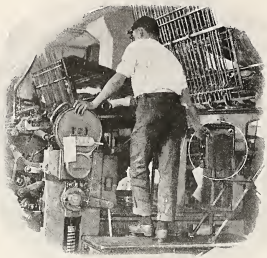
A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

The Delphos Printing Press Co.

DELPHOS, OHIO



A Touch of the Fingers

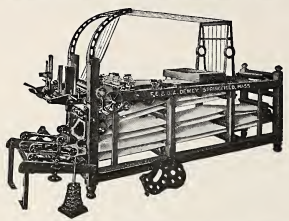
on the Master Station and the *Big Press* is under PERFECT CONTROL—Started, Inched, Stopped, Speeded Up, Slowed Down, Reversed.

The Sprague Automatic Controller Does It All

SEND FOR BULLETIN NO. N-4

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

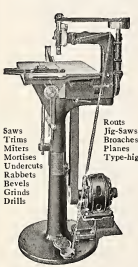
This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

Quick action—slogan of all modern shops



Saws
Trims
Miters
Mortises
Undercuts
Rabbets
Bevels
Grinds
Drills

Routs
Jig-Saws
Broaches
Planes
Type-high

No device enables your printers to get *quick action* quicker than a Miller Saw-Trimmer.

Quick-acting tables, quick-acting gauges, quick-acting vises, quick-acting cutting tools—ready for any operation in one minute or less.

If you are for *quick action*

You will buy the Miller Saw-Trimmer

the only machine that saws and trims in one operation. *Quick action* has turned many a profitless job into profit—are you *for* quick action?

Miller Saw-Trimmer Co.
Main Office and Factory:
New York Store 60 Beekman St. | Pittsburgh, Pa. | Chicago Store 559 So. Clark St.

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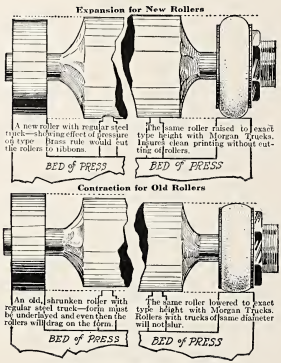

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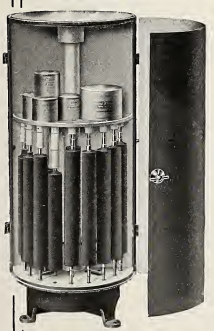

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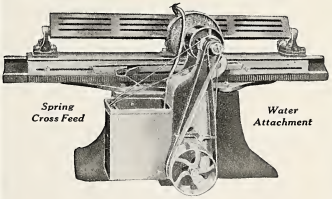

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This illustration shows our Type "D" Automatic Knife Grinder with Water Attachment, which is especially designed for the care of large Paper-cutting Knives.

More cutting—less power—truer cut—are the results of knives sharpened on this machine.

Write for our Catalogue showing our Complete line.

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The Inland Printer

Vol. 59 No. 2

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States and Canada, $3.00 a year in advance. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

MODERN MAJESTY

consists in *work*

WHAT a man can do is his greatest ornament — and he always consults his dignity by doing it.

CARLYLE

Hand-lettered and designed by J. L. Frazier.

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59 MAY, 1917 No. 2

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THE FABLE OF "PRESS AND COMP, PRINTERS."

By R. KYNETT PENFIELD.

ONCE upon a time there was a job pressman who knew how to put a form on the press and bring up the cuts beautifully. When it came to colorwork, he could make the finest kind of hair-line register look like the engraver's proof. And as for mixing colors, Rembrandt had nothing on him! It didn't matter what shade the customer wanted; give him time enough and he could match it. In short, he was a first-class pressman and he knew it. His boss knew it, too, and turned it into a good talking-point with his customers. For all this knowledge Press was paid the munificent sum of 50 cents an hour, with which he could do as he liked.

Now, Press was of a saving turn of mind and managed to put aside a little money every week after feeding the wife and kiddies. And so it came to pass that he had a fairly respectable roll stowed away in the bank.

Across the street from Press's place of servitude was another print-shop, wherein the ruler of the composing-room was a compositor who knew the case like lightning and could whip a disreputable piece of mussed-up copy into a gem of the typographer's art. He didn't need a layout—he made up his own layouts and his mind was a storehouse filled with ideas for attractive printing. In fact, his boss would tell customers not to bother with layouts; that he would lay out their jobs and give them something really fine. And so Comp's boss attained a reputation for superior printing because his set-ups always looked so well. One day Comp said to himself: "Why in Sam Hill should I do all the work around this place and have the boss get all the credit? He couldn't lay out a decent job to save his neck—and here he is paying me 60 cents an hour! He soaks his customers $1.50; I've heard him say so. Be hanged if I don't open up a shop for myself and make some real money."

The next day at Casey's Lunch he happened to meet Press.

"George," he asked, "how much does your boss charge for work on your press?"

"One dollar and ten cents an hour. Why?"

"What do you get out of it?"

"Fifty cents," Press grunted.

"Well, I'll be gum swoozled! I get 60 cents and my boss charges $1.50 an hour. I think those two bosses of ours must be trying to get rich quick."

"You bet they are, and I'm not going to stand it much longer."

"Say," quoth Comp, "let's start a shop of our own and cut prices on 'em. We'll charge $1 for composition and 85 cents for presswork. That'll give each of us a lot more than we're getting and bring us plenty of work. What say?"

"Sounds good to me," answered Press. "But what about our machinery and type? I haven't much money to put in it."

"Neither have I — but I know a fellow who will lend me some. And I think we can get most of our stuff on tick — a little down and a little a month until paid for; so that we can buy our plant out of our earnings."

Rembrandt had nothing on him!

"Well, you fix it up with him and I can get hold of a good jobber on the pay-as-you-go plan."

And so it was that Comp & Press, Printers, opened up a shop right around the corner from the places where they used to work. They hung out a neat sign with gilded letters and Comp set up some beautiful circulars, which Press printed in many colors. These circulars told the world what wonderful printers they were, offering their expert services at the cut prices they had agreed upon.

No sooner had Uncle Sam delivered the circulars than customers began to call up on the telephone and demand that a representative come right over to see them. Before many days these calls became so numerous that Comp — who had been officiating as representative — began to grumble that he "couldn't call on customers and set type too." As for Press, he simply had to stay in the shop all day and feed his press. So, after much arguing, they finally hired a salesman and arranged for him to work the street for them.

Now, when Sales started out he demanded ten per cent commission; and said that if he charged more than their advertised prices he couldn't get any work. Comp and Press put their heads together and decided that if they paid ten per cent commission on composition they'd have 90 cents left, which was more than Comp had been drawing down; and that if they received 76 cents net for presswork they'd have plenty left to go around.

So Sales brought in orders galore. There were orders for bill-heads and letter-heads; for envelopes and post-cards; for booklets and folders. Into all this work Comp put his best ideas as to layout and type-faces; while Press evolved some wonderful color combinations. Between them the press was kept busy humming all day long, and often far into the night, in order to make good on promises.

Indeed, Press had plenty of opportunity to note that earning time-and-a-half for overtime wasn't any too easy, with customers refusing to pay anything extra and expenses mounting up greatly.

Of course, they had to have an errand-boy. Soon they were forced to buy another press. This meant more notes to pay and another feeder to take on — and they had to pay him nearly as much as Press received on his old job, for the high cost of living had hit the community and wages went up.

Knew the case like lightning.

"Never mind, Comp," said Press, one evening as they were cleaning up. "We're doing so much work we can't help making money.

That's the way the big people make money, you know—on their volume of business."

"Yep, I guess it's all right. But my cash is getting low, all the same."

"Let's start a shop of our own."

Once Sales brought in a catalogue to be printed—a long run of a sixty-four-page book, 7 by 9 inches. Of course, they couldn't do it all in their own place, but the customer had lots of work to give out and Sales insisted that they make a start with him. So they quoted a rock-bottom price and proceeded to farm the work out. They had it set at a machine-composition house—and paid cash for it. The paper had to be paid for cash on delivery; and the presswork, which they gave to a presswork-for-the-trade house, demanded deposit and cash-on-delivery terms. But the customer wanted thirty days' time to pay for the job. So the whole proposition left a big hole in their bank account temporarily—with no ultimate profit to speak of.

And so it went. As the months rolled around, business kept coming in at a constantly increasing rate. Their prices were the magic of it—people forsook their regular printers without a second invitation and turned to Comp & Press. The volume of business made an imposing total for such a small plant, and they looked forward to accumulating a comfortable little fortune some day. But somehow or other the growing volume of business wasn't reflected in their bank roll. There were always expenses they hadn't seen. A breakdown on the press lost several valuable hours and cost two or three new parts; again, it was the rollers being recast. Once the electrotype foundry battered a whole form so badly that the type could hardly be used

"Don't know what we're going to buy it with."

again, and blamed it on Comp's errand-boy. With each of these unforeseen expenses, and many others like them, their profits diminished. They couldn't understand it, but agreed that it must be part of the game.

One day Comp said: "Say, Press, we'll have to be getting some more Caslon Old Face pretty soon; this stuff is getting all worn out."

"Don't know what we're going to buy it with; there's mighty little money in the bank. If some of these customers would pay up we'd be all right; but they want all their work charged, and then when it comes time to pay their bills they ask for an extension of time."

A little while afterward Press complained:

"The paper-house has been bothering me to pay 'em something on month-before-last's account. I said I'd send some money in a few days — that our customers were slow pay."

"I don't understand it," said Comp, slowly. "We're doing a big business and yet we never seem to have any money."

Matters went from bad to worse rapidly. It wasn't long before the paper-house refused them further credit; and, worse luck, they couldn't get credit at any other paper-house. Their type, too, was really worn and battered, but the people from whom they bought their plant were not as courteous as they were when they started in business. They must be more prompt with paying off their notes; the prices of materials had increased so much that type cost more and was sold for cash only. Things looked pretty bad — and customers kicked more and more because of the worn types.

For a while they tried to mend matters by working harder than ever — overtime, holidays and Sundays. But the more they worked, the less money they could command, and when they tried to raise their prices a little, their customers balked and threatened to leave them.

After a while they couldn't get any more paper and ink except by paying cash; and they couldn't collect the cash from their customers. Then they saw that something was radically wrong with their scheme.

"Do you know, Press," Comp remarked one day, as they were trying to dope out a way to make ends meet, "I forgot all about rent and power and the kid's wages and the salesmen's commissions and a lot of other things when I suggested going into this business with you."

"So did I," confessed Press. "My boss used to pay me whether there was anything to feed on my press or not — here I don't get anything if it doesn't run. Perhaps our old bosses weren't such robbers, after all, with their prices."

The upshot of the matter was that the equipment was taken back because the notes were unpaid; Sales left because they couldn't do any work, anyway; and certain good customers chuckled to themselves for being shrewd enough to patronize a new cut-rate printery until it had to quit business.

Press is back at his old job, and glad of it.

So is Comp.

MORAL.— Don't start in business for yourself merely because you know how to stick type or run a press. You have to be a business man.

WHEN a work raises your soul and inspires you with noble and brave sentiments, it is good, and done by the hand of a workman.— LA BRUYERE.

INSURING PROMPT DELIVERY

By G. D. CRAIN, Jr.

NEARLY every printer in the country knows that his customers want to get their work on time — that is, at the time it is promised. That is why nearly every printer says, in all of his advertising, "Prompt delivery — the best of service."

In view of the emphasis laid by the printers on this feature of the business, the casual observer would be justified in assuming that every job came through the shop on schedule, and that, consequently, no customer ever had to wait longer than the time fixed by the printer. But actual experience demonstrates that in spite of the numerous "talking-points" about promptness in getting out work introduced into printers' advertising, this remains one of the biggest problems of the business.

It is not merely an important feature, looked at simply from the standpoint of running a manufacturing proposition right. It is even more important from the standpoint of good-will. In order to hold customers you have got to make good on your promises. Just as a government which allows its currency — which is simply "a promise to pay" — to be repudiated soon ceases to exist, so the printer who regularly fails to meet his obligation in this detail soon ceases to hold his trade. His good-will is not worth the proverbial thirty cents, as a business proposition.

Consequently, while it is not worth while to argue the advisability of insuring prompt delivery, it is decidedly in order to figure how to do it. In other words, a little less promise and a little more performance in the average print-shop would be more to the point, and would make a much better impression on the buyers of printing.

One of the best printers in the country — "best" in the sense of having his business running the way it should run, with satisfaction to himself as an artisan and a business man, and with satisfaction to the customer likewise — has found that in addition to remembering to expend effort on this point, one of the best helps is the use of a daily job-list.

Every job that comes in has its own numbered ticket-envelope. It is entered in duplicate, the duplicate, a sheet of flimsy pasted to the edge of the ticket, being taken off and put on the office hook when the ticket itself, carrying copy and shop instructions, is started on its way through the plant.

Until the job-ticket comes out into the front office again, as evidence that the job has been completed and is ready to be delivered to the customer, that duplicate stays on the hook. The last thing every day the cost clerk types a list of all of these jobs, which are shown with special reference to two features: the date received and the number.

They are arranged in numerical order and chronologically, so that the head of the plant, the superintendent, the foreman of the composing-room and the other executives, each of whom gets a copy at the start of the next day's work, can inform himself, by looking down the list, just what jobs are still in process.

It is a kind of mental tickler, to insure nothing being lost sight of. The original job-ticket, of course, carries the date wanted, and the executives of the concern are informed, in this way, regarding the time allowed for the completion of the work. If, when the daily job-list is scanned, there should be any doubt in the mind of anybody who is responsible for the progress of the work as to the margin of time still left on any particular job, that doubt can be eliminated simply by reference to the job-ticket.

Right here it may be worth while to diverge for a moment to emphasize the ideas of this printer on the subject of "playing fair" with the shop in this matter of time. In other words, he doesn't cry "Wolf!" unless the circumstances justify it. No ticket carries the word "Rush!" if it is possible to let the job go through in normal time.

"When a customer insists that he has to have the work at a certain time," said the head of this concern, "I make sure that the emergency indicated by this demand actually exists. Some printing buyers do this because they have learned

that they can't get their work when they want it unless they ask for it ahead of that time. We give assurances, however, that we will deliver the goods in this respect, so that the customer really gives us the benefit of all the time there is. This, of course, puts it up to us all the more to see that there is no slip, and that the schedule is maintained all the way through.

"Then, on the other hand, I play fair with the boys out in the shop by making it perfectly clear that every item of instructions as to time must be adhered to. There is to be no excuse offered on the ground that the head of the bindery or pressroom 'thought' that this or that job could wait. The instructions are absolute. They *must* be carried out—or I want to know the reason why.

"This results in the minimum number of rush jobs being sent out into the shop. By working with the customer to get a reasonable extension of time whenever possible, and then by putting the responsibility of meeting the requirements up to the shop executives, I succeed, first, in having as little disturbance of routine as possible, and, second, in getting right-of-way for every rush job, and getting the proper amount of attention paid to it.

"I occasionally enter shops of other printers, and find that the whole organization is being 'speeded up' by marking every other job 'Rush.' The word soon ceases to have any value, or to make any impression. It is no longer respected, and the supposed speeding-up does not eventuate.

"That is why I believe that protecting the routine of the shop whenever possible, so as to make those comparatively few 'Rush' orders mean something, is the best policy."

Getting back to the system which is being described, and remembering that every supervisor is charged with the work of carrying his end of the time-schedule along properly, it follows that any department which falls down, or seems to be in danger of falling down, soon knows it.

It is in the pressroom that a lot of congestion is likely to take place, simply because the capacity of the equipment is not always taken account of. In this plant there is a daily press-schedule, made up according to the ability of the individual units to handle the work. In other words, if a press is capable of handling a run of 24,000 booklets, it is not scheduled to turn out 48,000. But sometimes work is brought forward from the bindery at such a rate that the presses are tied up badly.

When a "jam" develops in any department of the business, and when it is seen that the schedule is in danger of being violated, then the case is taken to headquarters, but not before. The shop is expected to work out its own salvation, and not until it is found that the expected time of delivery is not going to be met is the "big boss" called on to straighten things out.

When this happens, if it is found that a rearrangement of the schedule can not be made that will relieve the situation, the printer "takes the bull by the horns" and telephones his customers, explaining the situation, and asks more time.

"And," he comments, "I have never been disappointed in getting the extension. When the customer sees that you are really trying to make good, and that you are anxious that he shall not be disappointed, he comes to the front for you and gives you a little more leeway. What makes a customer sore all over is for the printer to go ahead, without saying a word to him about unavoidable delays, and wait for him to telephone in, after the promised delivery time has arrived without the stuff being produced, only to say that the work has not been finished, and that he will have to wait a while longer.

"You can't blame him for feeling that he has not received a square deal; and, on the other hand, if the printer had anticipated possible complaint by calling up and explaining his predicament, the customer would have appreciated the pains taken and would have relieved the situation in ninety-nine per cent of the cases by extending the time."

In a well-regulated print-shop the cost system helps some in the work of insuring prompt delivery. In the first place, the printer knows by experience and by the operation of estimating how long it is likely to require to handle the work, so that he will not make any rash promises. In the next place, the use of tracers and time-sheets is constantly showing up the work done on different jobs, and indicating their position in the shop. That is a little side-light on cost accounting that emphasizes its value.

The main thing, however, is to *think* about the delivery question. Make it seem the impor-

tant feature that it is. If a customer wants a job, no matter how unimportant it may seem to be, at half-past ten on Monday morning, see that he gets it, if it is physically possible to do so; and if it isn't, then give him an intelligent explanation in advance of the time. With intelligent supervision in every department, the importance of the delivery factor will be given proper attention, and no job will be side-tracked and allowed to be buried until the promise of the house has been invalidated and it becomes impossible to make good.

A PARADOX IN MAKE-READY

By GEORGE WAGENLANDER

THE chalk-relief overlay process is one which should command the attention of all pressmen. After a man has for years been obsessed with the theory and practice of cutting overlays, it may take months, and even years, for a new process to percolate through that hand-cut overlay theory and into his mind. While I have made chalk-relief overlays here and there during the past few years, it was but recently that I began to grasp the real theory, and following it up proved a revelation to me. Every one who taught me, and I, too, clung to and applied the hand-cut overlay theory to the chalk-relief process. This is absolutely wrong, and until you can reconcile yourself to the fact that you must work backwards, or directly opposite from the hand-cut theory, the result will always be negligible; a good overlay or a poor one will be a matter of luck.

We will see how this works out: In making the hand-cut overlay you build up by adding various thicknesses until the ultimate solid is reached, and in the chalk-relief you have the solid and work down by etching off until the extreme high light is reached; therefore, in order to get a heavy overlay you make one that appears light, because as you etch away the lights, the board becomes thinner, but as you are holding the solids, the more you etch away the lights, the greater becomes the relative difference of thickness between lights and shades, and the heavier is the overlay.

Now, in order to get a light detail overlay you must etch lightly. If the plain board is not an overlay — in fact, it is just like so much plain packing — it stands to reason that the more lightly you etch, the lighter is the relative difference of pressure or thickness between the various shades; therefore, it is a light overlay, notwithstanding the fact that it looks heavy, because all the chalk outside the illustration has been etched away. In using, more than one sheet of flat tympan must be dropped. The etching away of all the chalk outside the illustration gives the desired relief which you must otherwise obtain by removing a sheet, cutting out a piece the exact size of the illustration and mounting it accurately under the top sheet.

Given a good light overlay of this description, ninety-nine of the proverbial hundred jump at the conclusion that it is a heavy overlay, and vice versa with the heavy one. The situation is so paradoxical that even a saint would swear that the one was the other. The thick overlay really is the light one, and the thin one is the heavy one, in relative pressure values between tones.

If you were to cut a light overlay by hand, you would build up with tissue and folio instead of the heavier materials; in the chalk-relief process you etch away lightly, and in doing so you retain much of the original thickness of the board. Since the relative difference of pressures between the various shades determines the lightness or heaviness of an overlay, thickness alone does not make it a heavy one. You could take a two-ply card, prove up and build on it with folio and tissue, but the fact that you used the card to build on does not make it a heavy overlay — you would merely drop more of your flat packing when using it.

There is also a misinterpretation of instructions, in the majority of instances, on account of the persistency of the hand-cut theory. Because instructions say that the solids should appear as a heavy black in the proof, it is reasoned that

if there are no absolute solids, nothing should appear as such on the overlay board; this is incorrect.

You *must* reconcile yourself to working backwards from the method used on hand-cut overlays. When you get that, you will realize that the darkest part of the illustration must be represented by the original thickness of the chalk-overlay board, equal to three tissues front and three back (light overlay board). The stock sheet — that is, the sheet to which the chalk is attached — can not be counted, as it merely represents the four-thousandths of an inch tympan-sheet which you remove when you hang the overlay. In order to hold positively the original thickness of six tissues, the darkest part of the illustration must be proved up a solid black, both front and back, regardless of whether it is a solid or merely a dark screen; if it is not proved up in this manner it will commence to etch away before the extreme high light is completely etched away, resulting in loss of tone to the whole; the next to the darkest shade should show as a solid black on the back only. If you have sufficient color and impression, with enough back or offsetting to make this shade appear as a solid on the back, it will be so dark on the face that only a tissue will have etched off by the time the extreme high light is gone. Thus you will see that you have six tissues for the darkest shade, five for the next, and so on down through the various tones to the extreme high light represented by nothing but the blank sheet.

The etching proceeds by steps. The extreme high light commences on the face, and when one tissue is almost etched away the high light on the face and the extreme high light on the back commence at the same time; then the light on the face and the high light on the back start; by this time the etching-fluid commences to permeate the enamel and the process becomes rapid. As soon as the extreme high light is etched away the overlay is finished and should register something like this: extreme high light completely etched away on both sides, high light completely etched away from the face but retaining chalk about the thickness of one tissue on the back. Just as the relative difference of thickness from extreme high light to high light is one tissue, so will the relative thickness be between the darkest shade and the one next to it, namely, one tissue less; high light has chalk about one tissue thick on the back, while the next shade to the darkest has the thickness of one tissue etched off the face; from the darkest shade, six tissues, there is a gradual decrease in thickness to nothing on the extreme high light. The result is the heaviest possible overlay, with all gradations of tone pressure preserved.

To make the light overlay I would prove up, if anything, darker, and call the overlay finished just as soon as the blank chalk outside the illustration is etched away; this would result in the extreme high light being but half etched away. In using this overlay, two tympan sheets should be dropped, possibly requiring the addition of a tissue or folio over the whole.

The reason the back of a good chalk-relief overlay proof looks entirely too dark is because, as a result of offset, the dots have been pressed into blots, almost closing in on each other on account of their spread.

While the following is out of order regarding the paradox, it is a useful conclusion to it.

Technically and practically, the best tympan paper is one measuring four-thousandths of an inch, because it may be divided, being equivalent to four tissues or two folios; for this reason the stock used in the making of the overlay board is four-thousandths of an inch. For instance, your illustration form is made ready flat, with underlay and overlay, and the extreme high lights are perfect; you remove a sheet and hang your chalk-relief overlays. As the extreme high lights are completely etched away, leaving nothing but the blank overlay stock, which measures the same thickness as the sheet that has been removed, you can readily see that you are not disturbing the delicate balance of pressure on the extreme high lights, and all the other shades are taken care of by the various thicknesses of chalk deposit on the overlay.

Should you find it necessary to put on a spot-sheet, filling in more than two tissues on lights intermingled with darks, then your press is not up to the work; instead of getting more pressure on the darks as a result of your relief overlay, the cylinder has lifted, therefore the lights do not print and you proceed to fill in that which has been etched out of the overlay, in other

words, going right back to the flat. Under those conditions, with a press of that kind you would get just as good a job and save no end of time if you would run it flat after it is made ready, because (1) you make it ready flat; (2) you hang on the chalk-relief overlay for the various tone pressures; (3) because the press yields, you are forced to add another mark-out sheet and fill in the relief, making it flat again. Unless your press can handle it, a relief overlay, either chalk or hand-cut, is useless, and real good work an impossibility.

"NEW THOUGHT"—NON-SECTARIAN, PURELY COMMERCIAL

By GEORGE NORTON.

MY years of experience in the printing business, and my studious observation of its manifold and varying conditions, convince me that as a means of keeping abreast with the times and in the correct perspective of development, greater attention must be given to specialization. The customs of yesterday have passed away, and new thought must be focused upon the living present and immediate future.

In order to attain to the highest and best that is in us, concentration must become the controlling force. This being established, dissection and segregation ensue as a sequential result. In the great onrush of progress, the things which count are the direct products of correct analysis, inflexible thinking and untiring energy. "The man of the hour" is he who has accomplished something definite and distinct. The names of Franklin, Lord Kelvin, Simon Newcomb, Flexner, Mayo, Edison, Marconi and Burbank never would have been known outside their narrow spheres had they not given their very souls to the thoughts which controlled and directed them through the maze of hope into the light of complete understanding and realization. Had their research been along general lines their achievements would have been negligible. Had they sought the solution of every concomitant element conjoined with the one great principle involved, humanity to-day, perhaps, would not be offering up to them its peans of praise, while the world would have slumbered on in its adolescence, and her latent forces would have remained impotent and silent. The universe is crying for thought—more thought—new thought.

All hail to the master minds of science, discovery, invention and finance; but counter to the wonders which they have wrought we find lack of application, lost motion and ill-directed energy on the part of those who are the natural beneficiaries. We need, on the one hand, greater conservation and less waste; more specific and less general application, which will result, on the other hand, in more success and less failure. The minimum of investment with the maximum of profit are the goals sought.

There is a generic term used to indicate every calling in life. Because a man is a merchant it does not imply that he deals in all kinds of merchandise; if a painter, that he paints everything from a barn to a portrait; if a doctor, that he practices every branch from chiropody to the infinity of medical therapeutics; if a manufacturer in metals, that he produces everything from a hairpin to a locomotive; nor if a printer, that he prints everything from a calling-card to a catalogue—but he does, that is he pretty nearly does—*he tries*. "Aye, there's the rub"—*he tries*. Now here is where thought may be commercialized. Don't is rather a homely contraction of the words *do not*, but it has the "punch" when properly applied, so I will put a few where they should do the most good. Don't try to print everything; don't invest in equipment which you do not need and allow it to deteriorate and corrode; don't increase your capacity until you are sure that your business outlook warrants it; don't try to print a catalogue with stationery facilities, and vice versa; don't attempt fine color, register work and embossing on a hand-press; in fact, don't try—just *do*, that's the thing which counts. Instead of doing many

things indifferently, do a few things perfectly. Your trade demands it, and your success depends upon it. Avoid that strenuous competition which carries you beyond the profit line; give the other fellow a chance to "blow up" — it may clear the atmosphere a trifle. Work for your own success and that of your customer. Concentrate upon the few features of the "printing game" which you best understand; renew your thought and energy along those lines; adopt *Excelsior* as your watchword, and pleasure and profit will crown your efforts. Set the spike, grip the sledge with both hands and strike with all your might.

One of the glaring evils which has been fostered in the printing industry, outside the great centers of trade, is the injudicious purchase of equipment. It can be readily understood that the country merchant must, of necessity, carry a stock of goods embracing pretty nearly everything from a ball of twine to a threshing-machine — his customers are few and their needs various. Likewise the printer; he prints a birth-card to-day and a poster to-morrow, with his weekly paper in between. But those are the exceptions, and to them this principle does not apply.

The Earl of Chesterfield, nearly two hundred years ago, declared that "Whatever is worth doing at all, is worth doing well." The lapse of time has in no wise diminished the potency of the axiom. It is as forceful to-day as the moment it was uttered. It is an accepted theory that no man can do all things well; so why equip for them, why attempt them? Specialize in what you can do and do it thoroughly.

WHEN WILL PRINTERS SPECIALIZE?

By SPENCER A. PEASE.

EFFICIENCY, and profits, accompany specialization in any line of endeavor, printing not excepted. If you break a press and want a new casting and go to a local foundry, you will probably hear, "Yes, Mr. Jones, we can make that for you, but you had better send to So-and-So, for he makes a specialty of press castings and probably has a pattern, and knowing how to handle that work he will do it better for less money."

Did you ever hear of any printer, or I may say the average printer, refer you to any one else if you had any sort of a job using paper and ink?

Not on your life.

He may have one Gordon and a frame of type, and you might have a sixteen-page catalogue, 9 by 12 inches in size, and he would bid on the job, trusting to luck you wouldn't call in a man with a cylinder, yet figuring Gordon work at 60 cents a thousand to get the job.

Can you imagine Mr. Printer Man saying, "Well, Mr. Jones, that job isn't built for my shop. Try Rogerson Press. They can print all sixteen pages at one impression, and I would have to try out two pages at a time on my small press, so they can save you money."

No, they don't make them that way.

Go to a drug store and ask for fly-paper, and they may refer you to a grocery store in the same block, but don't ever expect a printer to mention the name of any other gentleman who seeks a living by the same dubious means, especially when he knows you have a job. It can't be done.

And yet it should be done. I have three printers. One of them handles all big catalogue work. He has small presses also, but he keeps them busy on the small work that is always necessary in connection with catalogue runs. Another is very good, and specializes on ruled and printed forms, where accuracy and familiarity with that work can command a premium. I can beat his price with my third printer, whose specialty is quick, cheap Gordon runs; but I may save a dollar, and have a very particular job slightly out of register, or skip a number, and the trouble that is caused can not be measured in dollars at all.

On the other hand, I wouldn't ask No. 2 to run small, cheap house-forms for me, for his men, accustomed to careful handling of blank-book work, would have to charge me more for that class of work than it is worth to me, and

the extra care for which I must pay him is unnecessary on that work, where speed and price count.

And when I have envelopes to print, over ten thousand, I have another man who has an automatic envelope-press, and he prints them at a profit for about what the composition and make-ready would cost me anywhere else.

Henry Ford discovered that practice in handling one class of work made proficiency and cut costs. In the specialization of printing the same is true. Note that those concerns whose yearly profits spell success are the ones who have made one line of work their effort.

Do not misunderstand. A plant can produce offset, rotogravure, colortype and flat-bed printing and make money; but you can not handle good grades of work with the same men who are turning out cheap work, and have good fine work, or good cheap work. It won't mix.

Select one line of endeavor, learn it well, do it well, and the ledger at the end of the year will tell you just how well you learned it, and just how proficiently it was done.

THE MAKING OF A NEWSPAPER PRESS*

No. 5, Concluded—By LOUIS A. SCHMIDT

THE location of the press in the pressroom depends on the location of the paper-storage and mailing rooms. The delivery should, if possible, be near the mailing-room, or wherever the papers are to be delivered. The paper-roll end should be placed near the paper storage, or at least so that the rolls can be readily handled and placed in position on the press. Where the stereotype plates enter the pressroom should also be considered. The press should also be located, and the pressroom arranged, so that no cold draft strikes the press; in fact, the temperature in the pressroom should be as uniform as possible, as this will promote the good running of the press in every respect.

The drive of the press may be of various designs, but it is usually either a belt drive with a mechanical slow motion or a direct-connected motor drive, connected to the press either by means of gears or a chain.

When a direct-connected motor is used, it should have a speed range sufficiently great to run the press at both fast speed and slow or threading speed. A so-called two-motor system, that is, a special small motor for the slow motion and large motor for the fast speed, is preferable. The starting or stopping of these motors should be done by means of push-buttons. These push-buttons can be placed at different stations around the press, facilitating the starting and stopping of the press.

When a belt drive is to be used the motive power can either be an electric motor or a steam engine. The drive should be arranged so that the press is started by a mechanical slow motion and gradually moved to full speed by shifting the belt slowly over from the loose to the tight pulley.

The advantage of a direct-connected motor drive is that whenever the press stops the motor also stops, which of course means no consumption of electricity, while in most cases where a belt drive is used the motor keeps on running, consuming electricity for no return.

With any kind of a drive the press should have an arrangement whereby it can be barred around by hand, and, in fact, every printing-unit should be provided with a barring hub either on the type or impression cylinder. This is quite an advantage when threading in paper or putting on new blankets.

It is understood that in any press with more than one printing-unit the drive of the different units should be so arranged that each may be silenced at will or run independently of the other units. Each unit, as well as the folder, should be provided with a pin-shearing device in the drive so that if, through any unforeseen occurrence, an accident should happen, the pins would shear off, thus disconnecting that portion of the press and preventing a break-down.

* Copyrighted, 1917, by Louis A. Schmidt, mechanical engineer with R. Hoe & Co., New York.

All driving equipments, no matter whether they are direct-connected motors or belt drives, should, if possible, be placed below the press-room floor so as to be out of the way and not interfere with the handling and running of the press. The pit in which the drive is to be placed should be roomy in order to provide access for lubricating or inspecting the drive. While most presses do not require a deep pit, it is usually preferable to make the pit about four feet deep, so that in case any repairing is to be done on the shafting or bearings below the bedplate of the press it can be easily accomplished. All bearings below the bedplate should be of the self-oiling design so they will not need a daily looking after, but it should be made a strict rule that they must be refilled at certain regular intervals.

The foundation for the press, as well as for the motor, should be strong enough so that after the press is erected there is no possibility of sagging.

The press portion of any printing-press is, in most cases, considerably heavier than the folder portion. The press and folder are usually connected by framework and shafting, and keeping these shafts, and, in fact, the whole machine, in perfect alignment is one of the principal conditions necessary to insure accurate working of the press. The foundation should, therefore, be so constructed that there is no possible chance for settling after the machine is erected and running.

The foundation can be built of either brick or concrete, or iron construction, so long as it is solid and absolutely rigid. It is preferable not to connect the press or motor foundation to the building foundation, so as to avoid any vibration being transferred to the building.

When erecting the machine it is preferable to place the bedplate on iron wedges, which will greatly facilitate leveling the machine to get it absolutely true. After this is accomplished, cement should be put between the bedplate and the top of the foundation, so that the bedplate is supported on it for its entire length.

If the pressroom ceiling permits, it is quite an advantage to have a steel I-beam placed lengthwise of the center of the machine on the ceiling and projecting about four feet on either end of the press. This I-beam not only facilitates the erecting of the press and the handling of the paper-rolls, but it also comes in handy when, for some reason, a cylinder or other heavy part must be taken out of the press.

There is one item in the handling of the newspaper-press to which sufficient attention has never been given, and that is, the proper stopping of the press. No matter for what reason the press is to be stopped, the quicker it stops the better it is, and this is particularly the case when the press has to be stopped on account of the breaking of a paper web or a so-called "windup." Every unnecessary turn of the cylinders in stopping means about four feet of paper wasted for each of the webs running through the press, and a prompt stop therefore means a great saving of paper. To accomplish this, brakes should be provided not only on the motor but also on the cylinders.

Provision should also be made for stopping the press automatically whenever one of the webs break.

One thing which helps materially to insure good running of the press, but which is quite often neglected, is cleanliness. A press should be well cleaned after the edition is run off, preferably with compressed air, to remove all dust, dirt and pulp. All superfluous oil should also be wiped off, and, in fact, the whole press-room should be put in a clean and neat condition. The great importance of this can not be too strongly impressed both on the publisher and the pressman.

"I hold every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto."—Bacon.

BUSINESS-BUILDING IDEAS FOR THE PRINTERY

By ROBERT F. SALADÉ

EVEN the most prosperous business requires a stimulant on occasions, else it may fall into ill health and need expensive remedies to resuscitate it. Following are a few practical business-building ideas which various master printers have applied successfully, and while all of the plans may not be original to the reader, no doubt a description of them will lead up to development of broader methods.

Recently, when business became very inactive, the proprietor of a medium-sized job-printery decided to send out a set of selected samples of printing to every business house in his locality. First, he studied over the plan deeply, with the idea of choosing an assortment of specimens which would appeal to the average smaller buyer of commercial printing. Finally, he concluded that the following combination would be very popular: Letter-head, 8½ by 11, black ink; envelope, size 6¾, black ink; bill-head, size 4, black ink; business card, medium size, black ink; blotter, 6½ by 3½, with two-color illustration.

After the list of specialties had been decided on, the printer figured over various stocks so as to select that which would be moderately priced as well as of fair quality. The stock determined, prices were ascertained for large quantities, allowing sufficient margin for changes in the market, of course. Then the printer wrote some dummy copy, and prepared simple but beautiful layouts for the specimens. Several thousand copies of each sample were printed, good typography, ink and presswork being applied. A neatly arranged circular was printed, containing matter reading somewhat like this: "Big opportunity for progressive business concerns — special combination offer: 1,000 letter-heads, 1,000 envelopes, 1,000 bill-heads, 1,000 business cards, 1,000 blotters. Your own copy, and stock and printing like samples herewith. All for ——. Or, any of the specialties may be ordered singly at rates printed on each specimen."

As stated on the circular, each sample contained an individual price for 1,000 each; thus, if a patron did not care to order the entire combination set, he could order any of the specials singly. Circulars and sets of specimens were neatly folded and inserted in large envelopes which had been addressed to business houses in the locality. Names and addresses had been compiled from the classified sections of the telephone directories. The matter was mailed as second class.

Two days after the samples had been distributed, the printer received several orders for the "combination offer," and on the day following a lot of additional business arrived. Thereafter, covering a period of some months, orders of the "Special" were received in every mail, and with these often came orders for other printing not listed in the unique offer. The advertising also led up to numerous telephone calls for the printer to visit prospective buyers in regard to special work, and much new business was secured in this way.

So successful did the venture prove, the printer thought it a good plan to mail out a repeat quantity of the special offer samples, and this was done, with appreciable results. Subsequently, various other combination offers were planned and sample sets of them distributed. Eventually a substantial business was by these means built up again, and to-day this plant is very active on a class of small work that is easy to produce and which brings in a fair profit.

It is a peculiar fact that some printers hardly ever send out any publicity matter for their own business. This for the reason that they have in time gained a lot of regular trade, and the orders have been coming so steadily that there appears to be no necessity for advertising to any extent. But it often happens that the bottom suddenly drops out of business in a place of this class; then comes the need of some reconstructive, business-building plans, and, as the proprietors have had little experience in publicity affairs, much valuable time is lost and a lot of money is spent in weak advertising methods before the business is finally nursed back to health.

It seems evident, then, that every printing-concern should keep its name and specialties constantly before the public, no matter how much regular business it may have, and at times little advertising campaigns should be tried out, with the idea of having the sales-building department firmly organized in case orders suddenly become scarce. Preparedness is just as essential for the printing business as for any other business. Every printer should be prepared to win a lot of new orders when they may be most needed, and the best way to do this is to keep advertising through mediums which have proved to be effective.

For a number of years a certain master printer has been mailing to customers, and to prospective patrons, unique motto or wall cards, set up in attractive typographical style, containing well-known maxims, proverbs, famous quotations of great men, etc. These cards are worked up into good color-schemes, each being of a different typographical design—any one of them being beautiful and sufficiently interesting for the recipient to hang it upon the wall. No matter how active this printer's plant may be, he makes it a rule to have a new issue of the cards mailed out quarterly. People have formed the habit of looking for the novelty in due course, and they are always expecting something different in this line, very rarely being disappointed. To give an idea of the copy matter, a recent card was inscribed somewhat as follows:

"Poor Richard says: 'If you would know the value of money, go and try to borrow some; for he that goes a-borrowing goes a-sorrowing!' (One thousand motto cards like this, containing your advertisement instead of ours, ———. Here's good publicity for you. Everybody likes these cards. Special rates for regular issue.)"

Through having the price per thousand printed on each card, enough orders for the novelty are secured to more than pay for the cost of the printer's advertising, and, in addition, not a few orders for the general run of work are secured by this medium as well. Mainly through these cards this printer's name and his establishment have become favorably known to practically every business man of the city. Now, if a very dull period happened to invest his place, and if it became essential for the proprietor to start a general advertising campaign, every piece of printed matter he would send out would receive out-of-the-ordinary attention, simply because the office is already well known and has won a reputation for fine work through the regular output of the wall-cards, which are printed in an excellent manner.

Another master printer, owner of a small establishment producing a high grade of job and commercial work, has built up a profitable specialty in church printing, Christmas and Easter service cards being leading features. These service cards are worked up in beautiful typography, printed in rich colors and pleasing designs suitable for joyous church celebrations such as Christmas and Easter. Orders for the cards are secured previous to the holidays, so that the order of services, musical program, and so forth, can be arranged for each church ordering. The same border, illustration and color-scheme are used for the cards for each holiday, the only changes being in the text-matter and name of church. These service cards, being both beautiful and useful, and thus something that recipients will save and treasure from year to year, have become exceedingly popular, many pastors being broad enough to recognize the advertising advantages derived from a distribution of them.

This printer has planned a number of "stock" specialties which readily sell to church officials. For example, for every Christmas and Easter he has made up a quantity of envelopes for offerings, printed in attractive style in appropriate designs and colors. Samples of these are mailed to the rectors of the various churches, along with a price-list which gives special rates for larger quantities, and a circular calls attention to the fact that beautiful envelopes like the specimen would awaken wider interest in the collection. Thus, numerous orders are received for the special containers ahead of each holiday, and the imprinting is done with easy changes in the form.

Not every master printer is trained in advertising writing, but many printers have natural ability in this direction gained through their wide experience in handling all kinds of copy, and often this knowledge could be turned to good advantage. If you have an idea for the making of a clever booklet, folder, leaflet, or something of this sort, suitable for the publicity of a retail shoe dealer, a groceryman, druggist

or hardware dealer, for illustration, perfect the plan in complete dummy form; write some good, clear, interesting copy for it, then see how easily it will sell. It is surprising what the resourceful printer can accomplish in the way of original advertising ideas when he devotes the necessary time and thought to the subject.

This calls to mind how one printer "created" a substantial order for his establishment when business was unusually quiet: Near his plant a beautiful bank building had just been erected, and the people of the neighborhood were highly pleased over the splendid architecture and the fine appearance of the structure in general. Through all this a selling suggestion came to the printer. First, he consulted a commercial photographer and ascertained the cost of some fine photographs of the bank's interior and exterior. Then he made up an attractive dummy for a brochure, prepared layouts for the proposed illustrations and typographical arrangement, and wrote a simple but live article for the booklet. Being familiar with the history of the bank, its purpose and its general scope, he found it an easy matter to write a story that would no doubt make a strong appeal to the bank officials as well as to the public.

Armed with the dummy brochure, copy, etc., the printer asked for an interview with the president of the institution. This was granted, and immediately the president saw the original material concerning the new bank's welfare he became all attention. The printer politely explained how valuable publicity of this character would be; how the public, being already interested in the beautiful building, would be pleased to have a brochure giving a history of the bank's foundation and success, and exhibiting a number of fine photographic views of the structure.

With such a powerful argument it is not remarkable to state that the printer soon walked out of the bank with an order for several thousand of the booklets. Here an *idea* was the means of landing a profitable piece of business, which, under other circumstances, might not have developed at all. Since this happening, the printer has perfected many additional business-building ideas of the class, and these plans have been the means of keeping his plant active on a much better grade of work than formerly.

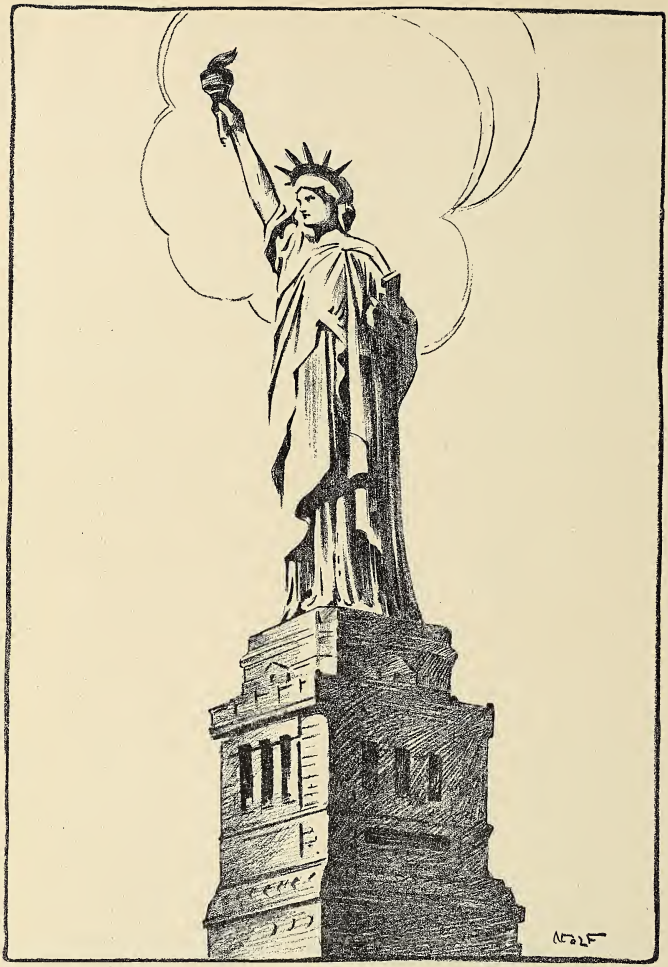
During slack periods every printer should have prepared inexpensive varieties of bright advertising matter that can be mailed out at any time of the year. Envelope-slips, small folders, leaflets and mailing-cards can be produced at small cost by using up odds and ends of stock. Each issue of such advertising could be devoted to some specialty of the house, and it is well to keep the public, and even regular customers, informed of these specialties, or they may soon be forgotten. Publicity of this character requires but little original copy-writing; thus it is not difficult for any printer to put some live "selling talk" in type.

Concerning a specialty, for example, one of the envelope-slips could read somewhat like this: "*Shipping Labels.*—Let us prepare something 'different' for you in this line. A neatly designed shipping label in rich colors will make an attractive advertisement for you. Write for samples."

In this way the customer's or possible-buyer's attention is directed to the various lines of printing in a special manner. More interest can be directed to things which are not actually "specials" by classing them as "specialties." For illustration: Drug labels, calendars, wedding invitations, tailors' sample-cards, window placards, house-organs—things that any efficient printing-plant can turn out—can be advertised separately on the envelope-stuffers, mailing-cards, leaflets, etc., and thus there is always a variety of goods to talk about.

Small display-cards in the classified sections of the telephone directories form good publicity for the printing-plant that produces a general line of work. Often the business man is in a rush for some printing, and in looking over the telephone book, he selects the printer's name that is easiest to find. And, then, regular customers like to find the name and telephone number of their printer at first glance. A display-card of this kind is certainly worth its cost.

Newspaper advertising has proved profitable to many printers, and not a few have found street-car publicity to bring excellent results. This is not surprising, when it is considered that all buyers of printing read the newspapers and use the street cars. Without question, all kinds of effective advertising are as valuable for the master printer as for any other business man, and the printer who is doing little or no advertising is setting a bad example for his patrons.



What Printers Always Have Stood For, and Always Will Stand For.

Drawn by John T. Nolf. ex-printer.

As a nation, we are now face to face with the greatest crisis in our history. It has been evident for some time past that the present situation could not long be avoided. What the year will bring forth, no one can tell. All of our resources must be utilized to the fullest extent to bring about a successful culmination of the conflict we are now entering. Business must be carried forward, though its path will be beset by many difficulties. Economy must be practiced all along the line, and we printers will be called upon to bear our share of the burden. Whatever our personal opinions may be, they must be set aside for the broader view — the future welfare of our nation, and its preservation for coming generations. Printers have always been in the forefront in the struggle for liberty. Printing has always been one of the most potent factors in the progress of mankind. We are positive we express the attitude of the entire industry when we say that printers will in no way be found wanting in the present crisis.

The rapid advance in the printing industry during the past few years has brought about an urgent need — a need for trained men, men capable of directing the affairs of plants, large or small, in a manner that will bring about the greatest efficiency. We do not believe it would be making too broad a statement to say that the demand for men of this character is on the increase, and that greater opportunities will be opened to them in the future than ever before in the history of the industry. As we view the future, not only printing, but every line of industry, will be forced to demand a greater coördination of all branches. The call will come for men who have the knowledge of the mechanical departments, together with a thorough understanding of the business end, in order to bring about this coördination. Ranking among the leading industries of the country, printing stands in a peculiar position. No industry can be said to be more necessary to all other industries than printing, yet probably no other industry is beset by so many pitfalls. Being a commodity that can not be manufactured in advance of sale, printing presents many difficult problems. It is logical, therefore, that the men best fitted to overcome those problems are those who have spent years in the mechanical departments, mastering the various processes entering into the production of printed matter, and who have supplemented their work with the study of business management.

"Intelligent advertising, properly constructed and put out in sufficient volume, is capable of doing much more than most of us trouble or care to realize and acknowledge. . . . . A sound and solid proposition, advertised correctly, can not fail to be an unbounded success, and the more advertising it gets the bigger success it will be." This pithy statement is taken from an article entitled "It Can Be Done," appearing in a recent issue of *Impressions — A Magazine of Character*, received regularly from across the water — Edinburgh, Scotland, to be exact. Printers have a large part in the creation of advertising matter, yet many are acknowledged failures when it comes to advertising their own businesses. We have been hearing and reading a great deal about advertising advertising; why should we not hear and read more about advertising the production of advertising matter, or, in other words, advertising printing? As in other lines of business, the most successful concerns are those that are constantly keeping their names and wares before the public, so the most successful printers to-day are those who are constantly keeping their names and service before the business world. A consistent and persistent campaign of publicity should be conducted by every printing-office. Spasmodic advertising is generally fruitless. The constant dropping of water wears away the mighty stone — and while returns from advertising may not be immediate, it is only by continually keeping the name and character of your business before the buyers of your product that success is assured. This fact is emphasized in an article, "How a Printer Is Keeping Ahead of Rising Costs," on another page.

From a Buyer of Printing.

The following contribution from a buyer of printing presents a condition that should receive serious consideration:

"Three months ago a young man came into my office soliciting my printing business. Knowing something of him, I asked what equipment he had, and learned he was operating his own shop of two job-presses with automatic feeders and one large job-press without a feeder. His figures told me that he was not familiar with the many pitfalls for which a young man must watch when he engages in the printing business, yet he resented my telling him that he could not do business and make a decent living at his prices.

"Within the week that same young man approached my desk with a proposition for me to open up a shop of my own, hire him to run it and produce my own printing at cost, making a profit on solicited work. Another talk revealed this not unusual, but certainly deplorable, condition of affairs: "The value of his shop, as set by the concern from which he bought, was $2,500. He had had possession three months or longer. In that time his total cash outlay, so far as payments on the plant were concerned, was $100.

"He had deluded himself into thinking for three months that he was making money, and did not discover until the second payment was due that he had laid aside nothing for that payment, nothing for depreciation, nothing for insurance. He had done some work, paid a man to do his presswork, set all his own type, working until eleven o'clock some nights, paid the rent, and still had some left, and thought he had made money.

"For three months he had averaged twelve hours a day at work, had bought no new clothes, laid aside nothing, and had no larger equity in the plant than he had to start with.

"Why is it made so easy for young men not equipped with business knowledge enough to conduct a business, to enter into a business that should be one of the best prepared-for businesses in the commercial world to-day?

"It is a question that should be brought up for very serious consideration. Such conditions are a menace to well-organized business, and one who has grown up in the printing-trade can not but feel sorry for the young man who will go into such business unequipped, and waste away what savings he may have accumulated by hard work.

"Unknowingly, perhaps, it is he that is making the trade what it is to-day — unknowingly, perhaps, but surely. I can not see my way clear to take advantage of the lack of knowledge of a man of that sort in the purchase of his product of which I am in need, yet many do, and in so doing the standard of production is lowered in the mad rush to produce something cheaper, and cheaper, and cheaper, until, unwittingly, half the printers are producing work for a bare ten per cent over the cost of stock.

"Is there no solution to this seemingly increasing, deplorable condition?"

A Step in the Right Direction.

During a meeting of some of the smaller printers in one of the larger cities, the discussion brought out the fact that there was over one hundred per cent difference in the cost per hour for composition, presswork, etc., upon which estimates were being based, *with no system or figures to determine the facts.*

This merely bears out the statements that have been so oft repeated, to the effect that many printers — as well as other merchants — are carrying on their businesses blindly, not knowing the actual cost of the various operations entering into the manufacture of their product. That such a condition should exist to-day, after all the effort that has been put forth to awaken printers to a realization of the need of knowing the cost of production, seems almost impossible.

It is to the credit of the printers referred to that an organization was formed and steps immediately taken to remedy this condition. The first action taken was the adoption, for temporary use, of a tentative cost per hour from statistics compiled by other printers' organizations during the past few years. In the meantime an effort is being made to have every printer in that city use a cost system for the months of May and June and submit a statement showing his cost of operation. The various statements will be compiled into a composite statement showing the average cost per hour for that entire city.

The action taken by these printers could well be duplicated by those in many other cities. The outcome of such concerted action would be highly beneficial to all participating and to the industry at large. The cry of unfair competition, slashing prices, etc., has been heard on all sides, and it will continue just so long as there are those in the industry who have not taken the necessary steps to ascertain the actual cost of production. The cost system will by no means prove a sure cure for all the evils that exist; it is certain, though, that with the universal use of the cost system the principal evil, ruinous price-cutting, will be eliminated to a very large extent. Competition would then be more on the basis of efficiency, ability to render service, and quality.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SYSTEMATIC ROUTINE OF JOB THROUGH SHOP.

To the Editor: SAN FRANCISCO, CAL., March 28, 1917.

The article by James J. Finnegan, in the February issue of THE INLAND PRINTER (page 617), entitled "Time Saved in the Pressroom," makes me think it might prove of interest to know of the system employed in a printing-office out on the Pacific coast.

The plant is of medium size, and comprises an art department, composing-room, two linotypes, two cylinder presses, eight platen presses, bronzer, embossing-press, die-cutter, and folding, roughing and stamping machines. It employs an average of fifty people.

The job tag is fully prepared by clerks in the office and then passed to the superintendent, who checks up all the items, and orders stock or engravings if not already on hand. The job is next given to the foreman of the composing-room, who has it set up and read; and then the proof is sent out, if one is required by the customer.

As the customer, upon receiving proof, may make changes in size or quantity, we would not think it advisable to cut the stock or lock up the form until the proof has been returned with his O. K. Another reason is that when work is done for out-of-town customers the proof is out a week or more. At time of writing there were fifteen proofs out, which would mean that fifteen forms would be tied up requiring a special rack; and we all know that room, chases, quoins and furniture are scarce articles in nine out of ten printing-offices.

As soon as the proof is returned by the author, the foreman makes out full cutting instructions and passes the job tag to the stock clerk, who gives the stock to the stock cutter. It is then cut, checked off as cut, and placed on the pressroom table with the number of the job on it. The job tag is then returned to the composing-room foreman, who in turn gives it out to the stoneman, to be locked up and placed in the live rack as ready for press.

The pressroom foreman always finds the stock on the table, as no form is ever locked up before the stock is cut. After the form is printed the job tag is forwarded to the man in charge of the delivery, who lets it lay on drying trays until the appointed time for delivery. If there is bindery work to be done, he sends it to the bindery in time so that it will be finished as promised.

Another thing worthy of mention is our method of selecting stock. A file and sample of all stock and the number of sheets we have on hand is kept in the office, and is always shown to a customer first, thereby obviating the necessity of purchasing stock for a job, as we carry a large variety. We can usually supply the wants out of stock on hand. We buy in large quantities, thereby getting benefit of price, and also save the time lost in waiting for the stock to be delivered by the paper-dealers, which seldom happens, as stock, if not on hand, is ordered as soon as a job is taken in, and is usually at the cutting-machine awaiting the cutting instructions.

Each morning the stock clerk deducts the stock used the day previous from the stock on hand, thereby keeping the office file up to date, which in turn acts as an inventory of stock on hand in case of fire.

Each month, as the current market quotations come from the wholesalers, the price of the stock is checked up and is sold at prevailing figures irrespective of what it was purchased for, and as the prices have been advancing rapidly this has been a great boon to us.

The waste or cut-offs of stock is treated in the same manner. A file of all scraps and the number of pieces is kept up and deductions made daily, and the stock charged for the same as if cut from full sheets. The stock clerk keeps the pieces in packages, and each package has a number so that it can be easily found. This method keeps the scrap pile down to a minimum, and nearly all waste is utilized in time. CHARLES F. WOLTERS.

QUALITY EQUIPMENT PAYS.

To the Editor: BATESVILLE, IND., March 20, 1917.

It is with some temerity that I address thus boldly the audience to which THE INLAND PRINTER caters, for my knowledge of printing is but slight in comparison with that of hundreds of its readers. While it is, in fact, more with the purchasing of printed matter that I have been identified, the following remarks may be none the less valuable. My association with the advertising business dates back longer than I now care to think of, and has included service in Wall street houses encrusted with half a century of conservatism, with booming automobile-tire makers, and with metropolitan advertising agencies. Added to this has been considerable experience in cost, efficiency and organization work for corporations and private firms.

In all this work I have necessarily come into rather close contact with printing-offices in cities both large and small. Viewing their equipment from the standpoint naturally adduced by reason of the experience detailed above, I have been inevitably led to a knowledge of the factors that contribute to good typography and good service.

It is in the matter of mechanical equipment that there has been driven home to me in the most forcible manner the fact that the printer, unlike almost every other user of intricate and precise machinery, is content in some instances to purchase equipment that is not of the first grade.

It is all very well for printers to talk about asking first-class prices for their work, but I know from what I

have seen of their offices and their product that first-class work can not be turned out with second-class machinery. While the merits of various processes and systems may still offer points for discussion, there are among the makers of printing and composing-room machinery definite and non-debatable grades.

There are manufacturing firms, well founded and with years of successful and unbroken experience behind them, marketing products that represent the highest attainment in their particular branch of the art and capable of doing the highest class of work. Printers can not expect to provide their customers with high-class, high-price work when printing-room or composing-room machines are used which do not measure up to standard.

There is another important aspect of this situation. The machines that are of the finest construction, the most advanced design, are turned out by firms securely intrenched financially and able and anxious to extend to responsible printers extremely favorable terms of payment and an unlimited amount of invaluable service. I have more than once placed an order with a printer that was higher in price for the reason that I felt secure in the quality of the work that would be delivered and knew that there would be no delays or difficulties while the job was going through, owing to the fact that this office's first-class equipment was backed up by great and efficient organizations.

The thought I am most anxious to impress upon those who may read these lines is that the result of my experience as a purchaser of printed matter has inevitably resulted in my adhering to an adamant rule of placing all my orders with printers whose equipment I know to be the finest obtainable. When my president or the Board of Directors question the matter of cost, I have an unassailable argument in our own shops. We ask higher than the average price for our products, but we know that we not only employ first-class material, but the very finest tools and fabricating devices that the market affords. We serve our customers and ask our price with full confidence by reason of this fact — and the wise printer may profit by the example. Quality equipment pays.

H. S. Spencer.

MAINTAINING ADVERTISING RATES.

To the Editor: Holden, Mo., April 2, 1917.

Recently I received a request from a western milling company for advertising rates. I replied with my rate-card — never mind the figures — and soon received the following reply:

"Of the 140 northern Missouri newspapers carrying our plate, we find the average net rate they ask to be only 4½ cents per inch per thousand circulation, or somewhat lower than the rate your letter names."

I immediately wrote the milling company to this effect:

"I have your favor of recent date and thank you for your continued consideration. I do not doubt for a moment that 140 chumps in Missouri are willing to sell space at 4½ cents per inch per thousand. I know of one chump with 3,500 circulation who sells space for 12 cents to 17 cents per inch — whenever he can get the latter figure.

"Perhaps you have noticed the recent statement that over 800 country newspapers have gone to the wall in the past few months, due to the high price of paper? Kindly tell me how many mills have failed since the war began on account of the phenomenal price of wheat. So far as my wife's household accounts show, the mill "rate-card" has been highly variable all the time, somewhat similar to the papermaker's "rate-card." Why, then, are country newspapers failing because of a rise in paper practically no greater than that of wheat?

"The answer is obvious. Cost experts have found that the average cost per inch of the legal allotment of advertising space in a well-conducted country weekly newspaper is in the region of 11 cents. You can readily figure the "profit" there is at 4½ cents.

"If *The Progress* must "go broke," it will go cheerfully, maintaining a living rate and doing without advertising rather than working itself to death "selling" unprofitable space.

"If you wish to do business with a red-blooded newspaper, *The Progress* will be pleased to receive your orders."

C. L. Hobart.

SPEAK FOR IT.

Photograph by R. R. Sallows, Goderich, Canada.

TRY THIS ON YOUR PIANO!

If you are a thirteen-em operator, try to see if you can "hang up" with this kind of stuff. It came along with the copy for one of the papers we print:

"In promulgating your esoteric cogitations or articulating your superficial sentimentalities and amicable or philosophic observations, beware of platitudinous ponderosity.

"Let your conversational communications possess a clarified conciseness and a compacted comprehensiveness and cogency. Eschew all conglomerations of flatulent garrulity and affectations. Let your extemporaneous descantings and unpremeditated expatiations have intelligibility and veracious vivacity without bombast; sedulously avoid polysyllabic profundity, pompous prolixity, verbosity and vapidity.

"In other words, talk plainly, briefly, naturally. Say what you mean, mean what you say, and don't use big words."— *The Linotype Bulletin.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Gasoline Burner Gives Trouble.

Theodore J. Boyce, of Covington, Tennessee, writes in part as follows: "I had an experience with a warped dome on a gasoline burner. This dome did not have good contact with the burner plate and as a result back-firing occurred. After securing a close fit on these parts, and screwing the dome down tight, the trouble was not experienced again."

Operator Causes the Bending of Matrices.

An Oklahoma operator writes: "We have been having some trouble with our No. 15 linotype, or, rather, with the matrices. I am sending two of the matrices to give you a better idea of our trouble. You will notice that the top of the lower inside lug (on the mold side of the matrix) is bent to the left. I can not locate the cause The matrices give trouble by sticking in the channels of the magazine. The bending seems to have begun several months ago. I thought I could work it out myself, but am ready to give up. I have not been able to locate the cause and am in hopes that you will be able to enlighten me regarding the cause and the proper remedy. I have watched THE INLAND PRINTER Machine Composition Department to see if I could gain any information that would enable me to locate the trouble, but have found nothing that touches on trouble of this character."

Answer.— We note what you state regarding these matrices, but are unable to find the ears bent as you describe. The matrices are returned for your further examination. The cause of thin matrices bending on the back lower lug may be due to the operator sending the line up with undue force. This causes a matrix on the left end of the line to be elevated a trifle. When the matrix advances as far as the line-delivery channel, the lower lug strikes the rail, and is often bent — but always toward the right, and not to the left, as you describe. The "i," "l," and other characters of similar thickness, are the most commonly damaged.

Ventilation of Composing-Rooms.

The foreman of a Texas newspaper writes: "Please send me any information you have on the ventilation of composing-rooms, especially as regards the piping of linotype machines."

Answer.—The approved method of ventilation of workshops is by forced draft, using air that is washed. It involves a heavy expenditure for equipment, and for that reason there are very few printing-plants employing this method. Another and less expensive plan is to have an air shaft of sufficient capacity equipped with an exhaust fan, driven by a motor. Every floor of the plant is connected to this air shaft. The exhaust fan has sufficient speed to cause a constant current of air to be drawn through the opening, which is usually cut through close to the ceiling of each department or floor. The withdrawal of gas and latent heat from the melting-pots and burners of type and slug casting machines is brought about by a forced-draught system. An exhaust fan, driven by a motor, is connected to galvanized sheet-metal pipes of sufficient diameter to carry off the spent gas from the machines. The terminal of the pipe is to the open air. The pipe of each machine is equipped with a hood that extends quite close to the chimney of the metal-pot. The heat and gas emanating from the chimney of the pot is withdrawn by the draft created by the fan. This method is employed on the machines in The Henry O. Shepard plant and has the approval of the Illinois State Board of Factory Inspection. We will furnish diagrams and further information to any one desiring details.

Slugs of Unequal Height.

An Illinois operator writes: "I am sending you by parcel post two slugs for your examination on which there is quite a variance in height of the ends. This necessitates an underlay when printing 'double-up' slugs. The machine is a Model 8, and is equipped with an electric metal-pot. The mouthpiece was removed at some time and has not been correctly replaced. The wedge has been broken off and does not extend the full length of the mouthpiece, causing a slight leak. Does an electric pot require asbestos packing around the mouth? The distributor-box screws on both machines have been twisted off."

Answer.— When the height of a slug varies, the first thought is in reference to the back trimming-knife, which may need resetting. Before this is done, examine the mold and see that the face of both the cap and base are in alignment. This is one of the first necessary steps to secure slugs of proper height. See that the mold-banking screws are as tight as you can get them. Remove all metal from face and back of mold and from the vise jaw. In adjusting the back trimming-knife, see that there is no metal adhering on the back of the mold. Set the knife to a light bearing on the back of the mold and tighten the banking screws. These should remain tight during the subsequent operations of adjustment. Set a cap. line about fifteen picas in length and cast a slug, and measure it on both ends when the slug becomes cold. Adjust the screws so that a fifteen-em slug will measure .918 inch on each end. Another point to remember is that on a water-cooled disk the three screws that hold the circular plate in front of the disk should be driven up tight with a piece of brass. If these screws become loose, the height of slugs will vary. To repair the mouthpiece leak, clean off the metal around the place where it leaks. Turn off the heat and allow the pot to become cold. When

it is "dead" cold, add some salt to printers' lye, about three teaspoonfuls to a pint, soak a cloth or sponge in this solution and apply to the leaky place. Continue operation until the place is well moistened with the solution. Allow it to dry by evaporation, and if the crystals of this solution form in the seam you will not have any further trouble. Asbestos may be applied around the front end of the crucible, but it must not interfere with the forward movement of the metal-pot. Mix the powdered asbestos to the consistency of bread dough and apply to the openings around the front of crucible when the pot is cold. Smooth off the surface with a wet sponge. We do not know what screws you refer to in last sentence.

The Releasing of Matrices.

A Massachusetts printer writes: "I have a Model 8 machine and the escapements are continually sticking. I removed the pawls, cleaned them thoroughly and rubbed them with graphite, and in two days they began to stick again. By using gasoline frequently they work fairly well. When I touch a key the front pawl drops and stays there. I clean matrices and magazine often, but it does not stop the trouble. There do not seem to be any burrs on the pawls. I tried increasing tension of verge spring, but with no effect, and put in new springs, but it was useless. A solution of this trouble will be gratefully accepted."

Answer.— We are of the opinion that the trouble is not due to the action of the verges. To test for the cause, try the keys after the channels are empty and observe if any of the pawls act as you have described. It may be possible that the distributor-screws or other parts allow oil to foul the lugs of the matrices, which cause them to act in that manner. If you wish to try out our suggestions you may run out the first compartment of the magazine, which will include all of the channels from "e" to "p." Place the matrices on their edge on a galley. Take a green-rubber eraser and with it clean the edges of matrices and ears. When this is done, take a brush and polish the edges with dry graphite. Turn the matrices over and treat the other edges in the same manner. This will insure that the matrices are as clean as they should be. The next step is to take a clean cloth, moisten it a trifle with gasoline and clean the thread of each of the distributor-screws near the distribution-box. The thread of these screws should always be free from oil. When this is done, remove the magazine and with the magazine-brush clean all dust from the empty compartment. The proper brushing of the channels will leave them free from dust. Afterward, a small amount of dry graphite may be used on the brush, which will tend to polish the channels. This will reduce the friction to a minimum and permit the matrices to slide freely. Before placing the magazine on the machine again, remove the escapement and move the plungers to see if any of them fail to return by spring action to normal position. If you find any of them working hard, you should remove the flat strip, polish it well with a piece of crocus cloth, and then graphite its surface. Remove any plunger that appears to bind and see if it shows signs of being bent. If so, straighten the one that is bent, or put in one that is straight. Graphite the exposed plungers and then return the plate to its position. Put in the escapement and try the keys before returning the magazine to place. When a test of the verge action shows that the verges act properly, put on the magazine. Before putting the matrices back in the magazine, take the magazine-brush and put a small amount of graphite on its bristles; run the brush back and forth through the jaws of the first elevator and those of the line-delivery channel. This is done to remove any grease that might possibly be there. Run the matrices in and try the keys of the characters that previously gave trouble. If our diagnosis is correct, you should not be troubled again in that manner.

Metal Fringes Around Mold-Cell.

A Minnesota publisher writes as follows: "What is the cause of the following named troubles: Just after a line is cast, and just before slug touches the back knife, instead of just the jets and cross vents showing, the bottom of the whole slug is covered with a thin coat of metal, and, therefore, when the slug is ejected, a fin appears on bottom of the slug. If the mouthpiece is wiped clean a few perfect slugs will appear and then the same old story, a thin cake of metal appearing on bottom of slug. What causes back squirts, and can they be stopped by deepening the vents?"

Answer.— A slug should have accompanied the letter. It would enable us to form a more definite opinion as to the causes that produce the trouble you describe. As matters stand, we suggest that you clean the back of the mold around the cell with a sharp piece of brass rule. Keep the back mold-wiper pressed tightly against the back of the mold so it will prevent the adhering of metal. If the foregoing does not remedy the trouble, it may be due to the fact that the edges of the mold are rounded off. In such a case, the mold may have to be ground by the Mergenthaler company. Owing to the fact that we have no slug to examine, we can not state definitely. The back squirts may be caused by the metal attached to the back of the mold, adjacent to the mold cell, or it may be from an imperfect lock-up between the pot mouthpiece and the mold. A lock-up test will reveal the real cause. To make this test, clean off the mold, using brass rule to remove adhering metal, remove the mold-wiper, coat the back of the mold uniformly with an even, thin coating of red ink. Allow the cams to make one revolution and examine the result of the contact. The ink transferred to the mouthpiece will indicate just how even the lock-up is. Imperfect temperature is also a cause of back squirts, as another cause is met with when the pot-lever spring is weak or broken. Do not deepen the vents unless there is a total absence of sprue. Keep the vents open with a pointed instrument.

Plain Printing Types --- Condensed Face.
Cartoon by Will Hope.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AN Association of Makers of Coated Papers has been formed, with headquarters in London.

THE weekly *John Bull* is said to have attained a circulation of over one and a half million copies.

IT is claimed that forty-six per cent of the male workers at printing, including old men and boys, have joined the war forces.

ANNOUNCEMENT was recently made in the House of Commons that the Government deprecated the starting of new newspapers.

THE Board of Education has sanctioned, for official reading, experiments with simplified spelling in elementary schools in England.

THE noted printing firm of Blades, East & Blades has subscribed for £50,000 of the war loan, no doubt the largest amount taken by any one in the printing business.

ANY printer now ordering copper half-tones made must return an equivalent in their weight of old copper. The Government has taken control of all the copper in the country.

THE Manchester City Art Gallery, in conjunction with the Design and Industries Association, arranged for an exhibition of printing in the gallery rooms from April 15 to 21.

A LARGE number of newspapers have recently raised their price from ½ penny to 1 penny, and from 1 penny to 1½ and 2 pence. Others, instead of making any increase in price, have reduced their size.

EVEN renowned old *Punch*, after maintaining its price of 3 pence during the seventy-six years of its existence, has succumbed to war conditions, and on March 14 doubled its price and reduced its number of pages.

UNDER new regulations, licenses may be granted to papermakers to import, during the twelve months beginning March 1, one-half of the weight of papermaking materials which they imported in the previous year.

AN additional war bonus of 3 shillings per week has been arranged for the letterpress printing and stereotyping trades in Glasgow. This is the third increase since the beginning of the war and brings the minimum wage up to 45 shillings ($10.95) per week.

ACCORDING to new regulations issued by the Royal Commission on Paper, the importation of printed forms, writing-papers with printed headings, calendars, showcards, labels, posters, and color or lithographic printing, and other printed and coated paper and paper hangings, will not be permitted.

THE Government has placed a ban on posters, and hereafter no paper poster may be produced the superficial area of which exceeds 600 square inches (20 by 30 inches). The use of paper posters announcing the contents of a newspaper, or advertising any newspaper or periodical, is prohibited except at the place of publication; and no retailer may display posters respecting his goods except at his place of business.

THE Art and Research Bureau has opened offices in London. Its main business is to supply photographs for illustrative purposes. It has at its disposal indexes giving references to over two million books and seven million woodcuts and engravings. By reference to this collection, to which additions are constantly made, any subject can be adequately illustrated and photographs supplied. It would seem that a service of this sort would be a good thing to establish in the United States.

A LIST of occupations for which in future no additional men between eighteen and sixty-one years of age can be engaged has been issued by the Minister of Munitions. Among these are bookbinding, letterpress and lithographic printing, papermaking, wall-paper manufacture, advertising agents, canvassers, clerks and shop assistants.

THE Council of the Press Photographers' Association has adopted a resolution expressing alarm and strong indignation because of the action of the Royal Flying Corps in competing with professional press photographers. It was alleged that photographs were secured owing to special facilities granted to Royal Flying Corps men and refused to professional men, and were supplied to various newspapers.

OVER one and a half million dollars' worth of American books will be debarred annually, if England holds to the order prohibiting the importation of books and other printed matter. According to the statistics, the United Kingdom received from the United States books, music, maps, engravings, etchings, photographs, etc., in 1916 to the value of $1,333,586; in 1915 the value was $1,155,901, and in 1914, $1,510,694.

ADMITTING that it has "been a sort of pariah amongst [how we do hate that adding of *st* to the sufficient *among*, which the British are so fond of doing] British printing-trade journals, in that our pages were larger," our really esteemed contemporary, the *British and Colonial Printer and Stationer*, announces a contemplated reduction in size of page. We are happy to learn of this, and would suggest that its long name could also stand some reduction.

GERMANY.

JUST two hundred years ago appeared the first Berlin medical journal. It was started by Dr. Johannes Daniel Gohl, under the Latin name, *Acta Medicorum Berolinensium*, and ended with his death in 1731.

THE Berlin city directory for 1917 lists 862 printing-offices, including those in the suburban towns of Charlottenburg, Neukölln, Berlin-Schöneburg and Berlin Wilmersdorf. There are 764 offices in Berlin proper.

IN Berlin there have up to recently been issued 227,000,000 bread-cards. Were these placed in one pile it would reach a height of 56,500 meters, and if laid out in a ribbon this would attain a length of 35,185,000 meters (115,436,130 feet).

IT is reported that, because of lack of other means of transportation, the Berlin *Tageblatt* uses elephants to carry its rolls of paper from the railway freight station to its pressrooms. The animals are furnished by Hagenbeck, the celebrated menagerie supply man.

FOR the occasion of the four hundredth anniversary of the Reformation, the German Book-Trades Museum at Leipsic plans a Bible Exposition, to show all the Bibles in the various languages. The museum invites the coöperation of all who may be interested. As may be remembered, this museum possesses one of Gutenberg's forty-two-line Bibles. It also has several other rare Bibles.

WHILE it is being earnestly discussed in England whether or not publishers are to be considered essential in war times, word comes from Germany that the publication of books is there being encouraged as much as possible, for the purpose of keeping up the spirits of the people. It

is said that one German firm has actually issued a complete new edition of Dickens' works. This would show that the Germans do not draw national lines in literature.

THE library of the noted typotechnical writer and Nestor of printing, Theodor Goebel, recently deceased, has been sold to the bookselling house of Horst Stobbe, at Munich. The valuable collection, gathered through years of indefatigable effort, brought the rather small sum of 3,200 marks. The first part, numbering 458 entries and comprising many rare and costly volumes, was recently auctioned off by the Stobbe firm. The second part will next be offered at auction. This consists of about 1,200 entries, covering the domains of book publishing, printing, the various reproductive processes, typotechnology, typographical history, etc. It is hoped to dispose of this in one lot, to obviate its dismemberment.

FRANCE.

PRINTING-OFFICES now coöperate with one another to get out work whenever a single one finds itself hampered by shortage of help.

THE President of France has contributed 200 francs ($38.60) to the relief fund of the Master Printers' Association, to assist members who are prisoners of war.

AT a recent meeting of the Permanent Committee of the French Master Printers' Association there was read an article published in THE INLAND PRINTER and given to the study of the unification of interests in the business.

IN a number of cities the members of typographical unions have obtained war and high-cost-of-living bonuses from the employers, and in other cities demands for such are under consideration. The matter is also being agitated in behalf of the employees of the National Printing Office at Paris, in which instance relief will have to come by action of Parliament.

SINCE January 1 augmented postal rates have been in effect. Letters weighing 20 grammes (⅔ ounce) or less take 3 cents (15 centimes); up to 50 grammes, 5 cents. Post-cards take 3 cents; with response, 6 cents. View-cards, with one to five words of correspondence, 2 cents; without correspondence, 1 cent. Printed matter, weighing 50 grammes (⅔ ounce) or less, 1 cent; 100 grammes, 2 cents; above 100 grammes, 1 cent per 100 grammes. International postal rates are not changed.

THE Master Printers' Association has taken an interest in the subject of standardizing paper-sizes, and one of its committees recently discussed a project presented by Gabriel Delmas, that the sizes of paper and their weights be arranged decimally. This idea does not accord with the tentative scheme which is under discussion by a committee of the English Master Printers' Association, which seeks to attain standardization merely through the elimination of sizes from the present great number, and fixing upon certain ones as the standard. Nor do the English printers and stationers seem disposed as yet to apply the metrical system of measures to paper-sizes. Of course, the French sizes are all measured in centimeters. It would be a pity if, in fixing upon standards, neither nation will agree upon anything that might have an international character. One would imagine that now is the time to "get together" on this very important proposition.

AUSTRALIA.

IN New Zealand a grant of a lease and reservations of over 30,000 acres of bush land has been made to a paper-making company. The company has the necessary water-power rights and further bush preserves of 30,000 acres have been set aside by the Government for the purposes of the industry.

THE South Australia Department of Chemistry has issued a bulletin giving details of an investigation into the prospects of establishing the paper industry in that State. This investigation was made because of the probability of a famine in certain classes of paper, due to the war. It is believed that the chief material to be used must be straw, of which 500,000 tons are available annually within a radius of 100 miles of the leading seaport. There seems little doubt that this straw will yield a satisfactory pulp for paper of ordinary quality.

AUSTRIA.

"WHY should the printers charge more for their work?" This is answered in Austria by pointing to the following advances in the cost of things that go into printing: Ordinary paper, 250 to 300 per cent; fine papers, 300 to 400; cardboards, 200 to 250; roll paper, 75 to 80; envelopes, 110 to 250; inks, 200 to 300; roller composition, 420 to 800; oils, benzine, turpentine, etc., 50 to 300; metals, 200 to 300; type, 150 to 250; occupation tax (war increase), 60 to 100; income tax (war increase), 15 to 120; other war tax increases, up to 100 per cent; postage and parcel post, 33⅓ to 50; stamp tax and other rates, 33½ to 100; higher wages and cost-of-living bonuses, 5 to 30; freights, 30 to 100; fuels, 50 to 100 per cent.

RUSSIA.

ACCORDING to *Ultro Rossii*, Russia now depends almost entirely upon Finland for paper, because but three home factories are producing paper. The production has fallen off from 20,000,000 puds annually before the war to 12,500,000 puds, of which Finland furnishes 9,000,000 to 10,000,000 puds, as against 8,000,000 puds before the war. The mills can not obtain sufficient wood-pulp, as the two largest producers are in German hands and the remaining five can supply but half the desired quantity. As a consequence, Finnish wood-pulp has raised 250 per cent in price. The position of the Russian newspapers is very shaky, because the Finnish paper manufacturers have curtailed the delivery of news-paper twenty per cent, in order to devote more effort to the production of higher-class and still higher-priced papers.

TURKEY.

THE first Russian newspaper published in Trebizond made its appearance on November 14, 1916, under the name of *Trebinzondsky Voenni Listok*. Heretofore, all except those who received the official telegrams or who understood Greek, had to wait for newspapers from Batum, Tiflis, Moscow and other parts of Russia. The new paper is issued daily, at 6 kopecks (3 cents) a copy.

ARGENTINE.

THE typographical union of Buenos Aires has secured an agreement from the local employers' organization to employ its members exclusively in their shops. The eight-hour day rules in the Buenos Aires printing-trade. The city has a well-organized printing-trade school, the Instituto Argentino de los Artes graficos.

HOLLAND.

A NEW wage-scale has been agreed to by the working and employing printers of this country, through which the 15,000 employees will receive yearly about 3,000,000 more florins in wage, besides ameliorations in rules and hours of service, six instead of four days' vacation with pay annually, a limitation of overtime, sick benefits, etc.

"KATHERINE ELIZABETH"

Four-color illustration from the painting by John C. Johansen, printed by The Calvert-Hatch Company, Cleveland, Ohio, from lead mould electrotypes of the original half-tone plates, both made by the Eclipse Electrotype and Engraving Company, also of Cleveland. As originally used, the print was tipped inside a blind-embossed panel on the cover of a handsome book, "Tips o' Type," reviewed elsewhere in this issue.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The Theory of Photographic Reproduction.

Dr. C. E. Kenneth Mees, director of the Eastman Research Laboratory, Rochester, New York, addressed the American Institute of Graphic Arts recently on work in the laboratory, dealing with the very fundamentals of photographic processes. The endeavor was to find how nearly the varying shades from black to white in an object can be reproduced by photography. In the case of a landscape, for instance, it was found that the range of brightness from that of the sky to the deepest shadows in the landscape can not be reproduced by any photographic process. He showed the limited scales from white to black afforded by the different photographic papers, from which one can understand why engravings from photographic prints are frequently unsatisfactory. When these researches are published they will be of great interest to processworkers, and the prediction is ventured here that while the scale of difference between highest lights and deepest shadows in half-tone engraving is limited, the reproduction of line subjects by photoengraving comes nearer perfection.

Safety for Acid Carboys.

James C. Johnson, Atlanta, writes: "What can you advise as to a safe way of keeping acid carboys? At one time we had an accident when a nitric-acid carboy broke, and the way it chewed up the wooden floor and nearly killed every one in the place from breathing the brown fumes it made threw a scare into me I can not forget. Since then I have kept the acid carboys out in the back yard, though it is mighty inconvenient. Where are they usually kept?"

Answer.—Concrete is so much used in building construction now, particularly for floors, and photoengravers are choosing concrete buildings for their shops, so the danger from nitric acid getting loose on wooden floors is lessened. What is advised, where there are wooden floors, is to have a mason construct a piece of concrete flooring over the wooden one in a corner where the carboys may be kept. This should have a ledge around it high enough to keep the acid from reaching the floor in case of breakage. The concrete may be covered with a coat of hot tar to make it thoroughly acid-proof.

Processwork After the War.

How is war going to affect processwork, is the question most commonly asked these days. The question might best be answered in the experience of England after two years of war. William Gamble has this to say about it in the Penrose Diary for 1917, which recently arrived in this country. A few sentences from his foreword are as follows: "The process which is making the most headway, and which will be of the greatest importance after the war, is the rotary photogravure method, much progress being made in it, despite the war. The offset lithographic process continues to be largely exploited. A line of business which has greatly developed during the war is the production of brass name-plates by process methods, and several houses have taken up this method with considerable success. An increasing demand is being made by engineers for rapid methods of producing bromid prints from their drawings. An interesting feature is the production of black-line prints direct from blue-prints at one exposure by using a special color-filter and color-sensitive paper. We sincerely hope that before another issue of our pocket-book is due hostilities will be ended, and processwork will have entered on a period of greater prosperity than existed before the war. There is every reason to believe that such will be the case."

Offset Blanket Troubles.

"Lithographer," Newark, New Jersey, complains about trouble with the rubber offset blanket. He says that sometimes a run will harden the blanket, while other runs will soften it. Then, again, when type is printed, the lines of type will bring the blanket up into lines in quite a relief. He wants to know if there is any explanation for these changes in the rubber blanket.

Answer.— The softening of the rubber blanket, and the swelling into ridges where lines of type are offset upon it, can be accounted for from the fact that oils, and particularly oil of turpentine, are solvents of rubber. The oil in the ink used in type-printing is absorbed by the rubber and swells it, causing the ridges. In the same way, when broad areas of ink are used in offset printing, the rubber softens by the absorption of oil from the ink. The hardening of the rubber blanket is not so easily explained. Sulphur has the property of hardening rubber, and as sulphur is now being used in the manufacture of black ink, such ink may cause hardening of the blanket.

Rakes and Punches for Vignetting.

F. W. E., Farmington, Maine, writes: "I have been a constant reader of THE INLAND PRINTER for about eleven years and have never before asked a question. I would like to know the difference between the use of a vignette punch and a rake. For how many different screens do they make punches? If you have a 150-line punch, can it be used to vignette a 175-line screen half-tone? I should like to know the use of the punch and also the rake. If one had a set of punches would a rake be necessary? What do these tools cost?"

Answer.— The hammer and punch for vignetting edges are used by pressmen who are dealing with half-tones locked up in forms. Rakes, combs or lining tools are used by engravers who have the engraved block in hand.

Punches, like roulettes, press down the metal in lines, while rakes, combs and lining gravers cut parallel lines in the metal, the latter being the better method of vignetting. The present prices for these tools, made to fit any screen, are about as follows: Hammers with different screen at each end, $5; punches, $1.50; stipple punches, $2.50; rakes, $2.50; combs, $2; roulettes, $1.75.

Pen-and-Ink Drawing Is Returning.

"Student," Cincinnati, writes: "I am studying hard in one of the art schools and am told that I should devote my attention to pen-and-ink handling. I read THE INLAND PRINTER and notice you encourage artist illustrators. I

Line-Engraving from a Clothing Advertisement.

write to ask if you think there is any future for pen-and-ink drawings. Enclosed please find one of my drawings, which please return."

Answer.— The drawing submitted shows that you have a decided talent for pen-and-ink technique, and you should follow it up. Pen-and-ink is returning to the high place it deserves in methods of illustrating. You have but to study the advertisements in a publication like the *Saturday Evening Post*, from which is reproduced a fragment of a clothing advertisement to show how admirable pen-and-ink lends itself to electrotyping and printing on a fast press. The trouble of late years has been that the price charged for line-engraving was not sufficient to pay for giving the work the proper attention. Now that proper prices prevail, we already find an improvement in line-engraving.

Correct Exposure for Half-Tone Negatives.

J. T. C., Toronto, writes: "Will you please tell me how to get the correct exposure in making half-tone negatives? There must be some scientific rules for it, as it is a purely scientific problem. Have you ever published such rules, or if not, will you please tell a constant reader where I will find them?"

Answer.— It is a scientific problem, J. T. C., and so is the removal of an appendix, for which all the rules are laid down in certain surgical treatises; still, not every surgeon will undertake removing one's appendix. Rules have been printed over and over again in this department, but you will not make perfect half-tone negatives by rule. Proper facilities, lots of experience and well-trained judgment are required, and are more necessary than rules. The trouble with buyers of half-tones, and even proprietors of photo-engraving plants, is that they expect that half-tone negatives can be made by rule and be correct every time. Bragging to the public about the speed with which they can turn out half-tones gives the impression that half-tone engraving has become a mechanical process so that all one needs, almost, is to drop a piece of copy in a machine and, out of the other end, in an hour or so, will come a half-tone block. Let a buyer of half-tones send the same copy, with identical instructions, to several photoengraving plants, and the varying results he will receive should teach him that, though photoengraving is a highly scientific calling, the human element of personal skill enters into it at every step in its intricate processes.

Brief Notes and Replies.

Thomas Ruddiman Johnston, Tokyo, Japan, sends a pamphlet to show that he is the inventor of a roller to take the place of the scraper in printing rotary photogravure. It was previously noted that a Japanese was the originator of this idea.

Theodore A. Isert, Louisville, Kentucky, sends a copy of *The Engravers' Bulletin*, of which he is the editor. It is the official organ of the National Association of Steel and Copper Plate Printers.

"Studio," Durham, North Carolina: Three to four hundred dollars is not sufficient money to start a newspaper photoengraving plant.

"Etcher," Springfield, Massachusetts, will find white rock candy preferable to sugar in a zinc-enamel formula. A very little goes a great way. Enamel with sugar does not require such great heat to carbonize.

"Lithographer," Cincinnati: The trouble about etching aluminum is that the acids and alkalies that etch aluminum also dissolve away any photo-protective film put upon that metal.

"Etchings, Issued to Show the Advantages of Buying Photoengravings from Gatchel & Manning, Philadelphia," for March, shows what enterprising engravers do to boost business.

In warm weather it will be found that three or four drops of carbolic acid to the ounce of enamel solution will add a week or more to its keeping qualities.

Oscar Hardmuth, Buffalo, will find a bath for hardening zinc enamel in this department of THE INLAND PRINTER, November, 1916, page 239.

ST. LOUIS TO HAVE THE PHOTOENGRAVERS' CONVENTION.

The Executive Committee of the International Association of Manufacturing Photoengravers has selected St. Louis for the twenty-first annual convention of this active association. June 7 to 9, inclusive, are the three days for the meetings. The members of the Manufacturing Photoengravers' Club, 709 Pine street, St. Louis, are the hosts this year and they extend an invitation to all employing photoengravers in the United States and Canada to come to the convention and notify them at once that they intend doing so. Each convention proves more important to the industry than the previous one, and never before did engravers have so many questions to deliberate upon than this year. St. Louis is the ideal city for the convention, far away from U boats and war alarms either from the Atlantic or Pacific.

Written for THE INLAND PRINTER.

THE FAILURE OF THE NINETEENTH-CENTURY PRINTER AND ITS LESSON FOR THE TWENTIETH-CENTURY PRINTER.

PART I.— WHY THE COMPETITIVE SYSTEM HAS FAILED.

BY HENRY LEWIS BULLEN.

THE twentieth-century printer is in the making. Industrially, we are the products of the nineteenth century, in which time-annihilating, space-annihilating and giant-creating machinery initiated the Era of Industrialism, unloosing forces which we are only now commencing to understand. The invention of the steam engine made everything possible to inventors; unlocked the resources that had been stored in nature's treasury for millions of years; and effected a Revolution which has more profoundly influenced mankind than any of those with which the fame of Julius Cæsar, Cromwell, Washington or Mirabeau is connected.

The printing industry was revolutionized by Koenig's cylinder press (London, 1814). As in other industries, the printers are only beginning to understand the actual relation of machinery to their business. It was natural enough that a rapid succession of wonderful inventions should bewilder those in whose inexperienced hands they were placed. Inventions were hailed as means of reducing the pay-roll, reducing cost of production, putting competitors at a disadvantage and increasing profits. Notwithstanding a century of experience, these are doubtless still the underlying reasons of the majority for buying improved machinery, though these expectations have scarcely been realized.

It was not unreasonable that the body of proprietor-printers, who for three and one-half centuries had used wooden hand printing-presses and plow paper-cutters, and with these crude appliances had been surprisingly prosperous as well as influential and respected in all parts of the world, should have anticipated a golden harvest, "beyond the dreams of avarice," and an increase of honor and influence, when Invention handed it fast presses and other automatic and labor-saving machines, and withal a rapidly increasing demand for printing. The astonishing fact is that the golden harvest has not materialized, and that honor and influence are almost entirely withdrawn. In the United States, during the nineteenth century, more than fifty thousand printing businesses were started. At the end of the century less than four thousand had survived for fifty years. In this, the one hundred and second year of the Era of Invention as applied to printing, not more than five thousand printing concerns have a rating with the commercial agencies which commands credit without cautious inquiry. Yet, be it remembered, we are writing of the sixth in rank among the greater industries of this country, with an investment in machinery and appliances exceeded by only one other industry. After much travail, covering a century, the printing industry, if its object was profit, seems to have been progressing much as if it had been in a gigantic squirrel-cage!

The printing industry was no worse off than any other that is dependent upon expensive machinery. The lesson was hard to learn, and indeed is not entirely learned yet, that whatever gain Invention gives it recovers indirectly. What it gives with one hand it takes back with the other. Notwithstanding the wonderful machinery, the cost of printing has increased. Looking at the machinery, we perceive marvelous economies. Looking around and over the machinery, we find that what is saved in the operation is recovered first by the wages of those who build the machines. Like slaves, machines require to be housed and doctored, and they eat when idle almost as much as when earning. The more wonderful the machine, the more expensive usually are its attendants. Increase of product brings increase of cost of handling it. Labor's dividends from Invention — fewer and fewer hours and increasing wages — are further deductions from the apparent economies. Whenever a new automatic, labor-saving machine is introduced to the printing industry the cost of production is increased, insensibly at the outset, but decisively in the last analysis. The sewing-machine has not reduced the cost of clothing, but has made it easier to be clothed. Fast trains increase the cost of travel: railroads charge less to those who will travel slower. Every hour saved between two cities increases the cost of operation on every mile, for speed increases wear and tear; increases risk and necessitates extra vigilance; and increases consumption of coal. Agricultural machinery and the knowledge of chemical fertilizers are immensely improved, but the "high cost of living" mounts higher. The Standard cost-finding system is removing the scales from the eyes of those who believe that the selling prices for printing should be reduced in ratio with the swiftness of the machinery which produces the printing and the forms to be printed. Machines for increase and improvement of product — yes; but not to quickly and deliberately charge the machines into the work is an invitation to Loss, and not to know the cost of their operation *and other collateral increases of expenses* is industrial suicide. It is now evident that for a century the printing industry sweated itself to pay the immense cost of inventions, and that the printer's customers took most of the gains derived from the inventions.

The Cost-Finding Crusade is a tremendous indictment of the nineteenth-century printers, to which they plead guilty in cost congresses. The great first cost congress, held in Chicago in 1909, marked the beginning of a return to the true principles of business and the abandonment of fallacies which have been common to industries in general. Inventions are beneficial, but unfortunately they swept away an ancient and wise principle of business, based upon collectivism and coöperation — "one for all and all for each" — for which the users of inventions substituted individualism and competition — "every man for himself and the devil (disaster) take the hindmost." Competition (other than that of quality and service) as the basis for a safe business for the sellers and good value for the buyers has killed itself. The twentieth-century printers will be successful because, despite unbelief and selfish ideas, they will unite as in ancient times for the general good of the industry, and in the general good the individual's business success will be assured. Individualism and competition are based on selfishness, which is a leaven which spoils the whole lump. Principle must lead profit, and without principle there can be no profit in the final analysis. There is no political economy truer than these truisms, nor no rule of business safer or superior to the injunction, "Whatsoever ye would that men should do unto you, do ye even so to them."

Mention has been made of the prosperity of the industry in the hand-press centuries. In Europe all industries were controlled by guilds, and no one could enter an industry except through a guild. The proprietor-printers

were thus *compelled* to unionize; quite a different condition to that which prevails in America, where the associations of proprietor-printers represent a minority, and have no disciplinary power. The guilds established wages, rules and selling prices, and rigidly enforced all. Price-cutting was not permitted; the guild scale was published and obeyed. The piece-work system made it easy for the printers' guilds to establish the selling prices on a firm knowledge of costs. The important fact which accounts for the successful elimination of price competition is that when the guilds flourished there was *an equality of conditions*, which was destroyed by the introduction of machinery, but which we believe will be restored in the twentieth century. Whether in a village or a metropolis, the processes and the apparatus were exactly alike: the hand-press, plow-cutter, standing-press, sewing-bench, case-stands, candlesticks, slice-galleys, etc., had not changed in three centuries. Given time enough, the village printers could produce any work as well and as economically as those in the large cities. The biggest book of the pre-revolutionary period was printed in Ephrata, a little village in Pennsylvania, where also were made the paper, ink and binding-leathers. From the Ephrata press scores of books were issued, many of them first editions. Bibles in several formats, including one in Greek, were printed in the village of Worcester, in Massachusetts, a printing center second to none in the last decade of the eighteenth century. The equality of conditions was fostered by the fact that there was only one staple product — books; the amount of commercial printing offered being negligible. Bookwork was done on a delightfully simple piece-work system. The compositors were paid, not by the "string," but by the "sheet of 4s, 8s, 12s or 16s, and the price included running heads, make-up, imposition, proofing and correction. Books were set up, ready for the pressman, by "companionships," the members dividing the proceeds, each doing that part of the work in which he was most expert, and all enjoying the "phat" of blank pages, bastard titles and sunken heads. The presswork was done by the token, the puller and the inker dividing the proceeds pro-rata or equally (if they alternated their work). The price included wetting, hanging and re-piling under weights. Binding, likewise, was done by the piece. The proprietor printers, therefore, had no difficulty in determining the cost of the work in advance. They knew their costs and they were prosperous in a surprising degree. There were no guilds in America, but there was unity, inculcated by mutual dependence. Nearly every printer was more or less a publisher and bookseller, especially in the smaller towns. In addition to the work offered, the printer would always have a "filler," in the shape of a book printed on his own account. Having selected his book (usually a reprint of a British work), the printer issued a "proposal" to printers in other places. "How many copies will you take?" was the query, and the sale might be made on a cash or an exchange basis. If Isaiah Thomas, of Worcester, proposed to issue a volume of Pope's "Homer," Collins, of Trenton, might offer copies of Baxter's "Saint's Rest" in exchange. If Parker, of Woodbridge, "proposed" to issue Johnson's "Prince of Abyssinia," he might learn by the responses that the other printers were well enough stocked with it, and so change his selection. This system made it possible to print many important books in small places such as Catskill, Lancaster, Hudson, Elizabeth, Newburyport, Salem, Schenectady, Burlington, etc.; and it mutualized the interests of the proprietor-printers.*

The purpose of the guild was not only to secure reasonable profits to its members, but to promote and secure the collective interests of the industry, present and future. The apparatus of the trade being simple, the human factors were safeguarded; the unfit were excluded, and those who were permitted to enter were treated as the industry's most valuable assets. The apprentices were entered after examination by the officers of the guild; their employers were compelled to instruct them, and if they did not, they were deprived of the use of the apprentice, who was assigned to a better master. In America the European apprenticeship indentures and rules were used. The apprentices usually lived with the proprietor-printers, a practice which was effective in keeping the personnel of the trade on a high level.†

Not everything in the guild system was commendable, but it was humane; it subordinated selfish individual interests to the interests of the whole industry; gave its members a firm and high civic status; and embraced in its protection the journeymen and the apprentices. The only handicap any of its members had was self-imposed — the failure to give service and value satisfactory to the customers. So long as the guilds prevailed, printing was not only a prosperous but an honored occupation — in fact, next to the professions, the most honored of all occupations. The guilds were coöperative. They were democratic.

The immediate effect of the new inventions was to *create unequal conditions*, under which stable prices were impossible. Comparatively few in the beginning could afford to buy the fast presses, and scarcely any in the smaller towns. Superior in output as the new presses were to the hand-presses, they were very defective, and as, year by year, improvements were effected, those who bought earlier were soon placed at a disadvantage. Because each investor in a press faster than his neighbors' believed (naturally, but erroneously) that he could afford to underbid them, competition became the rule of trade, breaking up the ancient associations which had conserved the collective interests of the industry, and creating distrust and hate between proprietor-printers. The larger plants in the larger cities soon absorbed the bookwork, leaving no printing for country printers to do, unless they owned a newspaper. The journeymen flocked to the cities, wages became unstable and unequal, the apprentices were neglected and abused, and each proprietor isolated himself, at war with his former allies and associates, as well as with his employees. Britain was the home of the earlier mechanical inventions, and therefore the Industrial Era first flourished there. In the history of industry that period covering the first half of the nineteenth century in England is the blackest. Wonderful inventions, which

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* I have before me several letters written by Peter Edes, the first printer in Augusta, Maine, of dates from 1797 to 1811. These show that he printed many books for publishers in Boston. In a letter dated June 2, 1797, Edes requests that a printer named Gerrish be hired under an agreement to pay him "what journeymen have per thousand and per token in Boston, and board him for 15 shillings ($2.50) per week." In those days, doubtless, the cost of living in Boston was no higher than in Augusta.

† When the runaway apprentice, Ben Franklin, reached Philadelphia, he went to Andrew Bradford, the richest printer in the Colonies, "who," as the biography tells us, "gave me a little job to do for the present, and there I lodged and dieted." Later on, Franklin worked for Keimer, who "had a house but no furniture, so he could not lodge me; but he got me a lodging." I have before me an apprentice Indenture of 1802, signed by Isaiah Thomas, of Worcester, Massachusetts, the wealthiest of American printers, a man who lived in a mansion, and was as great a swell as any in Massachusetts, and therein it is set forth that the lad shall reside with his employer.

should have benefited every one (as they ultimately will), especially the lowly, became mere instruments of greed. "To buy in the lowest and sell in the highest market," the seemingly simple gospel of Adam Smith — the gospel which supplanted that of the Nazarene — inculcated secrecy, lies and cozening; justified child labor, and made free labor a commodity which earnest political economists readily "proved" to be cheaper than slave labor, requiring no investment, and, therefore, preferable. Machines were glorified and humanity crucified. "Competition is the life of trade" is a maxim which proved two-edged so far as it applies to that low thing called bargaining, and those who put it into practice made trade disgraceful. The try, and have bettered them. The International Typographical Union's policy and management furnishes a lesson to all unorganized and undisciplined proprietor-printers. It recognizes and enforces collective coöperation. It is constructive and victorious, and doubtless it is ready to work for the benefit of the whole industry whenever the association of proprietor-printers are strong enough to ascend from the nineteenth-century plane to that of the twentieth century. It is firmly established and no longer asks to be "recognized." One of the factors in the success of the twentieth-century proprietors will be friendly coöperation with the workmen's unions. The workman who will not join the workmen's union, and the employer who

INDUSTRY.

Photograph by R. R. Sallows, Goderich, Canada.

skilled workmen of the world have rejected it so far as it applies to their services, and sane manufacturers and merchants are rejecting it. The proof of its falsity is found in its ultimate unprofitableness.

Those who practiced this selfish individualism were no worse men than their predecessors of the guild system or their present (or future) successors of the Era of Coöperation and Service. *They were the victims of unequal conditions*, new to experience, and very humanly they went astray. In the second half of the century they made efforts to resume association for collective benefits, but their sole bond of union was opposition to the demands of their workmen. These associations in the United States, prior to the first cost congress, held in Chicago in 1909, were unconstructive and futile. Persistent neglect of the apprentices reacted in a dearth of efficient journeymen, thus diminishing prospective profits — a fine imposed by neglected principle on the selfish individualists. Unorganized or imperfectly organized proprietor-printers were confronted by an organized and disciplined body of workmen, who demanded and took their rightful dividend of the benefits of invention, through an eight-hour day and liberal wages, with a satisfactory surplus for the care of their sick and aged members, and for the education of aspirers and apprentices. The journeymen have recovered their ancient guild rights as members of the industry, and have bettered them. The International Typographical Union's policy and management furnishes a lesson to all unorganized and undisciplined proprietor-printers. It recognizes and enforces collective coöperation. It is constructive and victorious, and doubtless it is ready to work for the benefit of the whole industry whenever the association of proprietor-printers are strong enough to ascend from the nineteenth-century plane to that of the twentieth century. It is firmly established and no longer asks to be "recognized." One of the factors in the success of the twentieth-century proprietors will be friendly coöperation with the workmen's unions. The workman who will not join the workmen's union, and the employer who will not join the employers' union, are alike dangerous to the industry, whether the motive is "every man for himself" and disregard of the general good of the industry, or the paltry begrudging of the necessary dues. There needs to be liberal profits and liberal wages. We believe these will be assured to twentieth-century printers when nineteenth-century ideas have been exploded. The basis for this belief will be set forth in another article in next month's issue of THE INLAND PRINTER.

HOW TO OPERATE THE PROOF-PRESS.

To get good proofs on a proof-press, first see that the lines of type are parallel with the roller or cylinder. It is better not to dampen the paper, as this causes the proofs to shrink, thereby often causing needless mistakes by making the em-measure appear from a nonpareil to a pica less than actual. Now, instead of laying the paper on the type-form, hold it tightly around the cylinder when rolling. The effect will be a nice, clean "cylinder-press" proof.— *A. Ernest Mowrey.*

A SURE ENOUGH KICKER.

W. M. Johnsons is walking about, but is complaining very much with his leg.— *Brewer cor. of the Heber Springs (Ark.) Headlight.*

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Binding Styles.

A Nebraska printer writes: "We have experienced considerable trouble because our binders fail to understand our designations. We are frequently compelled to rebind books, largely because what one binder understands to be a half-bound book another calls a three-quarter bound. Also in library binding, some call a loose back a spring back, while some think it is an open back. A full-bound book is likewise confused with a full-leather book. Similar discrepancies occur when designating the joint. We understand an open joint to mean a groove between the backing ridge and the board, the cover pressed in with brass boards or rods. Our binder understands this to mean that the cover is not to be pressed in in the open space. Kindly enlighten us as to where we can secure information on binding terms and styles that we can so describe things that the binder will be able to understand our specifications."

Answer.— This is a common complaint of printers. Many books have been rebound because they were not bound in accordance with requirements. Printers taking orders for binding should become conversant with styles of binding. The nomenclature of bookbinding should be studied by both the printer and bookbinder. Binders acquire queer names for the various operations because they have been used in the offices where they have been employed, and when they go to some other shop they spread these confusing terms. Result — spoiled work. When designations are made by printers who are in authority, no matter how inconsistent they may be, the binder will acquire them as a part of his working vocabulary. We suggest that you adhere to the terms and binding designations given in "Bookbinding and Its Auxiliary Branches." These are consistent and written in language that the bookbinder can understand. Bookbinders owe it to the trade to acquire the nomenclature of their trade and to insist on strict adherence by those who write orders for bookbinding. To eliminate as much of the trouble as possible, we are describing as comprehensively as possible the various styles of binding. At some future date the entire nomenclature of the trade will be printed.

Forwarding.

Case Work.— Document signatures are made up of sixteen or thirty-two pages and are folded, gathered and collated in the usual manner. The books may be sewed by hand, or on twine or tape on a book-sewing machine. In cutting apart, one inch is allowed for pasting the ends of the twine or tape on the end-sheets. If sunken bands are desired, the signatures are sawed to the depth of the twine in the middle of the two outer and center stitches before sewing. After the books are sewed, three or five ply twine is drawn through the grooves thus cut, with projecting ends for tipping on the end-sheets. Double end-sheets are tipped on the two outer signatures of the book and the two end-leaves then pasted together. The double end-sheets become unnecessary when an extra-heavy paper is used. The books are compressed and the tape or twine is pasted on the end-sheets, after which three-sixteenths of an inch is trimmed off the front, top and bottom. The books are then glued up, rounded and backed — that is, the backs of the signatures are spread out on both sides of the book, the thickness of the board forming a ridge. Head-bands are put on the convex edge of the book, and a piece of super, projecting about one inch on the sides, is glued on the back. A piece of manila paper is then glued or pasted on the convex back, covering super and head-bands. On thin books, the head-band, twine and tape may be eliminated. The thickness of the board depends on the size and thickness of the book. It is cut one-fourth inch longer and one-eighth inch narrower than the width of the book, thus allowing for one-eighth of an inch top and bottom and about three-sixteenths of an inch front square. On books ten inches or longer, the length of the board is increased one-sixteenth of an inch. Cases are then made as follows:

Half-bound Cases.— The leather backs are cut to allow three-fourths inch turn-in over the edge of the board and wide enough to extend from one and one-fourth to two inches on the sides of the boards, according to the size of the book. The corners are cut the same median width from the corner edge as the width of the leather on the board, with five-eighths inch turn-in over the edge of the boards. The leather is pared, pasted and placed on the boards. The leather backs are pared, pasted and the boards laid on with the space between them one-fourth inch wider than the convex back. A piece of manila paper the width of the back is laid between the boards and the leather ends turned in over the edge of the boards and the manila paper. Cloth or paper sides are cut to allow five-eighths inch turn-in on the front, top and bottom, and the corners are cut off, pasted or glued on the board covering the edge of the leather, and turned in over the edge of the board.

Full-cloth or Buckram Cases.— The cloth or buckram is cut to allow about five-eighths inch turn-in on the ends,

the corners are cut to permit a neat turn-in over the edge of the boards, a piece of manila paper is cut the length and width of the convex back, the cloth or buckram is glued and the boards laid on. The space between the boards is one-fourth inch wider than the back of the book. A piece of manila paper is laid between the boards and the projecting ends of cloth or buckram turned in over the edge of the boards and manila paper. The covers are then stamped. Before casing, the covers are concaved on a steam pipe, the end-leaves of the book pasted and put in the case. In casing in, care must be exercised to see that the squares are of even proportion and the paste evenly distributed, as too much paste in the joint will cause the book to stick to the brass-bound boards. In pressing case-in work, brass-bound boards are used and the joint of the book is laid on the brass edge of the board and pressed until dry.

Full Leather, Flexible Morocco, Imitation Russia, Cowhide Buffing, Sheep, Etc.— The operations, including trimming, are the same as on case-in work, described under the preceding heading. The edges may be marbled, gilt-edged, or colored as desired. The backs are glued, rounded, pressed, and a piece of super, projecting about one inch over the sides, is glued on the back. Gilt-edged books should have head-bands, which are glued on the convex edge of the back before the super is glued. Gray felt paper is cut one-fourth inch narrower than the width and one-eighth inch longer than the length of the book, round-cornered and set off three-eighths inch from the edge of the back, thus allowing one-eighth inch for the front and one-sixteenth inch for the top and bottom square. The leather is cut to allow five-eighths of an inch turn-in on the ends and then shrunk with water. When dry, it is tipped one-fourth inch on the back end of the gray felt paper. The leather is then pared, pasted and turned in over the edge of the gray felt paper, thus making the cover loose and pliable. The covers are then stamped. The backs of the cover and book are then pasted and the book placed in the cover, making it a tight-back book. When dry, the end-leaves are pasted and the books pressed with the backs out.

Library Style (half russia, roan, sheep, law calf, morocco and levant morocco; cloth or paper sides; full drab drilling, russia, roan, sheep, law calf, morocco and levant morocco).— Document signatures are made up in sixteen or thirty-two pages, folded, gathered and collated in the usual manner. The books may be sewed by hand, or on twine or tape on a book-sewing machine. In cutting apart, two inches is allowed on twine-sewed books and one inch on tape-sewed books for lacing-in and attaching the boards. If sunken bands are desired, the signatures are sawed the depth of the twine in the middle of the two outer and center stitches before sewing. After the books are sewed, three or five ply twine is drawn through the sewing, with projecting ends for attaching the boards. End-sheets for books, either hand-sewed or machine-sewed on twine or tape, are folded the size of the book and a piece of cloth one inch wide and the length of the book is tipped in the fold. They are then pasted three-sixteenths inch, tipped on the inside of the outer signatures of the book and folded over when dry. This style of end-sheet assures greater strength than the tipped-on end-sheet, as the cloth joint is sewed with the first and last signatures and the two outer signatures are tipped together to hide the projecting part of the end-sheets. Full-leather books should have marble or fancy paper end-sheets. The books are compressed and trimmed one-fourth inch on the top and front and one-half inch larger than the back margin of the printed page on the bottom. The edges may be gilt-edged, marbled, sprinkled, or colored as desired. The backs are then glued, rounded and backed — that is, the backs of the signatures are spread out on both sides of the book to the thickness of the board, forming a ridge. The boards are cut one-fourth inch longer and one-sixteenth inch wider than the book. This allows one-eighth inch for the top and bottom and three-sixteenths inch for the front square, but on books ten inches or longer the length of the board is increased one-sixteenth inch. The above rule is not applicable to levant-morocco books — the character of the books determines the size of the square — on which the boards should be heavier and beveled on the front, top and bottom. To prevent the boards from warping, a piece of print-paper is pasted on the inside. The projecting ends of twine are frayed out, holes are punched in the board with a shoemaker's awl and the twine laced in the board. On tape-sewed books the laced-in effect is obtained by putting the tape between two thicknesses of pasted boards and then pressed. Head-bands are glued on the convex edge of the book and a piece of heavy manila paper, the length of the boards and three times the width of the back, is glued on from edge to edge of the convex back, folded over and tipped on the opposite side close to the board. The manila paper is then glued and folded over to the other edge, close to the board, thus forming the loose back. Where additional strength is desired on thick books, the loose back is made as follows: A piece of drab drilling or skiver, the length and twice the width of the back, is pasted on the convex back one-eighth inch from one edge and flush with the other; a piece of manila paper twice the width of the back is folded, and the folded end tipped on the one-eighth inch unprotected edge; the manila paper is opened out and one half pasted and the other half of the leather or drilling brought over and rubbed down. The leather or drilling is then pasted, and the manila paper drawn over and rubbed down. This method insures strength and should be employed on all large books. To determine the band-spacing on the back of the book, the length (less one-half inch from the bottom) is divided into five equal spaces, and the bands, consisting of a piece of five-ply soft twine, are glued or pasted on the back. Leather bands are made for books having gilding on the bands. The size of the book determines the height and width of the bands. The manila paper forming the loose back is slit one and one-fourth inches from the head-bands to permit the turning in of the leather. In cutting the leather back, about three-fourths inch turn-in is allowed on both ends — from one and one-fourth to two inches of leather projecting on the sides of the boards, according to the size and thickness of the book. The leather corners are cut so that the median width from the edge of the corner is the same width as the projecting leather back of the boards, about five-eighths of an inch turn-in being allowed for the ends. On full drilling or leather, three-fourths inch turn-in is allowed on the front, top and bottom. The leather is pared on the ends, pasted and drawn over the back and corners. The projecting ends are turned in over the edge of the boards and the manila paper of the loose back. The joints are set, the boards brought even with the ridge formed by the backing and the bands rubbed with a grooved stick. The heads are made by drawing about three-sixteenths inch of leather from the convex edge of the book over the head-band

and set even with the boards. On half-leather books the corner of the siding material is cut off, the material glued or pasted on the sides of the boards to the edge of the leather and the five-eighths inch of the projecting ends turned in over the edge of the boards. The outer leaf on the front and back of the book is removed, the cloth pasted on the open joint and a piece of paper the same as the end-sheet pasted inside the cover. When dry, the books are pressed with pulp-boards placed between boards and end-leaves. The book is now ready for lettering and filleting.

Gumming the Ends of Sheets.

An Arkansas printer writes: "We have a job which we have printed four-on and which is to be gummed on the ends. Can this be gummed in this size sheet or must it be cut apart before gumming?"

Answer.— It all depends on the number of sheets to be gummed. Much time can be saved on a large order by gumming in large sheets and cutting apart afterward. The gumming is done with gum arabic dissolved in water and made to stand over night before using. This should be reduced to the consistency of cream, or even thinner. The sheets should be run, or fanned out to the required width, and the gum applied with a brush about three inches wide. The sticking together of the sheets can be obviated by spreading the gum on from the center to the right and from the center to the left, with a slight downward motion, after which the sheets should be worked out a little and left to dry. The cutting apart can be done in small bunches by filling in the ungummed portion of the sheet on top of the pile before the cutting-machine clamp is run down.

Covering-Machine.

This machine is designed to cover side-stitched pamphlets. The covers and books are fed automatically. If, for any reason, the cover does not arrive at its proper place to be attached to the book, that book is left unglued. This may happen when the supply of covers has run out, or when there are defective covers. The delivery is on the opposite side of the machine from the gluing mechanism and can be arranged to deliver from six to ten books in packs. This machine can be attached to a stitching and gathering machine, making a three-machine combination, with a capacity of from twenty-five hundred to three thousand books per hour.

Another covering-machine, known as "the perfect binder," finds favor in magazine publishing houses. It will cover gathered signatures with plates and produce a flat-opening book, and in that way the objection to wire-stitching is overcome. This machine has thirty clamps, which travel around the machine in a vertical position. Three magazines are fed into these clamps as they approach the operator seated at the machine. They are gripped and conveyed to a knife, working horizontally, which cuts off the edges of the fold. They then pass over a series of small circular saws, which roughen the edges. The adhesive is applied to the back by two rollers, which revolve in a tank, and the magazine picks up from a moving table a piece of super, previously cut a trifle wider than the width of the back, which is fed on the table by a second operator. The magazine then passes over a pile of covers, and picks up one, which sticks to the adhesive on the super. The machine operator watches this operation. The magazine travels over mechanism which punches and pinches the back thrice before it is delivered on a table from which it is removed. These machines average from fourteen hundred to two thousand magazines per hour.

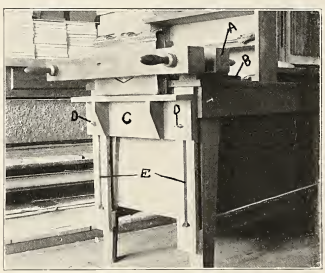
Written for THE INLAND PRINTER.

A NOVEL FINISHING-STAND.

BY EDWIN R. MASON.

THE finishing-stand illustrated herewith is an exceptionally satisfactory one. The writer found most of the commercial finishing-stands and presses unsatisfactory and constructed this one with a hope that it would overcome some of the difficulties experienced when using a finishing-press alone. Any finisher, by studying the illustration, will readily see the advantages this stand has over others and, if he is mechanically inclined, should be able to construct one similar to it in a few hours.

Two boards (B), only one of which shows in the illustration, 12 by 3 by 1 inches, are securely fastened with screws to back jaw (A) of ordinary finishing-press directly under the wooden screws, the ends of the boards flush with



Bookbinder's Finishing Bench.

inside edge of jaw. These boards are then firmly screwed to the top of a small table which should stand about 32 inches high. When finishing the back of a book, the book, as cut clearly shows, rests on a shelf (C), which may be raised or lowered at will by loosening winged nuts (D and D). These nuts screw on bolts which project through holes in the shelf and mortises (E) running lengthwise of the two strips extending below shelf. These two strips are scaled to inches for the purpose of leveling the shelf. A No. 4 finishing-press was used, allowing any book up to 24 inches long to be inserted between jaws.

In finishing magazines the shelf should be raised as high as it will go, when the top of the book will extend about three or four inches above the press. If a larger book is being finished the shelf should be lowered accordingly. When the screws of the press are tightened, the book is held firmly and there is no danger of either the book or the press slipping, as is frequently the case when the press alone is used.

The mechanical ideas embodied in this finishing-stand are entirely original with the writer, and he is firm in his belief that there is not another like it in the United States. This article is written for the purpose of passing the idea along to others who might find it helpful.

IN a polite age almost every person becomes a reader, and receives more instruction from the press than from the pulpit.— *Goldsmith.*

HAND-LETTERED COMMERCIAL FORMS

By WILL RANSOM

Steinway Hall, Chicago, Illinois

We take pleasure in announcing an important series of exhibitions of

PAINTINGS
by Prominent Chicago Artists

to which we cordially invite your attention.

These exhibitions will be devoted in turn to the works of
WALTER UFER · VICTOR HIGGINS
GRACE RAVLIN · EDGAR CAMERON
LUCIE HARTRATH · KARL BUEHR
and will offer for your consideration the most important paintings of these several artists.

Galleries Fifth Floor
CARSON PIRIE SCOTT
AND COMPANY

Dates of individual exhibitions announced later

Individual Expression—

Beethoven composed the 'Moonlight Sonata' and a blind girl saw the glory of a moonlit evening.

Genius has many avenues of expression.

Our designers, in cloth, in silk, in tulle and chiffon create modes to accentuate the individual charm which each personality possesses.

This is accomplished by an intimate study of the individual.

Private viewings of original models from Parisian sources and by our own designers by appointment.

Dressmaking Section
Ninth Floor

Carson Pirie Scott *and* Company

Personality Expressed—

Chaminade, we are told, composed one of her most sprightly madrigals to advertise a perfume. It did not make the perfume famous—it made Chaminade.

No matter what the purpose the genius could but create a masterpiece.

Our designers leave nothing to be desired in the creation of gowns for most exclusive occasions and the same elusive charm is noted in the simplest sports coat which they may have the privilege of creating for a patron.

Private viewings of original models from Parisian sources and by our own designers by appointment

Dressmaking Section
Ninth Floor

Carson Pirie Scott *and* Company

FROM A SERIES OF UNUSUAL NEWSPAPER ADVERTISEMENTS

Hand-lettered and designed by Will Ransom. Decorations by Rathbun, Kellner & Browne

Adventures in Refinement—

If the adventurer be a gentleman he is an adorable hero—if not, he remains to the end of the chapter simply an impossible boor.

There is that difference between a daring gown and a travesty.

Our designers have an intuitive appreciation of the qualities which make for originality without losing that subtle charm attendant upon refinement.

That they express a patron's individuality is because our designers never relax in the intimate study of the individual.

Private viewings of original models from Parisian sources and by our own designers by appointment.

Dressmaking Section
Ninth Floor

Carson Pirie Scott *and* Company

Not the Medium But the Result—

Maxfield Parrish "develops" paintings with the generous use of pebbles, seaweed and sand-paper.

It is not the medium but the result of its application that reveals the gift of genius.

Some of the most effective of the modes created by our Dressmaking Section are developed from the simplest materials. It is art in their application which results so often in our creating individual modes that most fittingly accentuate the personal charms of the patron.

Private viewings of original models from Parisian sources and by our own designers by appointment.

Dressmaking Section
Ninth Floor

Carson Pirie Scott *and* Company

FROM A SERIES OF UNUSUAL NEWSPAPER ADVERTISEMENTS

Hand-lettered and designed by Will Ransom. Decorations by Rathbun, Kellner & Browne.

The *Convenient* Bookstore

THE ATMOSPHERE of *bookishness* is pervasive here.

The new and the old, the capricious and the enduring—whatever your taste, it will find its means of expression in this *complete* bookstore.

Christmas books can be selected here with the satisfaction that accompanies accurate, dependable wide-a-wake service.

All books are on the *first floor*, just inside the Wabash Avenue entrance—*the most conveniently located bookstore in Chicago.*

Carson Pirie Scott and Company

Hand-lettered and designed by Will Ransom

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Society Printing — II.

UNLIKE other items which might be classed under the head of society printing, there is really no established form, in so far as wording is concerned, for death announcements. Such forms usually begin with "It is with sincere regret we announce the death of," "With deep sorrow we announce the death of our husband and father," or some other expression of like nature. The name of the deceased follows on a line by itself and is sometimes set in type one size larger than that used for the remainder of the form. The date appears in the line, or lines, following the name, after which follow the names of those issuing the announcement, and the address.

With deep sorrow we announce
the death of our President
Mr. Frederick William Alsop
Monday, January sixth
Nineteen hundred and sixteen

The F. W. Alsop Company
Lyndon, Kansas

FIG. 11.

A conventional form of death announcement. A proper size is 6⅝ by 5¾ inches (folded), although cards are sometimes used. The black border should be ⅛ inch all around the four edges.

A very good form for a death announcement is shown by Fig. 11. If relatives of the deceased, instead of business associates, issue the notice, the change of relationship and the names of those subscribing to it may be substituted in the same form.

Mr. Millard Morrison
and family
acknowledge with grateful appreciation
your kind expression of sympathy
in their bereavement

FIG. 12.

A correct form for acknowledgment of condolences. A card 4⅞ by 3⅛ inches, with a ¼-inch black border, is appropriate for this item.

Your kind expressions of sympathy
are deeply appreciated
and gratefully acknowledged

FIG. 13.

Another form for the acknowledgment designed to relieve the bereaved from the painful task of writing individual acknowledgments.

Acknowledgments of condolences or sympathy acknowledgments, as stated before, are designed to relieve the bereaved from the painful task of writing individual acknowledgments. Here, too, a variety of forms as to wording and arrangement are used. In Figs. 12 and 13 we show two very good forms for this item.

Invitations to formal dances and balls are correctly printed on wedding stock. A very good form for this item is shown by Fig. 14. As on the wedding invitation shown in this department of the preceding issue (Fig. 9), space may be left blank for filling in the name of the guest in the invitation sent him (Fig. 15).

If the invitation is to a party or to an occasion where

The Edgewood Golf Club
requests the honor of your company
at the
Club Ball
to be given at the Edgewood Field Club on
Tuesday evening, September the third
at nine o'clock

R. S. V. P.
The Secretary

FIG. 14.

Correct form for invitations to a formal dance or ball. Wedding stock is appropriate for this item (6⅝ by 5⅞ and 6½ by 6½ inches).

The pleasure of

(BLANK SPACE HERE FOR NAME OF GUEST)

company is requested
at the Second Regiment Ball
at Assembly Hall
on Tuesday evening, September the second
at nine o'clock

R. S. V. P.
John Johnson, Adjutant
The Armory, Sixteenth Street

FIG. 15.

Another form, in which space is left blank for writing, engrossing or engraving the name of the invited guest.

a different character of entertainment is to be indulged in than that given here the same form may be used, but changed, of course, to meet the occasion.

It is a matter of choice whether the term "request the honor of" or "request the pleasure of" is used.

Invitations to banquets are set in the same general style as wedding invitations. Wedding stock is also satisfactory, although, sometimes, when the desire is to make as imposing an appearance as possible, larger stock and proportionately larger types are used. Two correct sizes of paper are 10⅛ by 7⅞ and 9⅝ by 7¼ inches, folded. A form for this item on which others may be based to suit the occasion is given in Fig. 16. It is customary also to issue cards of admittance to a banquet, along with the invitation, a form for which is given in Fig. 17.

Wedding announcements are properly set in the same style as invitations, and are printed on the same sizes of stock. The form varies little from that of the invitation, the most important change being "announce the marriage of their daughter" for "request the honor of your presence at the marriage of," etc. Sometimes "have the honor of announcing the marriage of their daughter" is used. While invitations are sent out at least two weeks prior to the date of the wedding, announcements are mailed after the ceremony has been performed.

The pleasure of

(BLANK SPACE HERE FOR NAME OF GUEST)

company is requested
at a Dinner to be given in honor of
Edward Leopold Hillman
on the evening of Friday, the second day of April
One thousand nine hundred and sixteen
at half after seven o'clock
at the Blackstone
(NAMES OF COMMITTEE)

R. S. V. P.
Charles Edward Benson, Secretary
Seventy-five Park Avenue

FIG. 16.

Invitation form for banquet. Two correct sizes of paper are 10⅛ by 7⅞ and 9⅝ by 7¼ inches, folded.

Dinner tendered to
Edward Leopold Hill
on Friday the second of April
One thousand nine hundred and seventeen
at the Blackstone

Admit (SPACE FOR NAME)

FIG. 17.

Form for card of admission to accompany invitation to banquet. A correct size is 4⅞ by 3 inches.

Mr. and Mrs. Frank Handy Kaufman
have the honor of
announcing the marriage of their daughter
Mary
to
Mr. Thomas Edgar Wilson
on Thursday the ninth of June
One thousand nine hundred and sixteen
at the First Presbyterian Church
in Queneme

FIG. 18.

A correct form for wedding announcement. The same size and style of stock is used for the announcement as for the invitation.

The date the bride will be at home to callers is sometimes printed from small type in the lower left-hand corner of the page, as on the invitation. It is considered somewhat more chaste, however, to issue a separate at-home card with the announcement. Correct forms for announcement and at-home card are shown by Figs. 18 and 19. When the bride has no near relatives the announcement is made in her maiden name and the name of the groom.

While other forms might be given, those shown in this and the preceding article are most commonly used. The other forms alluded to are done so infrequently by the average printer that their consideration here is hardly worth while.

Mr. and Mrs. Frank Handy Kaufman

Will be at home
after ninth of June

Seventy-five Park Avenue
Queneme

FIG. 19.

At-home card to accompany wedding announcement. A correct size is 5⅝ by 3⅜.

SPECIMENS

BY T. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

A few cover-designs which pleased customers of the Robert Rawsthorne Engraving Company, Pittsburgh, Pennsylvania. The group here shown originally appeared as a full page in "Behind the Screen," a clever house-organ issued by that company.

EUGENE SMITH COMPANY, Aurora, Illinois.— The March number of your house-organ, *Type Talks*, is satisfactory in every way.

ELLSWORTH GEIST, Carnegie, Pennsylvania.— The program for "The Paper Merchant" is handled in a pleasing and appropriate manner. We have no suggestions to make for its improvement.

A. W. THOMAS, Tuskegee, Alabama.— The calendar, on which a half-tone illustration of Tuskegee's youngest printer appears, is gotten up in a pleasing manner. We compliment you.

M. O'GRADY, Helena, Montana.— The items of holiday printing are effectively arranged and are quite pleasing. Read our review of Mr. Winke's work in this department for a common error in your own.

BUSH-KREBS COMPANY, Louisville, Kentucky.— The program for the banquet of your "Booster Club," an inside-of-the-house organization, is pleasing in every way, as is also the wee booklet, "The Booster Club."

EDWIN H. STUART, Pittsburgh, Pennsylvania.— You continue to turn out a high grade of work for the customers of the Jackson-Remlinger Printing Company. We have no fault to find with it in any particular.

WILLIAM ESKEW, Portsmouth, Ohio.— The blotters printed in light and dark green are exceptionally neat from a typographical standpoint and very readable, which characteristics should make them valuable as advertising, as the copy is good.

JERRY L. DUNN, St. Louis, Missouri.— The motto-card is very pleasing. Considering that it was to have been mounted on a dark red piece of cover-stock, a bright green would have been preferable to the orange for printing the ornament.

O. H. STARNES, Charlotte, North Carolina.— All your specimens are of an exceptionally good grade. You did remarkably well on the letter-head for the Southern League of Dramatic Art and Expression. The amount of copy would have baffled the average compositor, but it did not appear to trouble you.

C. H. MARTENS, Crookston, Minnesota.— Any arrangement of the word "clothing" would be preferable to the perpendicular setting. Lines of type should be set as they are read, not diagonally, perpendicularly nor backward, but horizontally, from left to right.

ALVIN E. MOWREY, Franklin, Pennsylvania.— The motto-cards designed and printed by you for a local bank are interesting in treatment and pertinent with truth. Presswork is poor on the booklet of instructions for the starting of the Franklin gas engine. Colors are pleasing on all your work.

G. E. FORD, Raleigh, North Carolina.—Advertisements in *The Stage* are satisfactorily arranged and displayed, but we would prefer to see plain rule used in place of the decorative borders. Ornaments are needlessly used in several instances and serve to distract attention from the important text.

Two copies of *Chimes*, house-organ of the A. L. Scoviller Press, Ogden, Utah, have reached THE INLAND PRINTER. The workmanship and the quality of everything going into the production of these two numbers is indicative of the maintenance of a high standard of excellence in the product of the house.

A. B. DOERTY, Findlay, Ohio.— Specimens of your work are always received with pleasure by the editor of this department. The mottoes, printed on envelope-slips, are pertinent truths which will improve any mind they sink into. In addition, you dress them up in a fashion that makes reading a pleasure.

J. H. BORDEAUX COMPANY, Springfield, Massachusetts.— The large posters for the Indian motorcycle are effectively and forcefully designed and printed. Printed from large type, as such work should be, they can be read from a great distance. The use of two colors in printing, one a bright red-orange, adds much to their attention-attracting value.

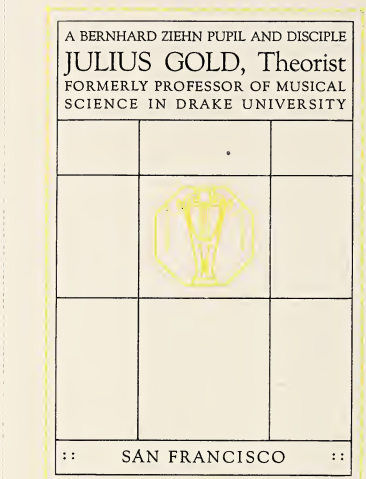
"ENGRAVE IT ON WOOD" is the title of a very pleasing booklet recently issued by The Hawtin Engraving Company, Chicago, Illinois. It describes the tools used in making woodcuts,

tells how they are made, what their uses are, where they excel, etc., besides showing a number of different subjects as portrayed by the wood-engraver.

THE announcement of Dougal C. McMurtrie, which was reproduced on page 502 of the January INLAND PRINTER, the designing of which was credited to Benjamin Sherbow, was designed by Mr. McMurtrie himself. We regret the fact that we made the error, more especially since we have always considered Mr. McMurtrie especially capable along those identical lines.

H. G. CHRISTENSEN, Fargo, North Dakota.— The program of the "Get Together" banquet of your local union is very interesting. The white stock used for printing the cover was given the effect of a tint by printing many lines of linotype slugs running diagonally across the page, reading "Fargo Typographical Union Second Annual Get-Together Banquet," in orange, the titular matter being printed over this from type printed black.

F. A. LEMING, Mansfield, Louisiana.— The letter-head is not pleasing. In the first place, the bulk of any design should not be printed in a warm color, such as red. In the second place, the condensed text-letter does not harmonize in any particular with the large size of the imitation engraved face. The right-hand panel is crowded and an effect of congestion is produced thereby. Display is satisfactory, in so far as prominence of lines is concerned.



Interesting folder-title by Axel Edwin Sahlin, East Aurora, New York.

AL. WINKE, Helena, Montana.—The package-label is very good indeed, but we would prefer a single rule beneath the main type-group instead of the parallel rule and ornament arrangement used. The green is too light in tone on the dinner-card. The decorative items in a strong red stand out much more prominently than the type in green, whereas, if there is any difference in strength of tone, it should be in favor of the type.

AXEL EDWIN SAHLIN, East Aurora, New York.— Specimens of your typographical design continue to interest us. We are reproducing on this page the business card of Mr. Rosen, superintendent of the Royeroft Shop, and the title-page of a four-page announcement for Julius Gold, which are characteristic examples of your work, an adaptation of European styles.

ALEX WIDLEY, Christchurch, New Zealand.— The specimens are interesting, the announcement of the "Poverty Flat" feast and tournament, printed on wall-paper, being especially so. If anything printed can appropriately symbolize poverty, this announcement does. "A Few Lines About One of Our Lines," a folder advertising your equipment for the printing of tickets of various kinds in rolls, is well treated typographically and should prove effective advertising.

P. E. BARNART, McAlester, Oklahoma.— From the standpoint of appearance, your original design is most pleasing, but, considering the purpose for which it was intended, the amended form "to please the customer" is best. It is manifestly intended for a card to be hung up in places of business to announce that the holders aid the United Charities, and must be readable at some distance — hence the necessity for large type and a poster effect.

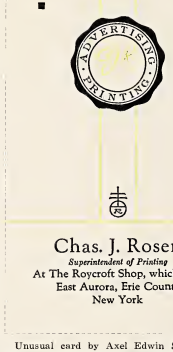
ART FOWLER, Seattle, Washington.— The stationery for the Art Printing Company is satisfactory, presswork being very good indeed. We believe that the letter-head design occupies too much space on the sheet and that an improvement would have resulted had the green been made slightly lighter. We see no particular merit in the way the New Year card is embossed, although the method you used — the use of home-made cardboard dies — has proved successful for certain kinds of embossing.

CLAUDE W. BUNTE, Thief River Falls, Minnesota.—The little house-organ is interestingly made up, but we would prefer a page of regular proportions to the oblong form in which the first issue is gotten up. It could be the same size as at present and would not place any difficulties in the way of mailing in regular sizes of envelopes, in which we judge, from its size, it is mailed. We note a bad alignment of the initial on the last page. An initial should be aligned at the top, with the top of the first line alongside, except when light decoration surrounds a bold letter.

THE STERLING COMPANY, Fremont, Ohio.— We admire the dignified, neat and yet interesting style in which all your printing is designed. It is also characterized by exceptional presswork, quite unusual on small work such as you have sent us. Too often small work is not given proper care in make-ready and otherwise improperly printed. The design of your new line of stationery is unusual and interesting, but not bizarre and complicated as is too frequently the case when the desire is for "something different." We have no suggestions to make for needed improvements.

FREDERICK K. LEVEY COMPANY, INCORPORATED, Chicago, New York city and San Francisco, has recently issued a striking wall-hanger to advertise two inks of its manufacture, Firecracker Red and Bronze Blue. The design is of a large firecracker printed in red against a background printed in the bronze-blue from a reverse plate in which the lettering appears in white, the color of the stock. It is surely a striking piece of work and, hanging in the office of a printing establishment, would exert a powerful influence when the desire on a particular piece of work was for something "loud" and forceful.

A PLEASING folder announces the association of Charles H. May with Cone, Lorenzen & Woodman, of Chicago. It is of a size to be mailed in a No. 10 envelope. The most pleasing part of this folder, and one that should prove suggestive to many printers, is the title-page. The few lines of type are printed in



Unusual card by Axel Edwin Sahlin, East Aurora, New York. Mr. Sahlin's work is distinctive, and for that reason is invariably pleasing. Much of his work is printed on hand-made stock.

black, the parallel-rule border is blind-stamped and the ornament blind-embossed on white antique stock with a deckled outside edge. The effect is chaste, dignified and beautiful, a combination more often sought for than realized. The simple method of attaining it should recommend itself to all printers desirous of improving the quality of their work.

C. F. WILLIAMS & SON, INCORPORATED, Albany, New York.—The series of blotters distributed by you throughout the year 1916 represent high-class artwork as well as good printing. The idea, we presume, was to get up a design with little copy, just a suggestion, where the appropriateness and beauty of the design would cause it to be used and thereby keep the name of your firm, prominent thereon, before the user. Some are a little too "spotty" in the distribution of color and might be termed bizarre, but several, in our opinion, are exceptionally strong. The February, June, July and October issues appeal to us as being best—considered in a general way, of course.

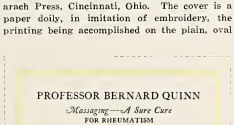
Smith County Pioneer, Smith Center, Kansas.—In general arrangement, your work is very good. The business card for J. A. Smith & Company is overbalanced at the bottom, due to the too low placement of the main group. Balance is best slightly above the perpendicular center and the main line, the dominating factor in the design in point of weight, or strength, should be so placed. The same idea of balance and proportion applies to the position of ornaments between groups of type in a design. Such ornaments should be above the center of the space between the two groups, contrary to the position of the sunflower on the title-page of the folder-program for the Kansas Day Club.

HARRY W. LEGGETT, Ottawa, Ontario.—The Christmas-greeting folder is exceptionally well handled from every standpoint. The same can be said of all the other specimens.

CUMMINGS & SAUNDERS, Cambridge, Massachusetts.—Indefinite headings, such as used on your February blotter, are not good advertising. "Do you realize," standing out alone, might be suggestive of a variety of things, and is applicable in some way to every business. All of the first sentence should be displayed if the most forceful and compelling display is desired—"Do you realize that quality commands Admiration, Respect and Confidence?" The combination of condensed text-letters with extended block (Copperplate Gothic) styles should be avoided, especially when the latter are large and the variation in form made pronounced, as is the case in the signature lines of this blotter.

A representative display of specimens by the Osgood Company, Illustrators, Catalogue Makers and Engravers, Chicago, Illinois.

"SAM WELLER'S VALENTINE," is the title of an interesting booklet received from The Bachrach Press, Cincinnati, Ohio. The cover is a paper doily, in imitation of embroidery, the printing being accomplished on the plain, oval



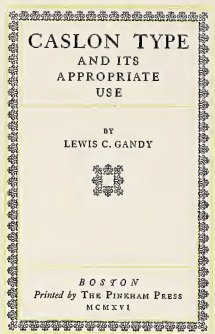
Dignified and pleasing card by Harry W. Leggett, Ottawa, Ontario.

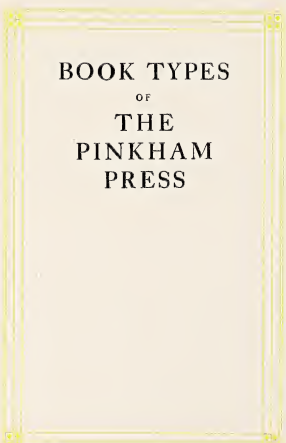
center. Each of the inside pages is printed on a different kind of stock, presumably to give recipients suggestions as to stock to supply their own needs on contemplated work. The several pages are printed from different styles of type, the names and sizes of which are indicated by marginal notes. The unusual style of the booklet will naturally inspire interest, and, if the copy is of the right sort, results will of course be commensurate with the expense of its production.

The Santa Fe Magazine, a monthly publication devoted to the interests of employees of the Santa Fe Railway System and the exploitation of the road, has just completed its tenth year. It is an interesting publication and is satisfactorily planned and printed. Albert McRae, the editor, is deserving of much commendation for the general excellence of the magazine. The covers are always very interesting and attractive, a half-tone illustration of some scene along the line of the railroad, with the name of the magazine in large letters at the top and the title of the illustration at the bottom constituting the regular cover-design. The advertising pages could be made more attractive by the use of fewer styles of type in the display of the advertisements, especially in the small advertisements where a number appear on the same page.

CHARLES W. CRADDOCK, Beloit, Kansas.—Most of your specimens are of a very good grade, especially so are the excellent letter-heads. The mailing-card, advertising holiday printing, is not up to the standard of the other work. The border is one we have never admired, being so bulky and complicated it dominates any design on which it is used. Plain rules, nine times out of ten, make the best borders. The green is too weak in tone on the folder for The Farmers State Bank, the red standing far out before it. No matter what two colors are used, they should be of the same value, of the same degree of light and shade, so that one will not stand out above the other in tone. The contrast of color alone is enough to give whatever distinction is desired to the points on which emphasis is necessary.

GEORGE P. SMILEY, New York city.—The specimens of printing sent us by you are of an exceptionally good grade. We do not admire the treatment of the title-page of the folder for the "25th Anniversary of the Organization of the Clubs" of the church. In the first place, greatest emphasis is given the figures "25," and the features, set in a squared group, without regard to the relationship of the words to





Two covers and a title-page from beautiful pamphlets written and designed by Lewis C. Gandy for The Pinkham Press, Boston, Massachusetts. They were tastefully planned and executed in every way.

each other in the arrangement of lines, are confusing and do not stand out. In appearance only the page is satisfactory, but comprehension by the reader is the most important consideration of all in the arrangement of any typographic design. A large mass of capitals, as on the cover and title pages of the booklet for the A. O. Society, should be avoided, for capitals are much harder to read than lower-case. As a whole, however, your work is much above average.

A. J. BOREMAN, Des Moines, Iowa. — *The Merchants Trade Journal* and the *Furniture Merchants Trade Journal* are exceptionally fine publications. The presswork is not all that it should be, and we note especially that the half-tones are not properly made ready. The print is too gray. The make-up and general arrangement of the text pages is good, and the advertisement composition is satisfactory, although in several instances overdisplay hinders comprehension. This is particularly true of The Way Sagless Spring advertisement on page 27 of the December *Furniture Merchants Trade Journal*. It is difficult to determine at first whether the advertisement is for the spring company or for the magazines. As a matter of fact, it is the campaign that is being advertised, and we are sure it could have been better advertised with less display, for attention would then be concentrated on the main points.

AUGUST GUSTAFSON, JR., Oakland, California.— Your work is of exceptional quality, display and arrangement being far out of the ordinary. We note a tendency on your part in some cases, however, to use rather bulky borders, made up of rules and decorative units. We would caution you against a too general use of this style. The folder, "Typography That's Different," printed from Packard type in brown and a buff tint on buff stock, is the most pleasing example among the specimens sent us. The idea behind this folder, the announcement of the installation in the plant of a new series of type designed to produce the effect of hand-lettering — and the distinction that goes with it — is a good one and might be used with profit by other printers. The announcement appears as a spread on the two inside pages, and on the last a display arrangement advertises the character of work done by the printer by whom Mr. Gustafson is employed, Walter N. Brunt.

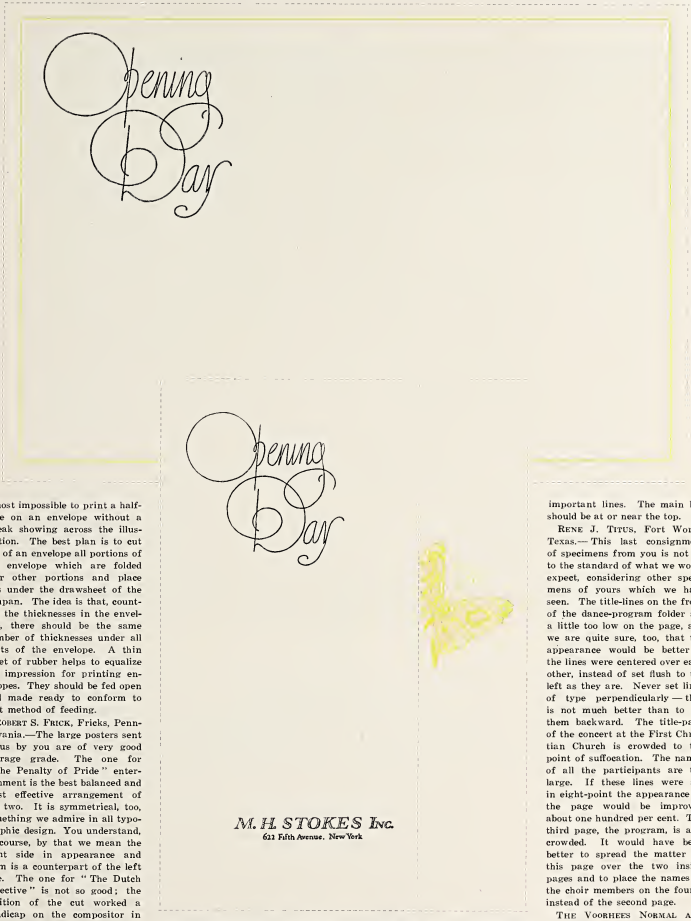
H. FRED HAYES, Houma, Louisiana.— Your specimens are very good in display, but we note a constant association of inharmonious types. Type-faces, to be used together with pleasing results, should have the same general characteristics as to shape, tone and design. Extended

Copperplate Gothic and Wedding Text, a condensed text-letter, are as opposite in shape and design as two styles of letter could be. It is almost impossible to print a halftone on an envelope without a streak showing across the illustration. The best plan is to cut out of an envelope all portions of the envelope which are folded over other portions and place this under the drawsheet of the tympan. The idea is that, counting the thicknesses in the envelope, there should be the same number of thicknesses under all parts of the envelope. A thin sheet of rubber helps to equalize the impression for printing envelopes. They should be fed open and made ready to conform to that method of feeding.

ROBERT S. FRICK, Fricks, Pennsylvania.—The large posters sent to us by you are of very good average grade. The one for "The Penalty of Pride" entertainment is the best balanced and most effective arrangement of the two. It is symmetrical, too, something we admire in all typographic design. You understand, of course, by that we mean the right side in appearance and form is a counterpart of the left side. The one for "The Dutch Detective" is not so good; the position of the cut worked a handicap on the compositor in the arrangement of the display and the distribution of the white space. Placed at one side, and with no cut to balance it on the other, the cut overbalances the design at that side. A much better arrangement would have been to place the cut toward the bottom of the design, and in the center horizontally with matter of minor importance on either side, so that it would not handicap the display of the more important lines. The main line should be at or near the top.

RENE J. TITUS, Fort Worth, Texas.— This last consignment of specimens from you is not up to the standard of what we would expect, considering other specimens of yours which we have seen. The title-lines on the front of the dance-program folder are a little too low on the page, and we are quite sure, too, that the appearance would be better if the lines were centered over each other, instead of set flush to the left as they are. Never set lines of type perpendicularly — that is not much better than to set them backward. The title-page of the concert at the First Christian Church is crowded to the point of suffocation. The names of all the participants are too large. If these lines were set in eight-point the appearance of the page would be improved about one hundred per cent. The third page, the program, is also crowded. It would have been better to spread the matter on this page over the two inside pages and to place the names of the choir members on the fourth instead of the second page.

THE VOORHEES NORMAL AND INDUSTRIAL SCHOOL, Denmark, South Carolina.— Presswork is rather poor on your printing, but the composition is not with-



Representative examples of the exceptional quality of direct advertising prepared complete by Calkins & Holden, New York city. On the original of the folder (lower specimen) the butterfly, part of the inside decorative scheme, was printed in several colors instead of one, as here shown.

out merit. One should avoid the use of too many lines of capitals, as they are not as readable in mass as lower-case. When used, they should be more widely line-spaced than lines of lower-case because all of them are full height, whereas many lower-case letters have

ferent in design as these is just as apparent as if the combination were avoidable. Moral: Buy large fonts of one series rather than small fonts of several. Your paper is well printed, though too much ink was carried when the copy sent us was printed. A uniform style of

swells where they do not belong. Overcome this, for distorted letters have no merit whatever. The most pleasing letters, as designs, are those on which principles were followed in their design. The color effect of the cover for the Federation of Trade Press Association's

Commercial printing by The Davis Press, Worcester, Massachusetts.

quite a shoulder at the top. This fault is quite noticeable in the heading of the program for the March 9 band concert. If capitals were essential, or, rather, considered so, smaller sizes should have been used and those lines spaced wider apart than the larger sizes are in this design. You did not carry enough ink on the blotter printed in green and brown on pink stock, especially of the brown. As a consequence, the items printed green, the decorative features, stand out with greater prominence of tone than the type-lines. No matter what two colors are used in a design, the tone of the decorative features should not be stronger than the tone of the type-lines. The tone should be equal or the type should stand out — never the ornamentation.

The Coatesville Herald, Coatesville, Indiana. — Presswork on the high-school annual is very poor, and the fact that the rules do not join well in the panels also causes a loss of effectiveness to the work. The use of Cheltenham Bold and Engravers Bold for display in the advertisements was probably necessary because of the limitations of your equipment, but the ill effect produced by the use of types so dif-

border around all advertisements in the paper would improve its appearance very much, but be sure you do not decide to standardize the wave-rule border often used by you, which has nothing whatever to recommend it. Such borders attract too much attention to themselves, and, by constantly appealing to the eye of the reader, handicap the effectiveness of the type-matter, which is of paramount importance. We believe that plain four-point rules would make the best border for your paper.

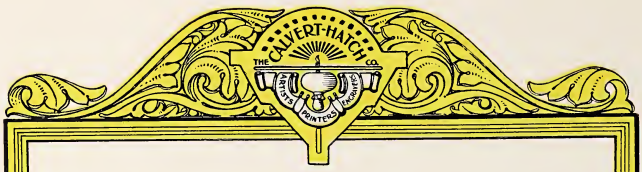
EDWIN C. STERRY, Jamestown, New York.— In general arrangement and design, your hand-lettered specimens are good. The lettering shows promise, but more practice is necessary before your letters will be smoothly made. We admire the general idea of THE INLAND PRINTER cover-design, but would call your attention to the fact that the name of the publication does not stand out above the decoration as it should, because of a lack of contrast. There should be more space between lettering and decoration; the lettering should be bolder or the decoration weaker in tone. We note that you have trouble in accenting the letter "S" properly, or that you purposely distort it by making the

design is striking, but the design does not follow in its proportions the shape of the page, being oblong in form. A feature of secondary importance is given first prominence in the display. In books of reports, etc., first prominence should be given the name of the association or institution to which they relate.

WATSON-JONES, INCORPORATED, San Diego, California.— The general run of your work is very good indeed. We do not, however, admire the letter-head for the Wheeler-Chase Fisheries Company. The three big masses in the design demand too much attention and, because of the shape of the one in the form of a half circle, the white space is not nicely distributed. We believe, furthermore, that the lines of goods handled by the firm, as enclosed in the panels, do not have sufficient prominence, not as much, in fact, as if the panels were omitted and the space made available by such omission utilized for larger type, or more white space for contrast around these names, so that they would be more effectively emphasized. A simpler design would be preferable, and by "simpler" we mean one in which there were not so many distinct forces of attraction.

Handsome Catalogue by the Corday & Gross Company, Cleveland, Ohio.

The reproductions shown above are of the cover, title-page and first text-page of a beautiful catalogue, designed, engraved and printed by Corday & Gross for The Murray Motor Company, Pittsburgh, Pennsylvania. The special feature of this book is its self-contained character, that is, one kind of paper was used for cover and text pages, both being printed at one impression for each color. Such a plan makes for economy in stock, presswork and binding. When cleverly handled, as all Corday & Gross printing is handled, the effect is equally as good as is possible with distinctive cover-stock. The effect in this instance is gained by printing a solid plate over the outside of the front and back cover-pages in a light, soft blue. The stock, white, appeared only at the top of the small inside oval and in portions of the decoration in the bottom half of the large oval. The reproduction itself shows how the other two colors, black and yellow, were used. The gray portions in the reproductions of the title and first text pages were originally printed in blue. Another feature of this handsome catalogue was the successful printing of half-tones of the automobiles on rough stock.



Paper + Ink + Brains

IT is the brains that the printer mixes with his ink and paper that tells the tale. There are many little ways in which the printer's knowledge and skill can be applied so as to give the customer in selling value much more than the amount of his bill. This fact often justifies one printer in charging more for a job that, to the casual eye, does not show a corresponding difference in value. Merely to set type and print have become secondary in the printer's functions. Good typography printed in such shades or colors as detract from legibility, or finely made illustrations run in inappropriate colors cost just as much as when properly done under some guidance as a part of a well conceived plan.

Display-page from "Tips o' Type," a handsome book produced by The Calvert-Hatch Company, Cleveland, Ohio.

"TIPS O' TYPE."

WHILE the title above is "catchy," and serves very well for a name, it does not give one an insight into the character of the new "color book" of The Calvert-Hatch Company, printers and designers, Cleveland, Ohio, of which it is the name. The book is an advertising book, designed to influence buyers of printing, especially of process colorwork, to buy their printing of that company, and as such it scores as near one hundred per cent as any book could score.

The format is delightfully pleasing. The pages are 9¼ by 12¼ inches, the cover extending slightly beyond the inside pages. The cover is a dark-green double-thick antique, with lines slightly lighter running through it, which produce a laid effect. It is soft, pleasing and rich. The title is blind-embossed in the lower right-hand corner and a four-color print from an oil painting by John C. Johansen, entitled "Katherine Elizabeth," tipped on, graces the upper left-hand corner, completing the design. The book is tied with red cord.

There are end-leaves in the book, too, of a lighter weight of cover-stock, along the top of which, on both sides, and along the top of the inside front and back cover, a border-band is printed in white; not a strong, harsh cover-white, but a white which allows just enough of the color of the stock to show through to give it an effect of softness and beauty.

The inside pages are printed on heavy-weight white enameled stock. Parallel two-point rules, about two picas apart, are printed in a soft orange across the top and bottom of each page, the name of the firm, between two of its trade-marks, being worked in with the rules at the top.

The pages are made up of reproductions of three and four color work done by the firm in the course of its regular business; decorative text-pages, exploiting the merits of the firm's product; and half-tone reproductions in one color of many covers of catalogues and of other high-class advertising work produced by the company.

Throughout there is evidence of painstaking care and of exceptional intelligence in all departments. The opinion one forms from looking through the book is, "Here is a firm that does fine work." The book is a monument to the capabilities of the Calvert-Hatch Company, and insurance that those who place their printing problems in the hands of that organization will get their money's worth if quality counts for anything — and it does, most emphatically so.

We take pleasure in showing in connection with this item a few reproductions which, when studied with the description we have made, should give all our readers a better insight into the character of the work. A reproduction from the painting, "Katherine Elizabeth," is shown elsewhere in this issue.

Decorative Motto Design from "Tips o' Type."
By The Calvert-Hatch Company, Cleveland, Ohio.

Naturally, too, the book is expensive and is not for general distribution, but we understand a few copies are available for distribution among buyers of the kind of printing Calvert-Hatch produces.

MAKE HARD DISTRIBUTION EASY.

BY ANNIE M. KEMPTON.

Almost any printer working with hand-set type has had the experience of having to distribute type that has stood for a long while and become almost as solid as a rock. Slamming and wetting has been of no avail, and it has not been possible to soak it for a long period of time. The writer has for a long time used a very simple means of overcoming this difficulty. Take a bodkin firmly between the fingers by the point end, and hit each line across the nicks with the hard end of the bodkin, giving several short, sharp blows each time. It is not necessary to exactly hit the nicks, but, for numerous reasons, don't strike the face of the type. There are at least two ways of holding type while distributing it: with the forefinger hooked and supporting the type with assistance from the thumb and other fingers; and with the type held well down in the hand and backed by the palm and fingers. The latter method seems best when using the bodkin as mentioned above, as the type, when loosened, will not slide helter-skelter into the case.

Some examples of the ability of The Calvert-Hatch Company's organization to plan and print successful business-bringing literature.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Comma or Colon.

W. M. J., Mount Airy, North Carolina, writes: "We had a job in which copy had the following words as a separate paragraph: 'Residence, Blue Ridge Inn.' Instead of putting a comma after 'residence,' I set it this way: 'Residence: Blue Ridge Inn.' There is a dispute here as to which is correct, and we decided to submit the question to you."

Answer.— In all such cases the choice of the customer is correct for the printer; in other words, the only way for the printer to be sure his work will be accepted is to set it as written. Abstractly, no positive and absolute choice, as between right and wrong, exists between comma and colon. My own personal selection favors the comma. Evidently this customer chose the comma, and no one can give any cogent reason why he should not have what he chose.

A Wrong Word.

W. G. I., Pitcairn, Pennsylvania, sends this: "I came across the following sentence recently, on which I should like to have your opinion: 'On April 1 ten per cent of the members of this lodge will be eligible for suspension.' The question is as to the use of 'eligible' in a case of this kind."

Answer.— One can properly be eligible only when he is worthy of being chosen, when he is fit for choice, as for admission to some desirable place, not for suspension or expulsion. "Eligible," that is, may not with literal propriety be used as referring to deprivation, and so in its literal sense is not correctly used in the quoted sentence. It would be correct if suspension were a preferable thing, and not a penalty. One may be liable to suspension, subject to suspension, but not eligible. A case is conceivable, however, where "eligible" might be so applied ironically, but such use would be ambiguous, to say the least. It is far better to keep such expressions literally correct than to indulge in irony without good cause.

A Singular Request for a Plural.

J. L. P., Joplin, Missouri, sends this: "Please give me the plural of the word 'chemise.' In a case where it read 'ladies' chemise' I marked it 'chemises.' Please straighten me out."

Answer.— The plural is "chemises." Nothing else is possible for it by any kind of reasoning or practice. Such questions are answered automatically in all dictionaries by the absence of a statement of the plural form. Any such word is pluralized by addition of the letter *s*. It is conceivable that a writer might insist that the word used as our correspondent quotes it is not meant to be plural, though such insistence seems hardly reasonable in this case. Possessives are often so used that they do not imply actual immediate possession, and have been called adjectives by some grammarians, at least one of whom so classified "children's" in "children's shoes." In the Standard Dictionary are many definitions like "a carpenters' tool," taken of course as meaning "a tool for carpenters," and the writer of "ladies' chemise" may have made the mistake of thinking his expression analogous, and chemise a singular.

Punctuation and Choice of Words.

E. M. C., Concord, New Hampshire, writes: "Please punctuate correctly the following extracts, and give reasons for marks or omissions: 'We hereby certify that we have examined the accounts for the year ending February 15, 1917, and find them correct.' 'Report of Loudon from February 15th, 1916, to March 18th, 1916.' 'Meeting will be held, Mch. 7, 1917, at half past seven o'clock.' Also, which is correct, 'Detail payments of accounts' or 'Detailed payments of accounts'?"

Answer.— The sentences are all punctuated correctly, except the third, from which the comma after "held" should be removed and the month should be spelled out. In the second sentence a correction should be made, but it is not one of punctuation, and many persons would say it is not a "correction," but is only a change, and one that is at least unnecessary. It is in the date that the change should be made. Such things are almost entirely conventional, and the overwhelmingly conventional form for such dates is the one shown in the first sentence as to the day of the month, with nothing but the number. Dates are printed in every conceivable form, and each form is tenaciously defended by its users. Every style is capable of logical support. The decision here made rests mainly on indisputable prevalence in usage.

In the case of the two questioned sentences there is no real error in either method of expression, and so, of course, no exclusive correctness. My personal choice is for "detailed" rather than "detail," but in proofreading for other people I should leave unchallenged either one that appeared in copy. Likewise in the matter of dates. Unless some one form is prescribed for use as the style of the office, they should be left as in copy, since such practice is the only one in which the proofreader is sure of justification, excepting the rare instances where real proofreaders are expected to decide such matters themselves. For these rare instances my choice and its main reason are as told above.

SHORT SENTENCES, PLEASE.

Dowser — There goes Judge Wurdleigh. In addition to his being a fine jurist, he has the reputation of being a master of the English language.

Bowser — That may be, but I don't like his sentences; they are too long. It took me six months to get to the end of one of them.

Written for THE INLAND PRINTER.

LANGUAGE STANDARDS AND PROOFREADING.

BY F. HORACE TEALL.

ALL proofreaders should, and undoubtedly would, gladly welcome any universal standard, which now seems to be becoming less of a possibility than ever. If a proofreader could have comfortable assurance that, when changing his place of employment, what he had been accustomed to in the old place would also be acceptable in the new one, he would not be the sole beneficiary. As things now are, this happy condition is seldom achieved, and he is almost sure that he will have to shift to another style in any new employ, if not to many new styles, first one and then another, to suit demands from customers.

Of course proofreaders can not be accurate mind-readers, but that (mind-reading) is practically demanded from them by many authors, editors, and publishers. Nearly all they can do with certainty is to imitate closely whatever is in their copy, and this they must often do with full knowledge that what is in copy is wrong.

Such is the disastrous effect of having to conform to many different standards, and often to mere whims. Surely it would be advantageous to have one universal standard, although any effort to dictate that only one style of doing anything can be right would and should be matter for derision. We had better accept the fact of existence and persistence of various standards, and the equally persistent fact of much arbitrary personal decision which ignores all standards. But this does not lessen the desire for as much standardizing as possible.

An analogue to our present status in these matters may be found in an astute editorial utterance in the New York *Evening Sun* under the heading "Swapping Views of Law," referring to a law class for policemen:

"The policeman must in the nature of things get too narrow a view of some phases of law enforcement. His experience alone would not be a safe guide. Yet in many cases he could throw light on the limitations of enactments. He could show where theory is continually banging its head against the stone walls of fact.

"One thing supremely to be desired appears to be a far-off dream, almost beyond the farthest flights of hope. That is the formation of classes for the men who make and revise our laws, in State and national legislatures. They need the combined ministrations of the most experienced policemen and the wisest of college professors."

We shall have to swap views of language in a formal convention of scholars and workers if we ever attain a comfortable and reasonable understanding. Workers (trade proofreaders) will be needed to present the lawless conditions as they are in operation in contrast to theories by scholars who are unversed save in theory or their own choice of practice. Proofreaders' acutely trained mentality will be needed to point out the weaknesses that nullify most dogmatic rules, which weaknesses may here be exemplified from a recent article on capitalization.

"From the standpoint of appearance of printed copy," says this article, "few things are of greater importance than correctness and propriety in capitalization." The writer gives a fairly full set of rules, including some that are not in keeping with any accepted practice, and some of partial acceptance which he states as if universal. One that I have never seen elsewhere says that "the Atlantic Ocean" is right with the small letter in the article, but that when "Ocean" is omitted it becomes "The Atlantic," with a capital T. Likewise "the Maryland Hotel" is said to be "The Maryland." But in "the Hub," for Boston, the writer says, "there is no ellipsis, nothing understood or implied by the use of the article." This I shall leave to speak for itself, merely remarking that I can not find it reasonable, and that standards must be based on reason.

Clear perception of actual conditions is likewise essential to standardizing effectively, if only for delimitation of differing standards. Here again the same article may be cited. "The Government of the United States," it says, "the State of Maryland, the Commonwealth of Massachusetts, are capitalized, as also Government, State, Commonwealth, when standing alone, if used in the particular sense indicated."

Of course this means that if done as its writer prefers these words "are capitalized." But they and many others like them are treated the other way almost equally. The strongest point of criticism here is found in regard to the word "State."

I do not think the people who write this word, in the use in question, with a small letter are nearly as numerous as those who capitalize it, but certainly they are numerous enough for recognition. Those who use the capital and those who do not are equally able to argue in defense of their own practice, and those who do not use it are often more stubborn in their reasoning than their opponents. Here we surely must admit are two distinct and nearly equal standards; but we can not accept the decision of a man who asserts that a certain dictionary gives the word a small initial when that dictionary actually always capitalizes it. In fact, all three of our current large dictionaries capitalize State in the particular application.

We surely can not make a standard of anything found or supported by misrepresentation of self-evident facts. Whether in capitalization (which in this writing is cited merely as an example) or in any other matter, the plain fact that two or more standards exist must be recognized if we are ever to reach a comfortable agreement.

WHY NOT?

If a female duke is a duchess,
Would a female spook be a spuchess?
And if a male goose is a gander,
Then would a male moose be a mander?

If the plural of child is children,
Would the plural of wild be wildren?
If a number of cows are cattle,
Would a number of bows be battle?

If a man who makes plays is a playwright,
Would a man who makes hay be a haywright?
If a person who fails is a failure,
Would a person who quails be a quailure?

If the apple you bite is bitten,
Would the battle you fight be fitten?
And if a young cat is a kitten,
Then would a young rat be a ritten?

If a person who spends is a spendthrift,
Would a person who lends be a lendthrift?
If drinking too much makes a drunkard,
Would thinking too much make a thunkard?

But why pile on the confusion?
Still, I'd like to ask in conclusion:
If a chap from New York's a New-Yorker,
Would a fellow from Cork be a corker?

— *Life.*

Written for THE INLAND PRINTER.

LINOTYPE RULE.

BY WILLIAM J. ERWIN.

LINOTYPE rule is used extensively in offices having linotype machines, and, with few exceptions, it is a good investment. The small cost of its production is an important consideration. It can be cut to any size and mitered, and, if not used, can be thrown in the metal-pot to be remelted without any great loss. The question arises: Do we get one hundred per cent value out of it? Are we using it right, reasonably, as it were? We can not get the same service from linotype rule that we can from brass rule. The body and face of linotype rule are composed of rather soft metal, which means that it must be handled with care. Throwing it around carelessly batters it more or less, and the cold or hot mouthpieces constitute other dangers. Then, there is the stone-hand's strong right arm to consider, for he may, unthinkingly, pound too heavily on the rough, hickory planer. That same right arm will tighten the quoins on an improperly justified panel until it puts a curve in the rule that can be remedied only by cutting a new set.

These are a few of the little happenings that have a tendency to put the deckled-edge or curved-rule finish to the rules before the other Ben Franklin gets the form to make it ready. Then, we hear the pressman pass his little remark, the reader, who coldly marks it with an "X," and the foreman, who wants to know who the ———, and so on. Seldom does the foreman stop to consider the real cause.

Let us dwell for just a few moments on the way we make up the average rule panel. The mitering-machine should be a late model of a good make. The knife should be kept in good condition by rubbing it on a stone at least once a week. The machine itself should be oiled, kept clean and sandpapered frequently to keep it rust-proof. All this pays in the end, and the labor does not amount to much.

The mitering-machine, as it comes from the factory, miters a perfectly straight edge; that is, the rule, after mitering, measures the same at top and bottom. This is perfectly satisfactory for brass rule, as both faces can be used to print from — a popular practice, but a bad one. Here is where we can experiment a little: We will take a two-point lead, about a pica and a half in size, big enough, in fact, to insert under the setter on the top plate of the machine and as close to the knife as possible, so that the rule to be mitered will rest on this lead and be tilted as it is shaved. Naturally, the knife cuts away more of the rule at the bottom than at the top. When we have made up our panel, the face of the rules will join, and the bottom of the rules will be open as here illustrated.

This opening at the bottom allows bits of metal, dirt, etc., to lodge between the corners of the slugs, and, yet, not interfere with the joining of the corners. But, this is not the main idea. Mitering after this fashion has a tendency to relieve the pressure on the bottom of the rules and transfer it to the top where it is needed. Let us consider, for a moment, the lock-up furniture. It is only about one-half the height of the rule and, naturally, the pressure is heavier on the bottom of the rule than on the top. When rules are mitered in the manner described above, they do not require as much pressure as when mitered otherwise, and are bound to join. Remember, pieced rules should be treated in the same manner.

Always give at least half a dozen shaves to a rule after cutting it, for the cutter leaves a rough edge that makes a good, close joint impossible. A good plan to follow in cutting, especially when there are a number of rules to be cut, is to cut them about two leads too large and then trim them down to the required size. On the modern machines we need not worry about the number of shaves to give a rule, as the set gage takes care of that, but, on the older machines, where there is no gage of any sort, the best plan is to count the number of shaves taken off the first rule and do likewise with the remainder. When we finish, we will find them exactly what we want. We often see a compositor mitering away, with his composing-stick in front of him, trying the rule after every shave until it fits in the stick. This is all very good when one has but few rules to cut, but when a quantity is so cut it means a serious loss of time.

Finally, let the writer state that the idea described here will be found most practical, for he has used it with very satisfactory results. If the mitering-machine is to be used constantly on linotype rules, it would be the better plan to set the top plate on a slant. This can be accomplished by unscrewing the top plate entirely, inserting a strip of two-point lead along the entire right end of the supports, and then by putting the plate on again, screwing it as tight as possible. This will tilt the entire top plate and will give the same result as with the lead on it.

TO GET BEST RESULTS FROM LINOTYPE SLUGS ON CYLINDER PRESS.

In preparing forms with linotype text for the cylinder press, one should keep in mind the fact that a much better make-ready can be obtained by running the form with the linotype slugs parallel with the cylinder. The reason for this is that the cylinder in riding over the form has a chance to give each slug an individual impression. Whereas, if the cylinder strikes the linotype slugs end-to, the line of impression will take in all the slugs at the same time, thereby causing the edges to show up strong and the center of the form weak. Of course, make-ready will help to "even things up," but why waste valuable time in make-ready if the form can possibly be made up to advantage as above? — *A. Ernest Mowrey.*

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Reprinted from *System, the Magazine of Business.*

HOW A PRINTER IS KEEPING AHEAD OF RISING COSTS.

BY C. H. RHODES.

IN this article I am going to describe some of the methods we have found most effective in building up our present successful business. Also, because I think our experience may help other concerns which are perhaps puzzling over some of the same problems we faced a few years ago, I am going to tell first of all about some of the methods we tried and found wanting.

The idea that dominated our sales methods seven years ago was: results are the only factors that count; get the business regardless of the expense. Usual business-getting plans were not bringing results. Our printing-plant was equipped to do a business of from four to five hundred thousand dollars a year and the factory was in urgent need of orders to keep the presses running at a profit.

Only a small margin had been allowed for selling expense. We believed that by devoting more energy and a larger proportion of expense to the selling end of the business, we could not only keep the plant operating at full capacity on a profitable basis, but could maintain a constant source of orders and reorders. Furthermore, as the volume of business increased, we believed we could materially decrease factory costs. This was important. Most important of all, we felt, was first to get the business.

Local competition was keen. Realizing that it would take considerable time to develop further the immediate field on a quality and service basis, and having no inclination to go after competitive business by "price-war" tactics, we decided to build up city trade as rapidly as possible and to look further afield for the necessary additional business.

This Plan of Getting Business Was Tried First.

Our first step was to investigate the surrounding territory. In close connection with five States, I became convinced that we were apparently on the edge of an undeveloped field. In most of the small towns there were one or more retail, jobbing and manufacturing institutions using various kinds of printing. These firms were filling a portion of their needs locally, and the balance among larger out-of-town establishments. Few of these firms were giving all of their printing to any one plant. Most jobs were being let "on price," and the results they obtained looked "cheap."

In talking to manufacturers, jobbers and retailers in this territory, I found many firms viewed their catalogues and other printing largely as a matter of expense. Show the majority of them how they could save money on a job and they would thrust the business into your hands. Let on this basis, I saw that their advertising probably failed to competently describe their merchandise, because, in many cases, it did not produce the expected business.

From the beginning we determined to educate customers and prospects to use better printing. Having compiled a mailing-list of the various firms in this territory, we started a direct-by-mail advertising campaign. Knowing the class of customers we were talking to in our advertising, we went after catalogues, labels, booklets, lithographing — everything that could not be handled by the average small printer.

Quality was the keynote of this campaign. Each month we mailed a series of folders, attractively designed and printed. These contained samples of the various grades of work we were executing, from straight printing up to four-color-process plates. At every opportunity we presented the idea that good printing is, like a good salesman, not an expense, but a business-getter; that an extravagant booklet is not necessary, but that a good one is; that in our belief a good catalogue is one that presents the articles to be sold to their best advantage, and, like a good salesman, sells the most; further, that it is a mistake to judge any printing by its cost — the results obtained should be the measure.

We started this campaign in the latter part of 1909. Our facilities allowed us to offer customers every service, from the conception of the advertising idea to mailing the finished product. We operated our plant on a service basis, and as far as practical our aim was to relieve the customer of every detail connected with working out the desired product. This series of folders told the story.

While we gathered in a considerable quantity of small orders from this campaign, we did not get much of the larger business in catalogues, booklets and so on. Our educational work brought results in many instances when we could get to a customer before he had time to figure with some other printer who happened to be willing to cut prices to get the job; but it was a slow process. After two years of experimenting we became convinced that this selling plan was not building our business rapidly enough to be entirely satisfactory.

We next reasoned that if we were to put good salesmen into this territory, giving each a definite route and list of prospects with whom to keep in close touch, we could get the business. So we started a second campaign by personal solicitation. The business was there and in large enough quantity — if we could get it — to justify this increase in selling-costs. We were able to maintain the small business which we had developed by direct-mail methods. And our road men rounded up a considerable amount of new business, including a number of large accounts. Our volume began to increase. Remember, we were prepared for a heavier selling expense, since we now had eleven salesmen on the road.

We were not prepared, however, for the condition which quickly came to light through our salesmen's daily reports. Many of them read something like this: "Called on Mr. Jones, president, Jones Machinery Company, Waterloo, Iowa, to-day. Just published new implement catalogue; five thousand run; cover in three colors. Chicago firm got job. Nothing doing for six months." Here were time, effort and money wasted. It seemed impossible to get to our prospects at the psychological moment.

This Plan Got a Lot of Business, But —

Again, another prospect — a live one — had a job ready to go to the printer. One of the first things he wanted to know was: "What can you do for me?" Usually, he expected about $1.25 worth of printing delivered for $1. We decided to take the bull by the horns and give $1.25 worth of printing, not only to the man who had nerve enough to ask for it, but to every customer who would give us one dollar's worth of business. We were buying volume, in other words, on the theory that once we had a man's order and turned out a first-class job we would surely get the future business of his firm. We went into this proposition with our eyes open, and did not stint on quality to make up the loss.

Soon after adopting this policy, our business went ahead by leaps and bounds. We were compelled to oper-

ate our plant overtime, and our sales established a new high record in the history of our firm. We certainly obtained volume. But our real troubles were just beginning. When the time came to readjust prices on reorders, we found there was "nothing doing." The large buyer insisted on some special inducement. Otherwise, we didn't get the business. Where our sales had increased twenty-five per cent in twelve months, our selling-costs had hit the roof.

It was perfectly obvious that our increase in volume was due to the fact that we had placed a premium on business by offering customers a price inducement for their orders. Another fact — far more important — was that our profits for an entire year had faded away. Figure the ordinary percentage of profit on a volume of nearly $500,000, and then imagine losing that amount out of your vest pocket — and you will know exactly where we stood. Right there we stopped. We admitted our business-getting methods were a failure.

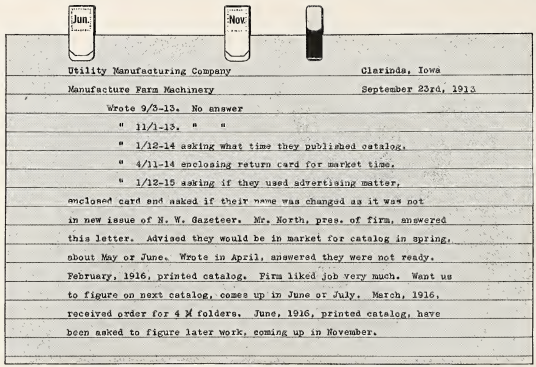
Our first move toward retrenchment was to call in our traveling representatives, stop giving price inducements to customers, and to take only the business we could handle at a definite percentage of profit. Our next step was to analyze our natural trade territory. With sales records on one hand and a map spread out before me, I started in to figure.

Sales records revealed the fact that we had been getting our percentage of business which we went after within a radius of five hundred miles. Also, our largest losses had occurred when we crossed this line. Using our plant for the dead center, I took a compass and drew a circle. The edge of this circle was about five hundred miles in every direction from our factory. Here, we said, was our territory.

We likened this to a field a farmer cultivates by intensive methods. A good farmer not only cultivates the entire area of a field, but goes over it again and again and again. Our job was to cultivate all of the possible users of printing in this territory in a like manner.

In reviewing past mistakes, one thing impressed us. We were holding the larger portion of business which had developed from our first direct-by-mail campaign. These orders were coming through regularly. To these customers we had continued issuing our monthly advertising folders, setting forth the value of better printing as a business asset. This building process was slow work, but it had paid, both in the city and in the outside territory. From this fact we obtained the key to our next plan.

First, we made up new mailing-lists, using classified telephone and city directories, trade and commercial agency rating lists, salesmen's reports and state records of incorporation. When we had listed all the possible firms in this territory with which we might do business, the question came down to methods of getting business with the least amount of expense and wasted effort.



Tabulating Information Regarding Customers or Prospective Customers.

We concluded that first of all we must know whether or not a prospect was a user of printing. Next we must know something about his business. Here, for example, is the Utility Manufacturing Company, of Clarinda, Iowa. Who is at the head of this firm? What are they — dealers, garage owners or repair men? What printing do they use, if any? Where do they buy their printing?

We decided we must learn all these facts. To do this we adopted a simple system.

We did not believe that an ordinary circular letter would bring the desired results. But by visualizing each name on our list as a personal call, we dictated a letter gauged to bring back some sort of a reply. This took time. When a firm did not reply to our third or fourth letter, we wrote again and enclosed a stamped return envelope, requesting that as a matter of business courtesy we would appreciate their telling us whether or not they ever used any printing. In all, seventy-five per cent of our prospects answered one of our letters. About ninety-five per cent returned the stamped envelope with the information requested.

After we had tabulated the facts received from each prospect on a separate card, we again started a direct-to-the-customer advertising campaign. This time we were in a smaller field, using more intensive selling methods.

And we were not after immediate results, but wanted business on the "long pull."

That year our sales volume dropped off fifty per cent in comparison with the preceding year. But at that we made a larger profit than when we had broken all sales records by offering a premium for business. We have now had this system in operation four years. This year we shall be back within a stone's throw of our high sales mark, and every dollar's worth of work leaving our factory shows our regular percentage of profit. Best of all, we are building on a solid foundation.

The success of our system is in keeping close to our customers. This is a simple matter. Each card contains all the information we need to know about a customer's business. It tells us when a customer is in the market for printing. For example, the reproduction herewith shows the card of the Utility Manufacturing Company, of Clarinda, Iowa. It tells its own story.

By keeping in touch with our customers by letter, occasionally forwarding to them suggestive advertising material applicable to their business or some fine piece of work a concern in a similar line may have issued, we earn our customer's good will. Gradually they come to have confidence in us. Since the shortage of paper we have kept our customers posted on the general situation.

Methods Like This Make Friends of Customers.

One of our customers publishes a monthly magazine. This requires a large quantity of paper each month. At the very beginning of the increase in paper prices we took the initiative and purchased an entire year's supply for this customer. In his reply to the letter which we wrote telling of our action, the customer clearly showed his appreciation.

To other customers we often send samples of various papers we have available, showing them how to save money on their printing by substituting one grade of paper for another, without injuring the value of their advertising. These things take but little time and are appreciated by buyers of printing.

The success of our plan lies in the way we keep after prospects and customers. That means writing letters and a lot of them. While a large portion of the detail work connected with this system has been delegated to a stenographer, I personally spend at least an hour a day in going over prospects' and customers' cards, checking those we have not recently heard from, writing to them, gathering up the loose ends. I see all of our customers' letters, and know how each job is progressing.

Now, what are the results and what is the cost? We have had this sales plan in operation nearly five years. In this time we have not attempted to increase our territory beyond the five hundred mile area. Rather, we have attempted to cultivate this area intensively. Last year we sold, in round figures, $100,000 worth of printing to out-of-town customers. There are 1,500 firms on our list of prospects. Figuring liberally, and including, as accurately as possible, the cost of salesmen sent out in this territory last year to close orders developed by correspondence, our selling cost on this $100,000 volume was less than $2,000, or two per cent. When you consider that the cost of reaching one person by advertising is from 1-100th to 1-300th part of the cost of reaching the same person by solicitor, our reduction in selling costs may be readily appreciated.

We are making a definite percentage of profit on every job passing through our factory. We will go the limit for any customer at any time in rendering any kind of service. And by so doing we are not only increasing our volume rapidly, but are building our business on a solid foundation. These are the methods we have found successful in selling printing by mail.

Now, just a word about factory costs. We group our costs by departments. This not only enables us to keep an accurate check on each department, but on each cost item in the various departments of our business. For instance, take the direct expense of the cylinder-press department. This is grouped as follows:

Paper stock and rags, charged to make-ready.
Sundries, odds and ends, small parts, and the like.
Repairs.
Rollers.
Chemicals.
Belts and belting.

We allow a certain amount for the direct expense of this department each month. When the expense of this department exceeds the amount allowed, the foreman must explain why the increase was necessary to maintain efficiency. This means that the foreman will not allow a pound of rags nor paper to be wasted if he can help it. As all supplies are issued from the stockroom and charged directly to the department receiving them, we know when waste occurs and are able to check it immediately. The direct expense of each department is handled on a similar basis and we have effected many savings by showing our men how to conserve operating supplies.

After direct expense come light, fuel and power. Some years ago we studied the comparative costs of making and buying these services. After a thorough investigation we decided that for us it was cheaper to make than to buy. We had an old plant in operation at the time and it was not giving efficient service. We put up our problem to an expert engineer. He recommended a modern plant. This plant paid for itself in a year, as we were able to manufacture light, heat and power in excess of our demands, and to sell our surplus to firms near by. To-day, this department shows a profit each month.

Rent and taxes come next. As we own our buildings, the only way we can effect a saving is to keep them in perfect repair.

Depreciation can be helped only by taking the best of care of all equipment, and we charge off a yearly sum on a percentage basis.

Savings Like These Add Dollars to Net Profits.

Insurance offered another chance for saving. Our building is one of the old-timers. Therefore, insurance rates were high in comparison with firms operating under more modern conditions. A sprinkler system, however, effected a saving of about four thousand dollars a year on our insurance.

Other expenses are grouped under salaries, delivery and "general." When I think of salaries I do not think of a scale wage, but of the efficiency of the worker. We get the best men obtainable and pay them accordingly. In the last five years I can not remember of a single employee asking for a raise. The reason is this: we base a man's salary on what he is worth to us.

Another point. Our men help each other out on all work of all kinds, and they do it, not because they have to, but because they have the interest of the shop at heart and they know that it is to their advantage to increase the efficiency of the plant wherever and whenever they can. These are some of the things that have made it possible for us to reduce our cost of doing business to a very low percentage.

LAMMERS-SHILLING COMPANY IN NEW PLANT.

Starting less than eleven years ago with a small artist and engraving business, and building up to such an extent as to warrant the erection of a building of the type and size pictured here, is surely an accomplishment. What grew steadily, developing from the small beginning into an organization for taking special care of the wants of the better class of advertisers, and during the past five years an offset-printing department has been added. It was this steady growth that forced the selection of a

The New Home of The Lammers-Shilling Company.

those years have meant to those who have had to shoulder the responsibility, the problems that have been met and how they have been overcome, would undoubtedly make interesting reading could the facts be secured. But those to whom the credit is due are somewhat reticent, modestly disclaiming any credit themselves, preferring rather to pass it on to their customers who have stood by them and made such rapid growth possible.

In talking with one of the heads of this house, the writer was told that the success is due to studying the customers' requirements and meeting those requirements, giving service coupled with quality. Therein lies the real secret of success in the upbuilding of any business.

In June, 1916, the Lammers-Shilling Company rounded out its tenth year of corporate existence, and it was about that time that the plans for the new building were completed and the work of construction commenced. During those ten years the business new location in a cleaner neighborhood than could be found in the loop district of the city. The new location, at 360 East Grand avenue, within two blocks of Chicago's civic masterpiece, the immense Municipal Pier, is far enough away to avoid the dust, dirt and noise of down-town Chicago, yet near enough to the business center to enable the company's representatives to take care of their customers' wants.

Entrance to New Lammers-Shilling Building.

The building is of steel and concrete construction, and, as can be seen in the illustration, the sides are practically all glass, doing away with the necessity for artificial light except on real dark days. The offices of the company are at the south end of the building, on the top floor. On the same floor are the art department, the lithographic artists and the photographic department. The transfer-rooms and the bindery are on the floor below — the sixth. The pressroom is on the fifth floor. In the basement are the paper stock and the

graining rooms. A convenient feature of the plant is a circular stairway connecting the three upper floors, by which one can readily pass from floor to floor without waiting for an elevator.

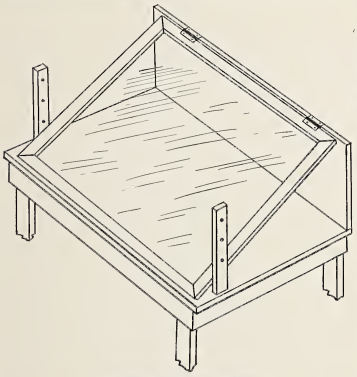
First impressions are lasting, and the entrance to the building is so designed that one is sure to be favorably impressed. Those who have had correspondence with the company will remember the two classic female figures used on its letter-heads, representing Art and Printing. These two figures, grown to life-size, now flank the doorway to the new building, while on the massive lintel overhead appears the well-known trade-mark name with its two characteristic diamond-shaped initials — a trade-mark name which has remained unchanged since the organization of the company.

Written for THE INLAND PRINTER.

PRESSMAN'S MAKE-READY BENCH.

BY EDWIN R. MASON.

WHILE visiting the pressroom of a certain printing-plant, I came upon rather a novel idea in the form of a pressman's make-ready bench, of which the accompanying drawing will give the reader a general idea. With this sort of a make-ready bench in the pressroom, the pressman need never resort to the window to see that the job registers. No dimensions will be given here, for the simple reason that the bench should be made of such size as to



Pressman's Make-Ready Bench.

accommodate the individual needs of the pressroom for which it is intended.

The method of construction is simple. If a table is already at hand, it is only necessary to make the frame for the glass, fix a board on back of table and fasten on the two upright strips at front, as shown in the illustration. The strips shown at the front should have holes bored through them, with pins made to fit. Pins should extend an inch or more inward, so that when the frame, holding the glass, is raised and the pins pushed in, the frame rests on them. With these strips and pins, the frame can be adjusted at different angles and heights, to accommodate tall or short pressmen, when either standing or sitting. The frame should be hinged to the back board, as illustrated. If necessary, it may be raised clear and allowed to rest against an adjacent wall. If, however, the bench is not backed against a wall, supports can be put on back of table, on which the frame may rest. Good, heavy glass should be used for the inside of the frame and another pane could be laid on the top of the bench for ink-mixing purposes. Attach an electric-light socket on the back board, as low as the top of the table will permit, in order to give a uniform distribution over the entire glass. A high candle-power Mazda globe ought to be used, as light is the chief factor. A switch, conveniently located for controlling the current, completes this part of the bench.

It would be a good plan, if considered desirable, to make shelves under the table for storing make-ready paper, inks, cotton, knives, tools, etc. To explain how to use the bench when making a job ready is really unnecessary, for any pressman will readily grasp the idea. For those not familiar with work in the pressroom, it is only necessary to state that the sheet is laid upon the glass, the light turned on, and faults in register, and otherwise, are quickly seen.

WHY PLATEN-PRESS CHASES SHOULD BE MARKED.

Platen-press chases should always be marked in such a way that the pressman will know at a glance which way the form goes on — whether quoins up or down. Many times, in order to centralize the impression, the stoneman finds it necessary to lock the form quoins down, at other times quoins up. But no matter what the nature of the form is, nor how it is locked up, if the chase is marked "top" or "bottom" the pressman can not have any excuse for putting the form on wrong.— *A. Ernest Mowrey.*

POETA NASCITUR.

Last week after pay-day I got drunk.
I was a linotype operator,
And when I got back on the job,
Still drunk,
Like a fool I ran my copy through like this,
In single sentences —
No paragraphs,
No correct spacing,
Just stuck the lines in where the beer told me to,
With now and then a cuss word as the occasion seemed
to demand it.
As a result the foreman fired me and told me not to stick
my head in that composing-room again unless I
wanted it
Punched off.

But the next morning, when I got up with my head
splitting,
There was a letter from the main squeeze giving me a
job on the staff.
So here I am!
I'm a poet!
A writer of vers libre!
Good-night!! — H. W. S.

— *From "A Line o' Type or Two," in the Chicago Tribune.*

COST AND METHOD

BY BERNARD DANIELS.

Composing-Room Efficiency.

This important subject is brought to the front this month by a request from "A Constant Reader" for the correct figures for the various labor items in the composing-room. It is probable that he desires to know what is the wage-cost per productive hour so that he may make some comparison with the wages he is paying, and that is the reason why we are taking it up in the Cost and Method Department, that we may warn him and others of the fallacy of trying to figure by any method based upon wages.

Before us as we write are the cost statements of two well-managed medium-sized shops and one small one, and the cost per productive hour in each of the three does not differ from the others more than three cents, while the wages paid differ as much as six cents per pay-roll hour and ten cents per productive hour. This may seem strange until we consider that the lower-priced hands required more supervision and created a greater amount of spoiled work.

The shop paying the highest wages had the lowest hour-cost, and also the lowest overhead expense, both in the office and the manufacturing departments. Thus it overcame the difference in pay-roll. The shop with the lowest wages had the same hour-cost as the one whose pay-roll was three cents per hour higher, and both were higher than the shop that was paying a premium of six cents above the lowest rate. The high-priced men produced about the same number of productive hours as the low-priced ones, but the other items of saving in the shop made up for the wages.

For instance, the shop making the best showing had a plentiful supply of type and spacing material, so that there was little or no hunting for sorts or stopping at unseasonable times for distribution. It was arranged so that it was seldom that a compositor had to walk more than twenty feet to get any material he wanted. There was a foreman and a proofreader for a shop of ten compositors and a distributer. The shop making the worst showing had a working foreman for eight compositors and no proofreader or distributer.

To secure a low hour-cost in the composing-room, it is absolutely necessary that there shall be an abundance of material conveniently placed, even if this means several cases of the same kind of type placed at various points; above all, there must be plenty of spacing material so that each compositor can have a full supply right on his stand within easy reach. There must be a system by which the supply will be kept available and in good condition, which would mean one distributer for every five working compositors. There must be a careful supervision of copy to see that none reaches the compositors without being properly edited and the layout of the job indicated, so there will be no lost time caused by alterations and office changes.

More time is lost in the average composing-room by the compositors being compelled to travel long distances from cabinet to cabinet and from rack to rack, to set jobs than for almost any other reason, and this is a cause of inefficiency that any good foreman can remedy by carefully selecting the copy and giving it to the man nearest the cases that will be required in setting it, or by rearranging the office so that the cases are nearer the center of action. A favorite old-fashioned arrangement of the composing-room was to string it out along the side of the room next the windows so that the compositors might have better light, and that better light cost the firm more money than would have been paid for the very best of artificial lighting for a proper arrangement in a hollow square or a series of blocks for the different classes of work.

Again let us say that a compositor who is paid forty-five cents an hour in a properly equipped shop that is correctly spaced as to the floor-space covered, and who is supplied with an abundance of material, will show a lower hour-cost at the end of the year than one who is paid thirty-nine cents and placed in a plant without regard to convenience and asked to work with the minimum of material.

Distribution.

Every one who has studied the problem of composing-room costs is aware that the greatest individual item of non-productive expense is that of distribution, and that it amounts in many plants to fully a third of the total time in that department.

Most of us are so accustomed to considering this as the necessary evil that we fail to realize the extent of it and the factor it is in the present high cost in the composing-room; but if we were to take any monthly statement and carefully eliminate that cost we would be so surprised that we would not be able to rest until we had found some way to reduce it.

The three things that make up the non-chargeable time in the composing-room are distribution, picking sorts, and loss of time through short fonts that often compel the abandoning of a line, or lines, after partially setting them. Naturally, the first is by far the most important of the three, as it is the one item of composing-room work over which it seems impossible to hold any control or make any estimate of value, therefore all the various little losses are loaded on it in the time-slips and monthly reports.

The cause for distribution is the fact that there is not enough type to keep the compositors always busy on composition, and the additional fact that type costs money; but it does not seem that any one has ever tried to figure out whether it costs more to distribute type or to buy it, until last month when one of the composing-machine manufacturers came out with the bald statement that it cost more to distribute it. It is upon some such calculation

that the various manufacturers of type-making machines for printers have no doubt been basing their hope of sales, but this is the first time any one has advertised it.

It might be wise, therefore, to study the actual cost of distribution in an ordinary job-printing plant and see if it is possible to ascertain what it really amounts to. In the composite statement issued by the United Typothetæ and Franklin Clubs, the composing-room hour-cost is shown as $1.532, and the percentage of productive hours as 59 per cent. Now, if we allow that the greater part of the remaining 41 per cent was taken up in distribution, we will have a basis to figure on. Suppose we allow something for actual loss of time from lack of orders and say that part of the missing time was taken up in actual distribution, say one-third as much as the composition, or 20 per cent, and will add this to the 59 per cent of sold hours and have 79 per cent accounted for. Dividing the total cost by 79 per cent of the hours instead of 59 per cent gives an hour-cost of $1.14½, which is the real cost per hour and of which 20 per cent, or $22.89, for each one hundred actual hours was wasted in the non-productive operation of distribution. That is to say, that for every $100 spent in the composing-room, $22.50 was for distribution. This is really less than actual, but it will give a basis for calculation. Actually, the 21 per cent left unaccounted for was no doubt mostly used for distribution and hunting sorts.

You may say that your hour-cost was lower, but that will make no difference, as the proportion will hold good and the thought that we want to fix in your mind will be there. If by some means you were able to cut out this fourth of the money spent in the composing-room, you could make a profit in the printing business in proportion to what is being made in other manufacturing branches. How long do you suppose an engineering concern would submit to such a tax? Why, in less time than it takes to tell it the best talent in the country would be working on some scheme to abolish this big cost for merely getting the materials ready to work with. And then think of the millions that it means when we consider the number of printing-plants in the United States. If we only include those represented in the report of the United Typothetæ and Franklin Clubs it amounts to 432,373 hours, costing $551,834.71.

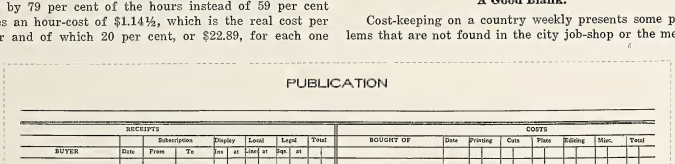
Now, suppose that by making your own type you could afford to throw it away after once using it and thereby save all this money, how much could you afford to pay for the type?

If distribution could be abolished you would save the cost of distribution by turning those hours into productive hours; and having that many more productive hours at a lower cost per hour, you could afford to sell them for less. But that is not all; if you made your own type you would cut out the large investment in type with its twenty-five per cent of depreciation and make still another saving. And, further, if you made your own type you would make just the kind you wanted just when you wanted it and just as much of it as you wanted, and so cut out all the picking and pi that now cost quite a respectable sum, to say nothing of the extra efficiency of compositors who are really compositors and not by turn scavengers cleaning up the debris of former work — always a distasteful task to a real job compositor.

This is a subject that will bear careful consideration by every printing-office manager and proprietor in the light of the advancing costs that are now confronting him and the probability that the advance will be in a greater ratio in the future. We should like to hear from some of our readers on this subject, which is a vital one.

A Good Blank.

Cost-keeping on a country weekly presents some problems that are not found in the city job-shop or the metropolitan journal office, and these are somewhat annoying because of the smallness of the items and the number of them. Some very ingenious blanks have been designed for keeping account of the cost of each issue of the journal, and the one we show herewith, which has been sent in by Mr. Tucker E. Miller, Norman, Oklahoma, is particularly handy and easy to keep up in connection with the Standard cost system. He writes:


PUBLICATION

RECEIPTS

BUYER	Date	Subscriptions From	Subscriptions To	Display Ins	Display at	Local Lines	Local at	Legal Sqs	Legal at	Total

COSTS

BOUGHT OF	Date	Printing	Cuts	Plate	Editing	Misc.	Total

Blank for Keeping Account of the Costs of a Weekly Paper.

"I am sending you herewith a blank devised by me to keep the costs of a weekly paper. The first half of the page is used for entering all receipts from subscriptions, display, local and legal advertising. The second half is for the costs, as shown in the summary sheet, cuts and plate-matter, editing, reporting, etc. The miscellaneous column is used to take care of extras."

Mr. Tucker is using what he calls the "near Standard" cost system, and reports hour-costs that are very close to standard. He also says that this system has been in satisfactory use for over three years.

Estimating by Experience.

"Why is not the experienced compositor the best estimator?" asks one Western correspondent who feels that he has been misled because our estimate did not agree with that of his compositor.

The answer is that, other things being equal, the experienced compositor should be the best estimator, provided his experience has been wide enough and covered a sufficient diversity of work; but the man who has only worked in one or two offices, and has only his own and the work of his few fellows to guide him, is very apt to know only a few kinds of work and go very far astray on many others.

In ancient days there used to be a proviso that no workman should receive a certificate of competency in his trade until, after serving an apprenticeship, he spent three years journeying from place to place and had worked in at least seven different shops. Hence our definition of a full-fledged workman as a journeyman. This was a wise provision and produced good men.

Estimating is a difficult branch of the printing business, and to master it a man must study not only the time that appears on the time-tickets in one or two shops, but also the theory of composition and the method of determining the correct time by analysis as a check-up. Unless a man has had the opportunity to gain this experience and knowledge he will often miss in his estimating and not be able to reason out just why he is wrong.

If only some millionaire should leave his fortune to provide for the collection and classifying of a series of samples of printing and tabulating the time of production, it would be a grand thing for the poor devils who sit at the estimate-desk day after day without any reference book or guide that can be used as proof of correctness when some compositor loafs on the job or tries to get a reputation by putting down the wrong time.

The estimator's lot is a hard one, but he can make it easier by taking a little time every day to collect and collate data as to actual time of production in various classes of work and keeping it always at hand. The best engineers and chemists are those who make the most careful and accurate notes of each operation and the results, and use them for future guidance.

The workman who merely handles one operation is rarely a good guide, as he must either protect himself by guessing high or pose for a specially good man by giving a low time figure and implying that he can do it in that time, and it is usually the latter, so that it is generally safe to add something to a compositor's or pressman's estimate, according to how enthusiastic of temperament he is.

Planning a Job.

Every printer, some time, has been or will be called upon to plan a job of printing for a particular customer, and many fail to realize that the way a job is planned greatly affects the cost of production, and begin to discuss the value of the various papers and inks before they hardly know what kind of job it is going to be. Many a good, profitable job that might have been has been turned into a cause for dispute and a sink-hole for profits by failure to go about it in the right way. Suppose it was your turn, now, to plan an advertisement for the spring announcement of your best customer. How would you go about it? Think it over before reading the balance of this article, make up your mind as to how you would do it, and then read and compare.

There are, you might say, Nine Commandments in regard to planning any piece of printed matter:

First, and most important, is the preparation of the copy. No use selecting papers, or types, or inks, or cuts, until you know just what is to be advertised, what is to be said, how it is to be said, and the actual copy has been typewritten, revised and typewritten again correctly. Then you are ready for the next point.

Second is the decision as to the kind of a job which is suitable to carry that message — whether it shall be a booklet, a circular, a folder, or just a mailing-card. At this time you will decide upon the size that best fits in with the rest of the advertising campaign of the customer, or that will enable you to cut it out of the stock sizes of paper to best advantage.

Third, decide upon how much of the space you are going to allow for illustration, whether one or two or more pages, or only part of a page. This will give you the data for decision as to the fourth rule.

Fourth, select the size and style of type that will give you the necessary amount of type to fill the predetermined space, or, if conditions demand a certain size of type, determine how much space it must have, and fix the page size and shape and determine the margins.

Fifth, having decided the type size and size of illustrations, select the character of engraving that will be best suited to the subject. Then decide upon the size of the individual illustrations, being careful, so far as possible, to make the horizontal dimension the same as the type measure so that there may be no need for overrunning of parts in narrow measure.

Sixth, now select a paper that will be suitable to the style of engraving decided upon, secure sample sheets and make up a dummy the exact size, number of pages, binding, etc., as there will be in the finished job.

Seventh, carefully weigh the dummy to see that it will come within the prescribed weight for postage, and, if necessary, get other sheets of lighter weight and make and weigh another dummy. Bear in mind that the ink will perceptibly increase the weight of the job, and that, if mailed in wet weather, it will absorb sufficient moisture from the atmosphere to make it overweight, if very near to actual balance weight in your dry office.

Eighth, having decided these points of style, weight, copy and general appearance of the job, select the colors in which it is to be printed. Do not try and select the colors first, for the kind of engraving and the face of type have a distinctly controlling effect on color and, unless taken into consideration, may necessitate going back and making changes.

Ninth, the necessary memoranda having been made as you proceeded, have them carefully written out into a working-schedule and calculate the probable time required for each part of the work, as a guidance in building the job according to specifications and giving promise of delivery. Remember Emerson's rules for efficiency: Plan the work; carefully write out the plan; work to the plan.

Having done all these things, you are ready to make an estimate on the cost of the job for your customer or for your own use. I would suggest that you do so always, for sometimes, in estimating, little discrepancies in your plan will be found that would otherwise escape until they began to make trouble in the workrooms.

Estimating has purposely been left last, because there was nothing definite to estimate on before the ten rules were complied with. We do not believe that it is right to estimate on a guess — such figuring is only guessing, and betting with yourself that you will not make a loss.

INCREASE YOUR SPACE BOXES.

BY ANNIE M. KEMPTON.

Where fine spacing is done, the four and five em space-boxes fill quickly during distribution, making sorting out necessary. To save time and labor, procure empty gas-mantle boxes, set them in the space-boxes, and distribute spaces into them. It may be well to cut down the long mantle boxes. Of course any other boxes that will fit will do, if they can be procured. If the spaces are to be used soon, this method is an advantage to those who distribute carefully, as they get the benefit of their own careful work.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Times Have Changed.

We met a man the other day — a gentleman of the old school, and there was such a school — who boasted that he had never solicited a subscription or an advertisement, whose cardinal business principle was to ask no man to "do him the favor" of subscribing for his newspaper or of buying advertising space in his weekly. On looking him up I found that he had a magnificent field, but one so overcrowded with struggling competitors that the situation was notorious. The business men would like to have a good advertising medium, but no good newspaper man can be induced to face the problem of cleaning up the field.

On the other hand, it was my privilege recently to receive several copies of the *Greenwood Index*, published at Greenwood, South Carolina. This paper carries from twenty to twenty-four pages each issue, all well filled with advertising. The publisher writes that he makes it a point never to solicit an advertiser without having first written out the advertisement which he proposes to sell. The advertising patronage of the *Greenwood Index*, a weekly, will reach 5,000 inches a month, which is larger than that of any other country weekly that I now recall. In circulation the paper dominates its field.

Now it happens that these two papers are published in cities of about the same size, between 5,000 and 7,000 population, and the principal reason why one paper has six columns and the other sixty columns of advertising a week is that one publisher goes after the business and the other does not. The idea that a publisher should hold himself above soliciting subscriptions and advertising, and devote himself to directing the affairs of men and nations from the editorial tripod, is altogether wrong. The chances are that men engaged in carrying on the work of the world will not esteem his advice and that the nation will not hear. Editors who hold such ideas should blame no one but themselves if they share only meagerly in the distribution of this world's goods, for their sphere of usefulness is altogether too limited. On the other hand, the more useful an editor can make himself to the community the better it is for all concerned. Business men do not "do a favor" by buying advertising space, but invest with the expectation of adequate return, and the service which a publisher renders by soliciting, preparing and publishing advertisements makes him valued and respected by his fellow business men much more than is the editor who holds himself aloof from such work.

Incidentally, it can not be said too often that the effective way to sell advertising is to have something to sell — to wit, prepared copy of the advertisement. The editor (or the advertising solicitor, if there be one) need only put himself in the position of the merchant, write a selling talk for him, and the advertisement will sell, and sell easily.

The "Abstaining" Papers of the United States.

Clean advertising is synonymous with more advertising, and for that reason newspaper men are more and more restricting or excluding patent medicine, liquor and other kinds of undesirable advertising. A report recently issued by the Research Department of the Board of Temperance of the Methodist Episcopal Church is eloquent of the position which the press to-day takes on liquor advertising, for, in response to a recent questionaire, 8,367 papers replied that advertising of alcoholic liquors is not accepted. The following summary shows the number of "abstaining" papers by States:

Alabama	114	Nebraska	234
Arizona	29	New Hampshire	38
Arkansas	169	New Jersey	73
California	218	New Mexico	36
Colorado	194	New York	451
Connecticut	36	Nevada	1
Delaware	9	North Carolina	152
District of Columbia	22	North Dakota	186
Florida	89	Ohio	452
Georgia	157	Oklahoma	291
Idaho	52	Oregon	149
Illinois	562	Pennsylvania	316
Indiana	318	Rhode Island	16
Iowa	337	South Carolina	89
Kansas	392	South Dakota	161
Kentucky	125	Tennessee	154
Louisiana	51	Texas	404
Maine	62	Utah	51
Maryland	54	Vermont	33
Massachusetts	221	Virginia	106
Michigan	297	Washington	209
Minnesota	297	West Virginia	104
Mississippi	96	Wisconsin	308
Missouri	392	Wyoming	10
Montana	49	Total	8,367

Medical Copy Improving.

While on the subject of clean advertising, attention may well be directed to a recent editorial in *Standard Remedies*, challenging the package-medicine trade to vindicate its progressiveness and good taste in the matter of advertising copy. The warning is timely, for publishers are excluding patent-medicine advertising, not on account of any desire to enter into the controversy between the patent-medicine manufacturers and the medical fraternity, but more because of the ill-mannered way in which the patent-medicine manufacturers have approached the public through their advertisements. No paper that wishes to win or retain the good will of its

readers can afford to run some of the copy which the medicine companies furnish, and for this reason some publishers rule out all advertising of this class, while others accept and reject here and there without any very definite rule except that the copy shall be decent and not violate good taste. The package-medicine trade spends about 15 or 16 cents per capita for advertising, and has always preferred to use the daily and weekly newspapers rather than the magazines. In spite of the large sum

THE NEMAHA COUNTY REPUBLICAN

IT'S "SPRINGTIME" IN AUBURN STORES

Follow the Crowd to Auburn Where the Quality is High and the "Springtime" Prices Are Low

It's "SPRINGTIME" in AUBURN STORES

How one Nebraska paper boosts its local advertisers. An idea that might be adapted with profit by other publishers.

involved, newspapers of the better class will continue to reject this copy, and reject it still more unless material improvement be made. Improvement, it should be said, appears to be coming.

Spoiling the Space Grafters' Game.

The following extract from a paper read by W. E. Verity, publisher of the Wadena (Minn.) *Pioneer-Journal*, contains advice to country publishers worthy of special attention, for united action is necessary to stamp out the evil. Mr. Verity said:

"The most annoying pest, and the one hardest to handle without injury to yourself, is the man who operates through some local society in the amusement enterprise line — musicians, readers, bell ringers, actors, chautauquas, and those who make a business of putting on home-talent plays. Let us say that a 'musicale' has been arranged to be given under the auspices of a religious society. Half to three-quarters of the proceeds are to be the portion of the strolling 'artist.' The local ladies are informed by the itinerant that they can surely secure all necessary advertising free from the local newspapers. He also takes pains to inform them that such is the custom wherever he has been. To the shame of the newspaper profession, this is true in nine cases out of ten. To cure this evil is necessary, but not easy. You know that by insisting upon pay for this work you are almost certain to offend worthy local women who do not understand that free advertising costs the publisher anything. Usually the publisher is a coward and he gives the desired free publicity and gets no credit from anybody for his generosity. Sometimes his generosity involves him in trouble. In my own experience I have been roundly berated by a local manager for my neglect in not placing her free publicity on the first page under large headlines. The only cure is to make a new start. Adopt a rule that hereafter all entertainments of a public nature, given under the auspices of schools, churches, library associations, etc., for the purpose of making money, shall pay regular advertising rates. Make this rule and stick to it. Along with that rule let it be known that you are willing to contribute in cash for the furtherance of the worthy object in view, in proportion with other givers. This usually means only that you buy one or two tickets. But if others are donating money, give the cash and get the credit. Such a course of action will not only give you a better standing in the community, but it will increase your income and operate at the same time to shut out many grafting concerns which have been accustomed to making a living at your expense."

Rate-Cards.

Dublin (Ga.) *Courier-Herald*.— Your rate of 12 cents for a daily of 1,400 circulation is too low; it should be 15 cents. The semi-weekly issue of 2,000 circulation should have 20 cents instead of 15 cents. The extra charge of 2 cents for set matter is a long way below cost — 10 cents would be about right. Otherwise the card is good, giving the information the advertiser wants.

Minden (Neb.) *Courier*.— Rate of 12 cents for 1,290 circulation is too low; you can have 16 cents by asking it. Additional charge for composition of 6 cents for the first insertion and 3 cents for the second is somewhat low and also confusing. Better make a straight charge of 10 cents, net, for composition. Otherwise the card is good, except that it should have been dated.

The Cost of a Crop of Delinquents.

Publishers who have adopted the pay-in-advance-stop-at-expiration plan uniformly report that, even though the list may be reduced, the receipts from subscriptions increase. The publisher who does not use the pay-in-advance plan usually doubts the statement unless the evidence is conclusive, and then for some reason remains unconvinced. The publisher who grants credit admits that he loses a few in the course of the year, but that the number is very small. And the publisher who does not analyze his subscription payments believes that if he does not get the money this year he will get it next, and is confirmed in this belief by the occasional delinquent who pays three, five or even ten years' back subscription.

The truth is, the average list that is not paid in advance is usually not more than sixty per cent efficient — a statement which the publisher who does not lose more than two, three or five per cent of his list a year finds it difficult to believe.

He may give such attention to his list that it may be eighty per cent efficient, and if so he will be sure that his loss is negligible until he comes to study it. Occasionally a subscriber may move away, leaving an unpaid bill, or another may die and leave no estate, and a few may be stricken off as hopeless, but, altogether, they may not amount to more than three per cent of the list. That three per cent loss in *number*, however, is the cause of twenty per cent loss in receipts, because these delinquents

almost invariably owe for a number of years. Take an illustration: Out of a list of 1,000 subscribers, suppose that thirty delinquent accounts are lost during the year, owing, perhaps, one for one year, three for three years, ten for five years, ten for eight years, and six for ten years. These total $300, and a publisher using the pay-in-advance plan would have to lose two hundred subscribers to suffer the same financial loss. Since a three per cent loss of delinquents is very small — double that amount is more common — it takes only a slight computation to show that a six per cent loss per year of delinquents, owing from one to ten years, will reduce what looks like a pretty good list to only a sixty per cent efficiency.

And when this year's crop of delinquents have been disposed of, there will be another crop of the same kind for next year.

Avoid the Losses of Bad Accounts.

And while on the subject of losses, there are too many little leaks around the average country newspaper that should be stopped. Unless all accounts, large and small, are billed promptly, the publisher sustains an annual loss which in the aggregate becomes startling, and is large enough to materially affect the revenues. Handling the collecting in a haphazard way is the poorest kind of economy.

Get the Dealers to Help.

"Every time one of your dealers buys a bill of nationally advertised goods, get him to ask the manufacturer to start a campaign in the home newspaper. Insist upon it. If we all pull together on this 'dealer' work it will be a powerful wedge in converting business to us." So says Fred P. Thompson, secretary, in a recent bulletin to the Illinois Select Newspaper Association, but every publisher the country over should heed it. We must all make a united assault on the practice of satisfying the country newspaper with a bunch of electros sent to the local dealer. While the big share of the advertising appropriation is spent elsewhere, the country paper, with its intensive circulation, gets nothing. The local dealer is the point of attack — get him to realize the big appropriations that are being dissipated, and he will demand that the manufacturer back him up in the local field, and we shall all be the gainers.

Keeping Correspondents Interested.

A publisher who has been exceptionally successful in maintaining a large list of country correspondents advises me that one of the most successful methods he ever tried was in running a cut and a brief biography of each correspondent. As he had about sixty correspondents at the time, the list furnished an interesting feature for more than a year, besides cementing the loyalty of the correspondents themselves. Another method which he found very successful until it began to entail too much work, was in running a personal column just for his correspondents, commending each one in turn for some feature in the correspondence that was especially good.

Country Daily Issues House-Organ.

The Clay Center (Kan.) *Dispatch-Republican* sends copies of its house-organ, *Between Thee and Me*, and desires to know whether, in our judgment, it is worth the money and will increase advertising. Of course it will, for it will give the business men a better understanding of what the newspaper is for. While it is unusual for a paper in a town of 5,000 to have a house-organ, yet papers in much smaller towns get out circulars to advertisers whom they see every week, and it pays. Both the written and the spoken word is necessary to convey to the merchant the message of the new country journalism.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Tri-County Press, Polo, Illinois.— We admire your clean first page very much indeed. It could only be improved by the use of a few of your second-size headings in the lower part of the page. Advertisements are satisfactorily set, but plainly show the effect of small fonts of too great a variety of display types.

St. Peter Free Press, St. Peter, Minnesota.— We especially admire the careful and intelligent make-up of your interesting paper. Presswork is also good and all advertisements are satisfactory. The latter would be improved by a consistent use of plain brass rules, as some of the decorative borders are too light and "spotty."

The Workers' Chronicle is an interesting paper, published by and in the interests of the organized workers in Pittsburg, Kansas. Press-

St. Peter Free Press.

ST. PETER WILL VOTE ON HOSTILITY DECLARATION

UNOFFICIAL BALLOT

A pleasing and interesting first-page make-up from a northern Minnesota paper.

work is very good and the composition of advertisements satisfactory, although we would prefer a less frequent use of bold types and black borders. From an editorial standpoint, the paper appears to be very capably handled.

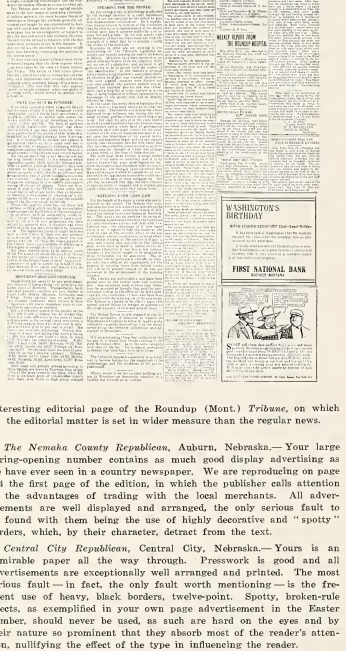
Ogallala Tribune, Ogallala, Nebraska.— We have only praise for your paper, for it is exceptionally good from almost every standpoint. The first-page make-up would be improved by the adoption of a standard of headings, following out the make-up styles as illustrated and recommended on these pages from time to time. Watch the reproductions of first pages shown here.

Texas Motorist, San Antonio, Texas.— The general make-up of your magazine is satisfactory and, while most of the advertisements are well displayed and printed, we do not admire the almost general use of a gray-tone, shaded letter for advertising composition. Presswork on the edition is not good, altogether too little ink having been carried. The cover-design is interesting and effective.

The Bethany Clipper, Bethany, Missouri.— Presswork on your paper is perhaps the best of any we have received during the current month. The issue, your "Old Home Edition," is very interesting and should be prized by old residents and those who have gone from Bethany.

The letters from past residents and the anecdotes of the old-timers is a good editorial feature, and might be adapted profitably by many papers. Advertisements are satisfactory in every way.

The Berne Witness, Berne, Indiana.— We commend the orderly and pleasing make-up of the first pages of the several copies of your paper sent us for review. Advertisements are well set, but lose effect from the standpoint of pleasing appearance by the use of so many styles of display types that do not harmonize. Speed the day when you are able to buy new display type, when we hope that, instead of buying a great variety of styles, you will decide on one and buy large fonts of the desired sizes of that one.



Interesting editorial page of the Roundup (Mont.) *Tribune*, on which the editorial matter is set in wider measure than the regular news.

The Nemaha County Republican, Auburn, Nebraska.— Your large spring-opening number contains as much good display advertising as we have ever seen in a country newspaper. We are reproducing on page 234 the first page of the edition, in which the publisher calls attention to the advantages of trading with the local merchants. All advertisements are well displayed and arranged, the only serious fault to be found with them being the use of highly decorative and "spotty" borders, which, by their character, detract from the text.

Central City Republican, Central City, Nebraska.— Yours is an admirable paper all the way through. Presswork is good and all advertisements are exceptionally well arranged and printed. The most serious fault — in fact, the only fault worth mentioning — is the frequent use of heavy, black borders, twelve-point. Spotty, broken-rule effects, as exemplified in your own page advertisement in the Easter number, should never be used, as such are hard on the eyes and by their nature so prominent that they absorb most of the reader's attention, nullifying the effect of the type in influencing the reader.

One of the most pretentious special editions of a small-town paper which we have seen is the "Motor Show" number of the Dodge City (Kan.) *Daily Globe*, edited creditably by J. C. Denious, a former schoolmate of the writer's at Baker University, Baldwin, Kansas. The amount of automobile advertising secured for this edition in a town of about four thousand inhabitants would put many larger cities to shame and spur the publishers of papers in those larger cities to greater activity. The advertisements are exceptionally well displayed and arranged. On the copy sent us, presswork is not up to the standard of other work on the edition. Some of the pages have plenty of ink, whereas others are very pale. The fault was probably due to improper setting of the fountain-screws.

The Martin Mail, Martin, Tennessee.— There is altogether too much oil in your ink, and, soaking through the paper, it produces a greasy appearance which is not at all inviting. Advertisements are well set, as a rule, but, if we were in your place, we would never place a shallow advertisement, page width, in the middle of the page, dividing it into two halves, as was done in your issue of February 23.

The Roundup Tribune, Roundup, Montana.— The clean presswork on your paper is a revelation — we did not imagine such good work could be done with the ordinary newspaper form on news-print stock. It is as clean and sharp as a book. It has the added advantages of being well made up, and the advertisement composition is above reproach. The large amount of snappily written news should make the paper very popular with its readers. All in all, you can feel very proud of your publication.

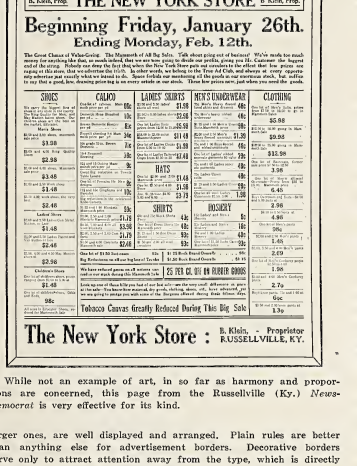
Cobb County Times, Mariettа, Georgia.— Two styles of type could hardly show a greater variation in design than the condensed and extended letters used in combination in your first-page news-headings. They produce a very displesing appearance in combination and have nothing of effect to recommend them. If you really consider it worth while to run a display advertisement on the first page, you should place it in the two center columns at the bottom, where it will not serve to overbalance the page. As a rule, advertisements are well displayed and arranged, but in them also we note the frequent displeasing combination of extra-condensed and extra-extended types.

Make-up such as this is not only unattractive, because of the division of the text of the page, but it gives the advertiser preferred position, for which he does not pay.

Abbeville Press and Banner, Abbeville, South Carolina.— You publish an exceptionally good paper, especially from the editorial standpoint. Make-up of the inside pages is very good, and we note that you group the reading-matter in one large mass, as is most desirable. The make-up of the first page would be better if you used top headings in alternate columns only. When there is a large heading at the top of every column the effect is rather confusing, and the overblack appearance in that position spots the page. If the headings in the lower part of the page could be balanced in a symmetrical way, the improved order would make the page more pleasing. To accomplish this result it would be necessary for you to adopt what might be termed a "No. 2" heading, say of three decks, the main deck to be one line of eighteen-point of the same style as the large type in your

top headings. The head-letter used in the February 28 issue is much better adapted to the purpose than the styles used in other issues. As a general statement, we would say that your paper is well printed, but too much ink was carried on your issue of February 28. Advertisements are satisfactorily composed.

The News-Democrat, Russellville, Kentucky.—You publish an exceptionally fine country newspaper, good presswork being its characteristic feature. We do not admire the style of head-letter used, especially in the smaller sizes. A plain block-letter, condensed, is in every way best — twists and curves and eccentricities have no value whatever in a head-letter for newspaper use. Advertisements, especially the


Mammoth Cleaning-
WE ADVERTISE FACTS Out Sale! WE ADVERTISE FACTS
A Low Price Event Just When You Need the Goods
AT
B. Klein, Prop. THE NEW YORK STORE B Klein, Prop.
Beginning Friday, January 26th.
Ending Monday, Feb. 12th.
The Great Chance of Value-Giving. The Mammoth of All Big Sales. Talk about going out of business! We've made too much money for anything like that, as much indeed, that we are going to double our profits, giving you Mr. Customer the biggest end of the string. Nobody out doing the fair thing when the Fair Trade Store puts our customers in the effort that low prices are going to make. Not a single item in this entire stock but what will be sold at a big cut. Not a single item but what will be sold on strictly selective par exactly what we intend to do. Space forbids our mentioning all the goods in our enormous stock. We advise to say that a good, live, drawing price tag is on every article in our stock. These low prices mean, just when you need the goods.
SHOES
CALICO
LADIES' SKIRTS
MEN'S UNDERWEAR
CLOTHING
HATS
SHIRTS
HOSIERY
Tobacco Canvas Greatly Reduced During This Big Sale
The New York Store : B. Klein, Proprietor RUSSELLVILLE, KY.

While not an example of art, in so far as harmony and proportions are concerned, this page from the Russellville (Ky.) *News-Democrat* is very effective for its kind.

larger ones, are well displayed and arranged. Plain rules are better than anything else for advertisement borders. Decorative borders serve only to attract attention away from the type, which is directly opposite to what the advertiser desires. We are reproducing a page display from one of the papers sent us.

Dyersville Commercial, Dyersville, Iowa.— There are somewhat too many large headings on the first pages of the various papers sent us for review. This causes, by lack of contrast, the important headings over the longer and more important stories to lose effect. Some of the shorter stories should be headed by a "No. 2" style of heading, such as is indicated in another review in this department, to which we refer you. Presswork is exceptionally good; the pages are clean in appearance and readable. We refer you to other reviews in this department for advice as to the placing of advertising on the pages of a newspaper. Display advertisements are very much above the average as found in country newspapers.

The Weston Free Press, Weston, West Virginia.— With such a large page, and with such large body-type as you use, it would be better to have more of the large news-headings on the page. The smaller headings should be held to one line. Presswork is very good. In the make-up too many advertisements are crowded in the top corners of the inside pages. The best arrangement of advertisements on the inside pages of a newspaper is to group them in the lower right-hand corner, leaving the upper left-hand corner for reading-matter. With all the space available on the other pages, it seems a shame to mar the appearance of the first page with an advertisement, as on your March 13 issue. This advertisement is poorly whited out, the type crowding the border at top and bottom altogether too closely, in view of the large amount apparent at the sides. It is badly overbalanced at the bottom, due to the greater width of the lines there as compared to the lines at the top.

The Bryan Press, Bryan, Ohio.— The first page of your March 17 issue is nicely made up, although the headings in the lower part of the page could be lined up to excellent advantage. The use of two styles of head-letter mars the appearance of the page considerably. Headings should be set in the same style of type, especially headings of the same character and size. You are a little too considerate of your advertisers in the placing of their advertisements, the desire apparently being to give corner positions to as many of them as possible. Such make-up cuts the pages into many parts, making the reading-matter complex and difficult for the reader to follow. The average person is more likely to read advertisements with effect if they do not stand in the way of his reading the news first. Page seventeen of the issue in question is an example to the point. The best make-up for this page would be to place the large advertisement in the lower right-hand corner and the Minstrel advertisement immediately above it, and in the three outside columns in which it now stands, the narrow North Side Theater advertisement to remain where it is now placed. This would effect a grouping of the reading-matter in one compact mass.

FACTS ON PRINT-SHOP MANAGEMENT.

BY A. ERNEST MOWREY.

Much has been written upon this all-important factor in our business. And much more will be written, for the simple reason that human character is so varied that there is always something new to learn about some one or some class of workmen. In the opinion of the writer, there are five basic principles to be adhered to in the successful management of a print-shop.

The first is coöperation with your men. Let them see that you are a worker as well as the boss.

The second is to set for your men an example and help them to follow it — always providing you are capable of "exampling" yourself.

The third is to acquire the knack of imparting cheerfulness to your men. Don't let them get to look upon you as the "old fogy," the "chronic," the "slave-driver," and so on. Keep them in good spirits, and keep them interested, even if it is at the expense of a few moments' time here and there. An interested employee will more than make up the time lost in efficiency.

The fourth is, command their respect by gently but firmly insisting upon the square deal all around. What's fair for one should be fair for all. No partiality.

The fifth is the insistence upon their observance of certain well-defined rules and moral codes, especially while in the workrooms.

Most men can be ruled by kindness and the power of suggestion. To such it were needless to give orders as though they were either "fools" or "mules."

Some men there are, though, who are both "fools and mules." They have to be prodded every step they take. To such men, stern and peremptory orders are absolutely necessary.

Still others there are who might be termed as even worse than "fools and mules." They are a hindrance to themselves and to every one with whom they come in contact. Such men are entirely out of place in the printing business — their services are better dispensed with.

The greatest essential in management is the individual study of your men. Some can be better managed one way — some another. Kindness, always, is of paramount importance. The manager should always remember that he it is who is looked to for "doing things" — the rest of the force are simply there to help him.

It is truly one thing to "boss" a shop and decidedly another thing to manage a shop.

A TALK TO NEWSPAPER MEN.*

BY THOMAS REES.

THE people of the entire world are more dependent upon newspapers to-day than ever in history. Though great nations — our own glorious United States among them — have been plunged into the flame and blood of a war which surpasses the wildest dreams of slaughter and destruction, the common bond of news binds their people together in crying demand for newspapers. The entire universe rocks with the awful violence of this war. Thrones are toppling, empires are crumbling, but this only intensifies the demand for newspapers. This constantly growing reliance upon newspapers in America adds vastly to the responsibility of publishers. I have been asked to make a plain talk to the newspaper men, and as time is limited I shall discuss hastily a few of the duties and responsibilities of editor and publisher, and other phases of the newspaper business.

There is hardly anything more remarkable in modern business development than the phenomenal increase in newspaper advertising, and the growing favor with which it is being received.

While the growth of newspaper advertising has been gradual for several decades, it has, within the last two or three years, gone forward by leaps and bounds. It seems that in the cycle of business evolution the present is the golden era of newspaper advertising. The increase in the volume of advertising within the last year or so has far exceeded the hopes of the most optimistic newspaper publisher.

The advertising committee of the American Newspaper Publishers' Association, which represents about 300 or 400 of the leading newspapers of America, reported at the April meeting in 1915 that there had been an increase of thirty-five per cent in the volume of advertising in the papers represented in that association for the year 1915 over 1914. While 1914 was not a prosperous year, it was above the average of the fourteen years previous, so that the increase of thirty-five per cent for 1915 in newspaper advertising was very remarkable. While the American newspapers as a whole showed this thirty-five per cent increase, there were some publications showing an advertising increase of as high as one hundred per cent or over.

The great volume of advertising carried by daily newspapers of the present time presents a striking contrast with the daily newspapers of the olden times. Let us go back to Civil War days and a few years following.

The ordinary daily paper was then of four pages, with six, seven, eight and, in very large cities, nine columns to the page. Aside from a limited amount of reading-matter, which was usually set in much smaller type than was necessary, there was considerable space left for advertising. The space left seemed to be out of all harmony with the amount of advertising which was offered, for in those days the soliciting of advertising was practically an undiscovered art.

This abundant space usually contained a large amount of legal advertising which seemed out of all proportion to the size of the paper or the population of the county in which the paper was published. While there was considerable legal advertising in those days, perhaps even more than there is to the population at the present time, the volume of legal advertising in the newspapers was more abundant than the law required.

Legal advertising in those days, as now, ordinarily required one insertion per week. The publisher, for fear he might miss the particular day on which the advertisement should appear, usually inserted the advertising every day in the week. Sometimes such advertising was carried several weeks, and even months beyond the necessary time. It was no uncommon thing to see legal notices for some one to appear in court, say in April, in publications appearing in June or July. And sometimes sheriff's sales appeared several weeks after the property had been disposed of.

Aside from the legal advertising, there was a roomy space devoted to commercial advertising. The announcements of the merchants were usually set up in long, single-column space in nonpareil, slugged out. They were often introduced in this way: "Just received," so many barrels of sugar, so many barrels of flour, etc. These startling announcements that these goods had just been received were set up and left standing and published daily for probably several years. But that did not make much difference, as the advertising was not expected to do the merchant any good. In fact, the "ads." were published to do the newspaper good rather than the advertiser, as the merchant felt it incumbent upon him to advertise in the paper to support the paper for the good of the community.

While the merchant was liberal with the newspaper man, the newspaper man was equally liberal with the merchant. So the publisher usually "doubled" the merchant's advertising.

There may be some in this audience who do not understand what is meant by "doubling advertisements," but in the old days it was not only a practice but a necessity. There was no arrangement in those days to put on or take off columns or pages. The newspaper included each day the same number of columns and the same number of pages in order to make a showing. Ordinarily there were more columns than necessary for the legitimate use of the publication. As there were no syndicates then, no free publicity, and no boiler plate, if it had not been for the doubling of advertisements the publisher would have been up against a serious proposition and would often have been compelled to go to press with blank columns, as the normal amount of advertising filled only about one-half of the space allotted to it. Extra space was filled by lifting the large advertisements from the pages, after the first side was run off, over to pages that represented the last printing of the paper. This was called "doubling the ads." and was practically a universal custom.

Contrast that with the present and you will see a vast difference.

Newspapers Should be Strictly Honest.

Newspapers should be the bulwark of honor and integrity. They should be built on a firm foundation of truth, with a superstructure of morality. While the American newspapers are as honest as most other branches of business, they should not rest content with this standard, but should be over and above suspicion. There is some room for improvement in this direction. There are some faults that should be remedied before the newspapers can expect the public to have full and absolute confidence in them.

First of all, the editorial columns of a newspaper should be used only for the public good. There are some

* An address delivered by Thomas Rees, publisher of the *Illinois State Register*, Springfield, Illinois, before the second annual conference of the Illinois press in connection with the "Better Community" movement.

newspaper men who use their editorial columns to settle their own grievances. They attempt to punish the Congressman who rejects them or their selection for postmaster, or to discipline other individuals for real or fancied wrong. Newspaper men who pursue this course are simply pirates and black-handers. They should be classed as undesirable citizens.

It is wrong to use the editorial columns of a newspaper to the advantage of public service or other corporations against the interest of the community to secure advertising or patronage. It does not take long for the public to discover whether the editorial conduct of a newspaper is based on conscience or on pelf. The newspaper whose editor's opinions are not based on conscience has very little influence with the public.

I think papers are fairer in criticism than they were in former years. Senator Sherman paid a great compliment to the newspapers of Illinois when speaking before the Illinois Press Association soon after his election. He said that, during the whole vigorous campaign through which he had passed, not a single paper in the State had assailed him unfairly. He did not mean that they had not assailed him at all, or that they had not assailed him vigorously, but he said the criticisms were political and, from that standpoint, were fair.

There are some politicians not so charitable as Mr. Sherman. Most all politicians have differences with some particular paper or papers, sometimes of their own party and sometimes of the opposing party, but most politicians think well of newspapers and newspaper men as a class. Some politicians hate all newspapers and all newspaper men, but I never knew a politician who hated the newspapers or the newspaper men, whom I thought was honest. Whenever you hear a politician berating and cursing the newspapers and the newspaper men in general, it is reasonably safe to classify him as a grafter or a jack-potter. Can you think now, of a really great and honest man who ever lived and was a politician or a statesman that had a bad opinion of newspapers and newspaper men?

In the matter of scandal, keep your columns as free from this sort of contamination as possible and, at the same time, publish the legitimate news. While in most matters I would be willing to take the Bible as a guide in the newspaper business and would call attention to the magnificent example of reporting, as shown in the story of St. Paul's shipwreck, in the twenty-seventh chapter of Acts, I would hardly consider the Old Testament a safe guide as to what proportion of scandal should or should not enter into the makeup of a newspaper. It is a difficult problem to tell what should and should not be published in these matters. It would be difficult to suggest a hard-and-fast rule to cover such a delicate proposition, but a suggestion that came to me in my own experience a few years ago might sometimes be followed to advantage, or at least with safety.

A young reporter came in with a very well-written story of a very remarkable scandal and submitted it to me to pass upon whether it was proper for publication or not. It was a very interesting article, would have made quite a sensation, and was a very tempting proposition from a news standpoint. The question was whether to publish it or not. I finally suggested to the young man, as it was then just noon and he was going home to his dinner, that he take the manuscript home and turn it over to his mother and let her read it. If she approved of it, I would abide by her decision and would run it in the paper. The young man balked on this and said he would not like to have his mother read the article. I said as his mother, and many other mothers, would read the story after it was printed, would it not be just as well to have her read it first? He refused to comply with the suggestion and the article went into the waste-basket.

As we now allow the women to decide whether or not saloons shall be put out of business, and to vote on other moral issues, why not put the question here suggested up to the women? I am certain there will be a desirable uplift in the tone of your papers if you do.

Tricks of the Trade.

Most every business seems to have a certain line of questionable practices, sometimes called "tricks of the trade." The newspaper business probably has less "tricks" than most lines of business. There are, however, some practiced even by so-called legitimate newspapers which should be discountenanced.

The advance dating or timing of a daily newspaper, that is, calling it a five-o'clock edition, and printing and circulating it several hours ahead of that time, is done to deceive the patron, and is reprehensible in the extreme. If a man should print a paper at one o'clock and call it a five-o'clock edition, and should die at two o'clock, he should not expect to wake up in heaven until he had tarried a long while in purgatory.

It is quite a common practice for newspapers to buy mats. or plate matter containing either news or stories and to publish them under various disguises such as "Special — written for this paper," etc. It isn't a very serious matter, and yet there is no difference in principle than for the grocer to buy eggs from a cold-storage house and sell them as "fresh country eggs."

A similar practice is to buy mats. of illustrated news matter and to insert the pictures as "photographed by our special staff artist on the spot."

Other similar practices include the clipping of items from exchanges, and giving them telegraph dates up to the minute; the writing of criticisms and communications in the office and signing them "Vox Populi" and "Pro Bono Publico," etc. If you haven't the courage to take a position on a question, side-step it. Don't be an editorial counterfeiter.

These are petty tricks, too small and of too little advantage to be indulged in by so-called reputable newspaper men. There are no secrets in business. Your sins will find you out. Don't think you are fooling the people. The ostrich thinks he is hidden when he sticks his head in the sand, and it is of no advantage for an editor to be an ostrich.

Ethics of Advertising.

In the matter of prices for advertising, newspapers are more reliable than they formerly were, and yet prices are not always absolute and fixed. The prices of subscription and of advertising of a newspaper ought to be inflexible. It is not right to carry on the practice of having varying prices, that is, charging one man one price and another man another price for the same service. Under such circumstances the publisher must endeavor to convince each customer that he is getting the very lowest price. He can only do this by lying, and there is no room in the newspaper business for a liar.

The newspapers should continue cleaning up their columns. Owing to the confidence that the public have in newspapers, a horde of "get-rich-quick" schemers and swindlers of all kinds are anxious to use them. Many advertisements get into papers that should be refused.

It is a common expression with people who are swindled to say, "I saw it advertised in such or such a paper, and I thought it was all right." This indicates the responsibility of the publisher in the premises. The reader has cause to think it is all right if it is in the paper. The publisher who knowingly inserts a fraudulent advertisement, or admits any fraudulent advertisement into his columns without good reason to believe that it is all right, is equally guilty with the fraudulent advertiser and is morally, if not financially, responsible.

This is acknowledged by some publishers, who offer to and do make good all losses their patrons suffer through fraudulent advertisements found in their publications.

There has been a decided advance in morals along these lines in recent years. Advertisements that were tolerated a few years ago are not admitted into the columns of respectable papers now. Among the first advertisements inserted because they paid the advertisers were lottery announcements, "sure cure" for cancer, consumption, etc. It is not to the credit of the newspapers that most of these questionable advertisements were eliminated, not because of the growing moral sensibilities of publishers, but by the force of law. Lottery advertisements were published by some papers in the city edition and other unmailed editions long after they had been excluded from the mails by the United States laws. But this would indicate that these publishers were not in the vanguard of the uplift.

Prevarication is Not Circulation.

I congratulate the publishers of America that much improvement has been made in the matter of circulation statements. While the Government has taken a hand in this, I think the newspapers themselves deserve more credit for this advance in the direction of honesty than the Government. It is a matter in which the Government is not interested. The Government has no fixed basis nor principles on which to act, and no machinery for verifying its reports. The attempt it has made is, therefore, a lamentable failure, and is an unwarrantable interference with private business, uncalled for and unjustified.

The circulation of a newspaper should be a known fact. There is no difference between the publisher who misrepresents the circulation of his paper in order to sell advertising, and the merchant that sells short weight or short measure to increase his profits. They are both petty thieves. It is peculiar that this didn't seem to be understood a few years ago. It is so understood now, and there are not so many papers to-day which fail to give reliable and trustworthy information about circulation. There are some which still follow the old practice of claiming circulation which they do not have. So long as there are such, the whole fraternity will suffer thereby.

You can not expect the public to be impressed with the honesty of circulation statements when two or three newspapers in the same city carry announcements that each has twice as much circulation as the others, or that each has more circulation than the other two combined. Don't make a statement as to circulation or anything else that is not absolutely true.

Speaking of Government circulation statements, not long ago at a meeting of the leading publishers of America in New York, it was seriously debated whether they should go on record as asking the Government to fix a much more severe penalty for those publishers who make statements based on falsehoods or perjury. Think of the lamentable lack of confidence indicated in newspapers when a body of newspaper publishers have so little confidence in the truthfulness of their fellow publishers that they seriously consider asking the Government to compel publishers to tell the truth, under a severe penalty, about a matter that should be as open and above board as how many articles make a dozen, or what measure a customer should receive when he buys a fifty-yard bolt of cloth.

Professional Courtesy.

The lack of courtesy between newspaper publishers is appalling. While I think there has been considerable improvement in this direction, it is still left in a condition of incomprehensible and unlimited vulgarity. In Congress and other deliberative bodies, members refer to each other as the "Gentleman from Missouri," or the "Gentleman from Wisconsin," etc. The language sometimes used by one publisher in his editorial columns referring to a brother publisher is such as would be sufficient reason for ejecting a bummer from a barroom. Don't say that your competitor is a liar unless you can prove it; and even if you can prove it, it is best to keep still about it, as he might prove the same of you.

The making of invidious comparisons of your own paper with that of a competitor, or of your character with his character, is using your columns destructively rather than constructively and is a serious breach of newspaper ethics. There are very few publishers who would allow one merchant to publish advertising comparing his business with the business done by another merchant. Why should you, as publishers, apply one rule to your customers and a less rigid rule to your own conduct in the matter of advertising?

When the venom of hatred enters your heart and you conclude to write something violent about your competitor in the newspaper business, or when you begin to compare your virtues with his shortcomings in either a moral or a business way, place yourself in the hands of a censor, let that censor be yourself, and pass upon the proposition with the Golden Rule in mind, or ask yourself: "Would I allow any man in this community to publish in my paper the same or similar statements as those I propose to apply to my fellow publisher?" If the ordinary publisher will rest his decision upon this basis, a very large proportion of the derogatory matter applied to fellow publishers will be omitted.

Let me repeat that newspapers are now in great favor with the public. They are in constant demand in the home, on the street and in the shop. They are indispensable. They are a public and business necessity. They constitute a most potential force in the world. Every effort should be made by editors and publishers to strengthen their position. Each newspaper man, in whatever capacity, must meet his responsibility in helping to make greater progress by deserving public confidence.

Newspaper advertising will be more or less valuable as people find newspapers and their publishers reliable. We must be ever mindful that the conduct of any one newspaper contributes directly or indirectly to the moral status of the business in its entirety.

I sometimes doubt whether newspapers have the full measure of influence with which they are generally credited. Whether they have or have not, we should never lend our influence to a cause unless we know it is just. Be careful of the feelings of your friends, and the treatment you accord them. Be just to your enemies. Finally, be earnest in the betterment of your community. Work for the upbuilding of your State, be loyal to the nation. Above all, be true to yourself and to all of mankind.

Courtesy Old Master's Art Society

LINCOLN SQUARE, NEW YORK

Engraved and printed by The Colorplate Engraving Company, 311–319 W. 43d St., N. Y. Dymol mixed with inks for preventing offset, furnished by T. H. Roberts Chemical Company, 148 W. 23d St., N. Y.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Scoring-Rules Improved.

(1855) An Ohio concern using scoring-rules that gave trouble with certain grades of carton board obtained relief by taking off the sharp corners of the rule. A letter from the company reads in part as follows: "This is the first occasion I have had to try this die since I wrote you concerning scoring-rules. We have changed all scoring-rules as you advised and it has relieved us of our trouble. We also examined the old scoring-rules and found them almost square across the face. Enclosed find sample of scored board taken after we changed the rules."

Type Coated with Silicon.

(1856) A Tennessee printer submits samples of type coated with silicon, due to its having remained in water after a flood. He writes: "Please advise by next mail how to remove the deposit on type as shown by samples enclosed." Our advice was as follows: Apply hot water by using a brush made of broom-straw. If the forms of type are locked, or tied up, the problem is easy. If the type is loose in a case, or otherwise, it will have to be placed in a vessel with warm or hot water and may be stirred with a brush of broom-straw, or the type may be rubbed in the hands. By using small vessels, each box of a case may be treated separately, which will save time. Rinse the type well after the cleaning operations and spread it out to dry before placing in the case.

Lye Fails to Clean Ink from Type.

(1853) A South Dakota publisher writes: "We are having all sorts of trouble washing forms coming from the newspaper press. We are using news-ink which costs fifteen cents per pound. At first we thought the lye was poor, but after making a fresh batch and using another kind of lye, found it did not improve matters. It seems impossible to cut or dissolve the ink, and we think something has been put in the ink, for we have never had this trouble before, or with any other ink. We have to use great care in washing the forms, as we are using a Unitype machine, which, as you know, requires very careful washing of the type. We use a one-pound can of lye to two and one-half gallons of water, first dissolving the lye in a gallon of boiling water, then adding enough to make two and one-half gallons. We usually dilute this one-half with hot water, making a hot solution to wash the type with, and then rinse well. But at full strength, as made, the lye will not dissolve the ink. It seems to take it off the face, but the ink runs down in between the type and rules. When we take down an advertisement with rulework, we have to wash the rules with gasoline, and often the type also. When forms are washed with the lye they appear clean and all right, but as soon as you rinse them the ink comes back on the face, which is probably due to ink on shoulders of type being rinsed back again over the face of the type. Then we have to clean that off the best we can with gasoline. We find this solution of lye will wash off our job ink from type all right; that's why we think the trouble is with the ink. I would like to have your opinion on this, and also any suggestion on how to clean the type when using this ink."

Answer.— We believe you are using the lye too strong. Try a pint of the solution diluted with one-half pint of cold water and wash the form. If this fails to work properly, try equal parts of the solution and cold water. Lye made up in proportions of one pound to five or six gallons of rain water formerly answered all requirements. The writer formerly made this mixture and tasted it to determine its strength. A drop on the tongue should barely cause a smarting sensation. Well water, or any water containing lime, seems to neutralize the action of the alkali solution somewhat. Some recommend that a cloth, wet with gasoline, should be used to wipe off the ink, and then, when the form is removed from the press, it may be washed with the lye solution.

Printing on Bond-Paper.

(1847) A Colorado printer writes: "(1) What is the quickest and best method of securing a dry, smooth print on good bond-paper with average job-ink? (2) What is the reason for ink refusing to adhere to paper when considerable drier is used? How can one remedy this trouble? The difficulty is most often experienced on bonds, with plenty of ink on plate."

Answer.— (1) The average job-ink is not sufficiently dense in body to print on good bond-paper, therefore you can not secure a satisfactorily printed job unless you use a better grade of ink. You can secure it from your ink-dealer if you insist. Of course, it will cost more than the ordinary job-ink. This ink should be used straight; no drier or other modifier should be employed with it. The rollers should be reasonably hard, as the ink is more tenacious than ordinary job-inks. If you want to see good work on bond-paper, use the following combination: Good rollers, suitable ink and new type of medium face or a line-engraving. The tympan for the foregoing should be about as follows: Top sheet of hard manila, a sheet of thin brass, aluminum or zinc just under the manila, four or five sheets of thin, hard book stock or flat paper. The make-ready should be pasted to the second or third sheet from the top in the tympan. The spot-up patches should be wholly of tissue. While making ready the metal sheet should be at the bottom next to the platen, and when make-ready is completed it should be placed just beneath the top sheet. (2) When drier or reducer is added to ink, it weakens its body and reduces its powers of adherence. In other

words, the pressure given in printing spreads the ink, owing to an attenuated body. The adding of either drier or reducer increases the amount of vehicle without adding a corresponding quantity of pigment, with the result that it does not cover the stock properly. The best specimens of work on bond-paper that we have examined were printed with special inks.

Printing with White Ink.

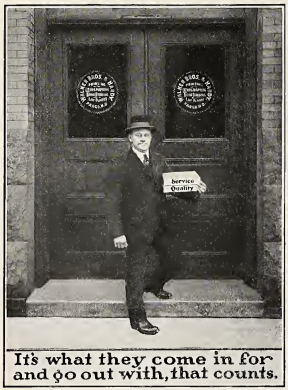
(1854) A California printer submits a sheet of gray antique cover-stock on which lines set in a text-letter are printed with white ink. The ink was not sufficiently dense to cover the stock fully, hence the letter: "Will you kindly tell us why the white ink on the enclosed specimen does not print properly?"

Answer.— The ink used evidently was mixing-white, which is unsuited for antique cover-stock. The use of the text-letter was injudicious because of the fine lines and points. A bold-faced letter would give better results combined with a cover-white ink. To secure more satisfactory results, you may: (1) Select a solid type-face of identical body. (2) Use cover-white ink and print the first impression rather heavy, but use only a limited quantity of ink. When the ink is nearly dry, reduce the amount of impression by about one sheet of tympan and increase the quantity of ink for a second impression. For tympan, use hard manila and place a piece of thin pressboard just beneath the top sheet. The foregoing plan will give you a fairly white appearance. Some pressmen dust the final impression with sulphate of zinc, a finely divided white powder, and then give a final impression to the sheet without having the rollers in the press. This should be experimented with before giving a final trial, if the price of the work permits.

The Changing of Impression Screws on a Platen Press.

(1852) An Arkansas printer writes: "Some time ago you sent me instructions for overcoming column-rules cutting through the paper, and I wish to say I have had excellent results since then. I do not think I will have to get new rules just now. Many thanks for your advice — it has saved me a lot of time and worry in my work. If I am not intruding upon your valuable time, would like to ask your opinion about adjusting the impression on a platen press. Some tell me the screws should not be changed at all, but I ask, why did the makers put them on if they were not for allowing us to adjust the impression. Of course, I know too frequent manipulation of the screws is hard on the platens, but sometimes it is, in my opinion, necessary to change them. I contend that all jobs should be locked up in center of chase and not close to the top so as to be easier to feed, as some pressmen have a habit of doing. This, I believe, causes wear on one side of the platen, thereby shortening the life of the press. But the other day a pressman assured me it did no harm. I am highly pleased with THE INLAND PRINTER, which I have been taking the past fifteen months. It has helped me a great deal in my work, and I am sure there is yet a lot for me to learn from a perusal of its pages in the coming issues. The pressroom department is especially interesting to me, as that is where I lack experience."

Answer.— For ordinary jobs use a tympan combination of about six sheets of print, one top sheet of hard manila and one sheet of thin pressboard. The hard sheet may be placed under the print during the make-ready of the form and just under the top sheet when the form is ready to run. On high-class presswork, where new type is used on hard paper, a sheet of tin or brass may be used, occupying the same position as the pressboard. To have your platen set properly you may dress it with the above quantity of paper and place the hard sheet under all. Lock up a large metal letter in each corner of the chase, pull an impression on a sheet of print-paper and observe how the characters print. Your aim is to set the impression screws so that all of the letters will print with uniform "squeeze." When this is accomplished, tighten the lock-nuts and you will have no need of changing the impression again until after a very heavy form is put on the press. In such case you may have to add impression by the top screws. When you lock up a small form, such as a letter-head or bill-head, it may be locked about one or one and one-half inches below the center of the chase. Always lock heavy forms below the center of the chase if space permits. An ordinary business card may be locked up a trifle below the center of the chase. There will be no wear on the platen because the form is not locked in the center of the chase.



They Come Out with Service and Quality.

Illustration printed on the envelope bearing a copy of *The Right Angle*, house-organ, from Walker Brothers & Hardy, printers, lithographers and binders, Fargo, North Dakota.

FRONT PAGE STUFF.

An editor in the Far West dropped in to church for the first time for many years. The minister was in the very heart of the sermon. The editor listened for awhile and then rushed to his office.

"What are you fellows doing? How about the news from the seat of war?"

"What news?"

"Why, all this about the Egyptian army being drowned in the Red Sea. The minister up at the church knows all about it, and you have not a word of it in our latest. Hustle 'round, you fellows, and get out an extra special edition."— *Chicago Examiner.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Unified Accounting Methods for Industrials."

This book, by Clinton E. Woods, advisory engineer of the Remington Union Metallic Cartridge Company, represents another valuable addition to the splendid list of instructive books published by The Ronald Press Company, of New York. Two noticeable features which impress the reader from the beginning are the ease of grasping the details set forth and the completeness of the description in each method. The idea of furnishing a balance sheet and a statement of factory production, and then analyzing them from the standpoint of a manager, is indeed instructive and trains one to look for vital elements in his own balance sheet and thereby promote efficiency.

A large portion of the book is devoted to the proper recording of facts pertaining to the progress of a business by the use of controlling accounts, thereby producing an absolute control of the various inventories, work in process, stores, manufacturing expense, etc. The author then impresses upon the mind of the reader the value of unified accounting, such as the above, by showing just how facts so obtained can be used in producing more efficient results throughout the manufacturing plant in the way of handling the production, grouping equipment and converting labor, material and overhead into the finished product. After this, there follow some practical forms and statements, and, lastly, charts showing the results of production in graphic form.

In the majority of books, either accounting, without any reference as to what is to be accomplished by the facts so recorded, or efficient management, without any relation to a proper accounting procedure, is set forth; and while each in its turn may benefit that particular element of a business, they are not so great an aid as a book treating the same elements hand in hand and showing their relationship. The accountant may read, the manager may read, the executive may read, and each will gain a broader insight into the relationship between accounting and good management. What will be the result? The accountant will endeavor to furnish more complete and detailed reports because he will be more enlightened as to what the manager and executive want to know. The manager will gather more knowledge from these reports because they are drawn up on a basis that is in line with his own reasoning, and, acting on this information, he will bend every effort to stop the leaks and increase production, keeping in mind that this procedure will enable him to lower factory costs because he will have absolute control of his departments. The executive will find that the reports of the accountant are in exact accord with the ideas of his manager, and, by a careful analysis of the facts presented in each report, will be able to successfully guide the industry along the right path.

"Unified Accounting Methods for Industrials," by Clinton E. Woods. Published by The Ronald Press Company, 20 Vesey street, New York city. Half leather binding, price $5. The company offers to send the book on approval to any responsible person, with the privilege of returning after five days or remitting the price.

USE OF THE STARS AND STRIPES IN MAGAZINE COVERS.

In Massachusetts there is a very stringent law against the use of the stars and stripes for advertising, so much so that a publication which used the flag in colors as part of the cover-design was forbidden to be sold in Massachusetts. Artists who took advantage of the fire of patriotism and incorporated the flag in cover-designs have had them rejected for the reason that a magazine with such a cover could not be sold in every State.

In Iowa there is a statute which forbids the use of the flag on any article of merchandise, and it says that no representation of the flag can be printed on any article or substance "to advertise, call attention to, decorate, mark, or distinguish the article or substance on which so placed." On March 2 the Iowa Department of Justice ruled that newspapers which printed the American flag at the head of their editorial columns, or elsewhere in their papers, were violating the federal law.

In response to an inquiry from Bert N. Garstin, general manager of the *Evening Times*, Cumberland, Maryland, Attorney-General Albert C. Ritchie, of Maryland, gave the following opinion:

"Bagby's Code, Article 27, Section 74, provides that the national flag shall not be attached to or imprinted upon any goods, wares or merchandise, or any advertisement of the same. The object of this section is to prohibit the use of the flag for advertising purposes, and a newspaper would have no more right than any one else to print the flag in connection with any advertising matter.

"But the use you are making of the flag is not in connection with advertising matter and is not for advertising purposes. Printing it as you are doing means that our country's flag is the very first thing all who open your paper will see, and the public mind may be thus directed, at this crisis in the nation's history, to the principles of liberty and high honor that the flag stands for, and to the bravery of those who have fought for it and made it stand for what it does.

"This is the use your paper is making of the flag. It is a perfectly lawful use and one that should be commended."

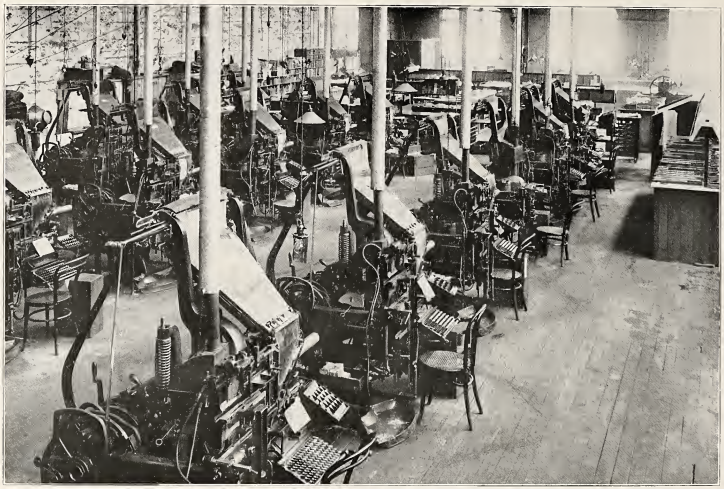


FIG. 1.— Illustrating orderly and systematic arrangement of type-casting machines, bank and other composing-room equipment.

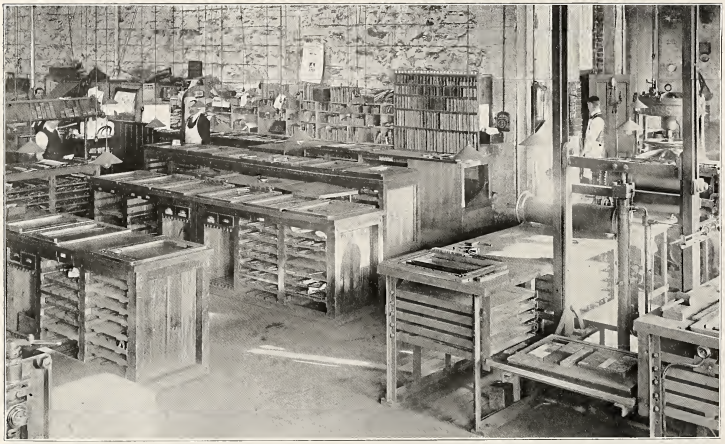


FIG. 2.— Another section of the composing-room, showing make-up stones in their relation to the molding section of the stereotype department.

Views of Composing-room of "The Herald," daily, and "The Weekly Times," Melbourne, Australia.

Written for THE INLAND PRINTER.

MODERNIZATION OF A GREAT AUSTRALIAN PAPER.

BY JULIUS LEROY.

THE problem of the systematic and efficient arrangement of a large printing-plant is a serious one, and the accomplishment of that end, when given out, is a gift in experience to the trade in general. The arrangement of machines with a view to the greatest possible conservation of time and money is an engineering feat more frequently attempted than achieved. System is the rule of the day, and haphazard methods of preparation and execution have no place in modern industry.

Several years ago the publishers of *The Herald*, daily, and *The Weekly Times*, of Melbourne, Australia, found themselves face to face with a difficult proposition. With the rapid growth of the paper, the increase of its circulation and the constantly widening scope of the modern newspaper, to say nothing of the natural increase in the amount of advertising, the equipment was found to be inadequate for the successful and satisfactory production of the papers.

One of the difficulties experienced in those days is succinctly expressed in a paragraph from the story in *The Herald* which chronicled the new order of things in that plant. It follows: "When both the day's news and the day's advertisements happened to be heavier than usual, the only course open was to issue a ten-column paper. Now, a ten-column paper is a very pleasing companion by the fireside, but is not easily handled in a crowded railway carriage or a tram car. Readers grumbled when they had to handle the paper in a breeze, or with their elbows glued to their sides, but it was clear that they would grumble even more loudly were the items which especially interested them omitted or unduly condensed."

The problem, therefore, was to secure equipment that would permit the standardization of a seven-column page, pressure for space to be met by increasing the number of pages rather than by increasing the size of the pages. It meant an almost complete rehabilitation and modernization of the plant.

The managers determined to secure the most capable printing engineer that could be tempted to cross the seas and assume the nowise easy task. As a result, Robert Nicholson, of Dundee, Scotland, a man of wide experience in the manufacture and erection of newspaper plants in Europe, America and South Africa, was engaged to superintend the purchase and installation of the new equipment which would be bought.

FIG. 3.— Receiving one matrix in stereotype casting department through a chute from molding section and removing another from baking oven, which prepares the matrices for the casting machine.

Mr. Nicholson began his work in a most natural and sensible way by a thorough inspection of the plant then in use. He went fully into the present and probable future demands on any machines to be installed. He made his plans thoroughly, placed them before the directors, and departed for England and America to purchase the equipment.

On the arrival of the equipment in Australia the real difficult task of placing it for most efficient operation presented itself, but the success which attended the engineer was of great measure, as can be seen upon reference to the illustrations which accompany this article.

The orderly arrangement of the twenty linotype machines, as shown in the illustration (Fig. 1), is good to see. The attention of the reader is directed to the convenient

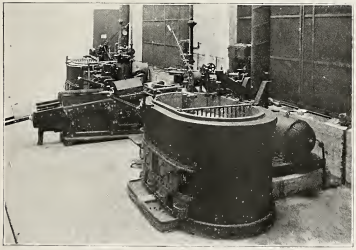


FIG. 4.— Metal pots and plate-casting machines, which are conveniently near the receiving chute and oven shown above.

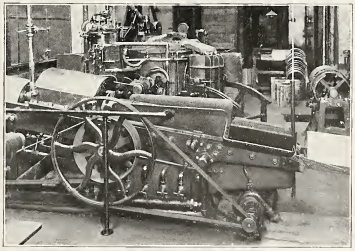


FIG. 5.— Casting machine and shaver, showing extension (at extreme right) for carrying finished plate to pressroom.

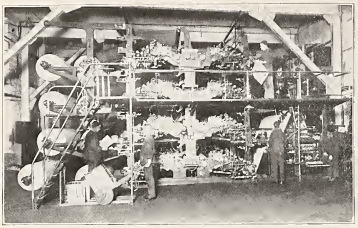


FIG. 6.— One of three octuple presses, illustrating receipt of plates from stereotype-room and handling of discarded plates.

FIG. 7.— Delivery-room, showing conveyor which carries papers from the pressroom. Carrier-boys are not allowed to impede workmen.

location of the banks for depositing and correcting of the set matter.

The next illustration (Fig. 2) is of a corner in the composing-room, showing the make-up stones and their convenient location near the molding section of the stereotype department at the extreme right. The shelves beneath the imposing-surfaces in the right foreground are used to store pages held over for the weekly issue, a systematic effort to avoid congestion which might easily occur in holding pages or parts of pages from a daily edition to be used in the weekly edition. The elevator adjacent is used for sliding matter on shelves. The roller on the surface just at the left of the elevator is used for making full-page proofs for final revision by the proofroom or the editors before the molds or matrices for stereotyping are made. As will be seen in the illustration, the pneumatic drying press is conveniently adjacent. It is difficult to conceive of any arrangement which in itself would make possible greater facility in handling the matters of production of a modern newspaper accomplished within the scope of this illustration.

After the matrices are made in the department just illustrated, they are sent through a chute to the stereotype casting department (Fig. 3). The man at the left is in the act of receiving a matrix from the chute, while the one at the right is removing another from the drying oven, the latter being ready for the caster. The metal-pots and plate-casting machines are shown in Fig. 4 and are conveniently near the chute and oven shown in the previous illustration. An interesting feature is shown in Fig. 5 — the extension for carrying the finished plates from the casting machine, shaver, etc., to the pressroom. A plate on its way to the pressroom is shown at the extreme right of the illustration. Plates can be turned out of this department at the rate of two a minute, which is fast enough for all practical purposes, as certain of the pages are ready early, and it is in dealing with the final pages only that seconds count.

One of the three octuple presses used for the production of *The Herald* is shown in Fig. 6. In addition, there is a quadruple and a five-roll machine, the latter used exclusively for the production of the weekly edition, *The Times*. The illustration is not shown merely as a picture of a press, but more especially to illustrate the efficient handling of plates in the pressroom. At the extreme left, behind the lower reel of stock on the press, a plate is seen arriving in the pressroom from the casting department on the extension from the casting machine which is shown as Fig. 5. In the foreground, at the left, the way in which discarded plates are handled is illustrated. When the machine is stripped, the plates are mounted on a special stand placed below the stairs of the press and are taken to the stereotyping pots for remelting on the truck shown in the illustration. It may not be seen, but it is true, that the truck permits the operator to pick up ten stereotype plates without handling a single one of them. This is

FIG. 8.— Mailing-room, with conveyor for carrying bundles to save man-handling. Bundles in foreground are on conveyor.

FIG. 9.— Dumping used slugs into chute, which carries them to the metal man, for remelting. (Other end of chute shown in Fig. 10.)

accomplished by means of the center arm which passes below the plates standing in a row. The shafts of the truck have sufficient purchase to enable a man of ordinary strength to load up the truck with ten plates.

The delivery-room, where the papers are turned over to the carrier-boys, is shown in Fig. 7. In the left center, the

FIG. 10.— End of chute, from previous illustration, is plainly seen above the head of the metal man.

conveyor is shown on which papers in number are carried from the pressroom to delivery-room. The papers are placed on this conveyor band directly from the presses, and there is no intermediate handling between the presses and the man who counts them for the carriers.

It is the general practice in many newspaper plants to take loose copies of the papers from the pressroom to the street level of publishing department to be bundled up. Not so in this efficient plant. The conveyor shown in Fig. 8, an illustration of the mailing-room, was designed by Mr. Nicholson to pick up bundles which are parceled up directly off the presses, eliminating any intermediate handling between the despatchers. The head despatcher, being in full view of the entire product of the pressroom, controls his staff and regulates his wrappers according to the amount of papers available and the time at his disposal to get them out. The conveyor carriers being within easy reach of the benches used by the men who wrap the papers, large parcels can be handled with comparative ease. The conveyor carries the bundled papers from this room to the delivery wagons or trucks waiting at the street level.

The two illustrations, Figs. 9 and 10, show how efficiently the remelting of metal is handled in this plant. In the composing-room where the pages are torn up, the slugs are dumped into a hopper (Fig. 9), from which they are carried to the melting-pot (Fig. 10) through a chute. The end of this chute is plainly seen above the head of the man who is dumping pigs of metal from a mold into a second hopper, from which they are returned to the type-casting machines.

In reply to our query as to what considerations a man should keep in mind in the contemplated or actual purchase of a newspaper printing-press, Mr. Nicholson writes: "I would say that a man about to purchase a press ought first of all to decide what he intends to do with the machine and embody any special features he may require in the specifications for the press-builders."

PRODUCTION OF LITHOGRAPHIC STONE IN AMERICA.

Great difficulty has been experienced in the development of the lithographic-stone quarries of the United States in competition with the industry in Bavaria, but recent conditions have been favorable to quarrying in this country, and during 1916 for the first time there was a considerable production of American stone. This output, according to information received by the United States Geological Survey, was from the Kentucky Lithograph Stone Co., which has quarries at Brandenburg, Kentucky, and an office in Louisville. In 1916 the company sold 40,000 pounds of finished stone at prices ranging from 2½ to 27 cents a pound. For some years previous small quantities had been sold occasionally in Louisville, but in 1916 the stone was shipped to buyers as far away as Cleveland, Washington, New York and Boston.

The quarry at Brandenburg contains three distinct beds from which lithographic stone may be obtained. Two of these beds are about 3 feet thick and one 9 to 10 feet thick. They are separated by beds of limestone of other varieties and make up only about twenty per cent of the stone that must be removed. The remaining eighty per cent, however, is available for crushed and pulverized limestone, chicken grit and other uses, and considerable quantities were marketed for these purposes in 1916.

The chief obstacle to the development of lithographic-stone quarries in this country has been the high cost of quarrying and preparing the stone compared with the Bavarian cost. Much of this European stone is reported to occur in thin layers that require only planing and polishing before use, whereas all known deposits in the United States that are at all suitable for lithographic work occur in more massive beds that must first be sawed into slabs of proper thickness. High cost of labor in the United States and of railroad, as compared with ocean transportation, have also stood in the way of the domestic industry.

Quarrying of the Bavarian stone involves the handling of large quantities of waste, and the waste piles around the quarries to-day form hills of considerable size. The marketing of crushed stone and similar products from the Brandenburg quarry should go far toward eliminating the cost of quarrying from the expense of preparing lithographic stone. With this advantage it may be possible, even after the European war is over, to market the Kentucky stone in competition with the Bavarian stone, the better grades of which under normal conditions bring 5 to 6 cents a pound for 10 by 12 inch slabs, and the poorer grades 1½ cents a pound for slabs of the same size.— *Commerce Reports.*

THAT SETTLES IT.

The Punkintown Literary Society has decided that Bacon wrote Shakespeare's plays because some of the language in them is so impolite that Shakespeare would have been too much of a gentleman to use it.— *Washington Star.*

OBITUARY

Col. Paul R. Shipman.

In the death of Col. Paul R. Shipman, the country has lost one of its veteran newspaper men. Colonel Shipman was ninety-two years of age, and had been actively engaged in literary work until his illness, but a few days before his death, which occurred on March 20 at Edgewater Park, New York. During the Civil War Colonel Shipman was editor of the Louisville (Ky.) *Courier-Journal*, now owned by Col. Henry Watterson.

Col. William A. Morgan.

Col. William A. Morgan, one of the pioneer editors of Kansas, and formerly department commander of the Grand Army of the Republic, died recently at Hutchinson, Kansas. Colonel Morgan was born in Ireland on March 6, 1841. He came to this country in 1847, locating at Cincinnati, Ohio, where he received his schooling and learned the printing trade. He served three years in the Civil War, and went to Cottonwood Falls, Kansas, in 1871, where he published the *Chase County Leader*.

Charles Melville Dennison.

Charles Melville Dennison, founder of the Dennison Stationery Manufacturing Company, passed away on Saturday, March 31, in Brooklyn, where he has made his home for the past fifty years. Mr. Dennison was born in Cooperstown, New York, on December 31, 1844. At the age of twelve years he entered the employ of a retail house in lower New York at a salary of $1.50 a week, and thus began his business career, a career marked with industry, fidelity and ability. Twelve years later he represented one of the prominent brokerage houses on the New York Stock Exchange.

In 1869 Mr. Dennison, with Robert F. Smith, established the firm of Dennison & Smith, manufacturing stationers and lithographers. Mr. Smith withdrew from the business in 1877, and the firm-name was changed to Dennison & Brown. In 1897, two of Mr. Dennison's sons entered the business and the name was again changed to Dennison & Sons, which is the name under which the business is now conducted.

Frank B. Smith.

Frank B. Smith, for many years connected with the newspaper field in New York, died on March 22 at Albany. Mr. Smith was born at Warsaw, New York, sixty years ago. He started his career as a newspaper man on the *Wyoming County Democrat*, at Warsaw, serving an apprenticeship of eight years. At the age of twenty-one he established the *Wyoming Valley Era*. He owned and edited several other papers during his career in the field, and was always a strong supporter of the Republican party. In 1910 he retired from active newspaper work and was employed as a clerk in the Senate.

Edmund Burke Osborne.

Edmund Burke Osborne, of the Osborne Calendar Company, and president of the American Colortype Company, of New York and Chicago, died on April 12 at Montclair, New Jersey, at the age of fifty-two. Born in Manchester, Iowa, Mr. Osborne began work on a farm. He found time to go to school, and later to Simpson College. With a college chum he took charge of the Red Oak (Iowa) *Independent*, and on the occasion of the erection of a new town hall in Red Oak he hit upon the idea of getting out a calendar with a halftone of the new town hall surrounded with two-inch cards of the local merchants. This calendar paid so well he developed the idea, and in 1889 he started the Osborne Company, in which he established a one-price system for calendar buyers.

About 1899 he moved his calendar-making plant to Newark, New Jersey, in order to be near the center of the markets. He took an interest in New Jersey State politics and organized the "New Idea" movement. He was a delegate to the Republican national convention that nominated Taft, and the next time was a delegate to the Progressive convention that nominated Roosevelt. He was appointed a member of the State Board of Education by Governor Woodrow Wilson, and last fall was elected a State Senator to fill an unexpired term. He is survived by Mrs. Osborne, who was Miss Jennie Graham, and by two sons, Andrew G. and Edmund B.

NATIONAL CONFERENCE OF WESTERN EFFICIENCY SOCIETY.

Because of the declaration of war between the United States and Germany, the Western Efficiency Society, the national conference of which is called for May 22, 23, 24 and 25, has changed the general topic of the program to "The Human Factor in Industrial Preparedness." All of the sub-titles will have a most vital bearing on war conditions, both present and future, with industrial preparedness as the watchword.

In view of the fact that business in all lines may be seriously affected by the war, and to obviate the mistakes made by the European countries at the outset of the struggle, the Western Efficiency Society has determined to delve into the industrial preparedness feature to the very depths. The general tone of the conference is to be educational.

Subjects for discussion will include "Labor and Industrial Preparedness"; "Standardization, as a Measure of Preparedness"; "The Employment Problem"; "Educating the Workman — Educating the Executive"; "After the War, What? — Training the Coming Generation of Workers and Executives"; "Safety First, as a War Measure," and "Governmental Control, as a War Measure."

Business men, editors, printers, efficiency experts, representatives of labor, and individuals in any manner interested, will be invited to attend, and all lines mentioned will participate in the program.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Error in Price of Tatum Round-Cornering Machines.

In some unaccountable manner, an error crept into the advertisement of The Samuel C. Tatum Company which appeared on page 742 of our March issue. The price given in the advertisement for the round-cornering machine was $25, whereas it should have been $35.

Anway Gripper Company Moves.

The Anway Gripper Company, manufacturer of adjustable job-press grippers, has announced the removal of its office and works from 7038 Stony Island avenue to 6211 Mason avenue, Chicago, Illinois.

Bermingham & Seaman Company, Paper Dealers, Remove to New Chicago Offices.

Announcement has been made of the removal of the offices of the Bermingham & Seaman Company from the Tribune Building to larger quarters in the Continental & Commercial National Bank Building, 208 South La Salle street.

Harry Riemer Resigns as Editor of "The American Stationer and Office Outfitter."

Harry Riemer, for some time associate editor of the *Paper Trade Journal*, resigned on April 14 from the editorship of *The American Stationer and Office Outfitter*. He is now associated with the editorial staff of the Fairchild Publishing Company, New York city.

Edward P. Mickel Talks to Printers and Salesmen at Pittsburgh.

Edward P. Mickel, secretary and treasurer of the Nashville Printers' Club and the Nashville Typothetæ, Nashville, Tennessee, addressed the officers and salesmen of the A. W. McCloy Company, Pittsburgh, Pennsylvania, at a banquet held at the Fort Pitt Hotel on March 20. Mr. Mickel spoke on "The Five Cardinal Principles of Business Building," and his talk was very interesting and helpful to all present. After his formal talk, Mr. Mickel answered questions put to him by the guests, several of whom are studying his course in "Printing Salesmanship."

Hollis G. Gleason Now with "The Inland Printer."

The many friends of Hollis G. Gleason will be glad to learn of his connection, as advertising representative, with THE INLAND PRINTER. Mr. Gleason was formerly on the sales force of the Chicago office of Eaton, Crane & Pike Company. He has traveled over a number of the Central States, coming into close touch with the printing field, and is well acquainted with the needs of printers.

Sinclair & Valentine Company Moves Downtown Branch in New York.

From the Sinclair & Valentine Company, of New York city, comes an announcement of the removal, on May 1, of the downtown branch from 168 Center street to the northeast corner of Seventh avenue and Twenty-fourth street. The new branch office, which will occupy the third floor, will be fully equipped to take care of the growing industry in that section of the city, and also to render quick service to the trade in the lower part of the city as well as Jersey City and Brooklyn.

Employees Present Flag to Walter Scott & Company.

The members of the firm of Walter Scott & Co. were agreeably surprised recently when the employees presented the company with a large American flag. The company had just decided to order a flag to be raised over the factory, and, coming at the time it did, the generous gift and expression of patriotism on the part of the employees was especially appreciated. The presentation was made by Fred W. Fleming, representing the employees, as a demonstration of their patriotism.

New $200,000 Printing-Plant at Harrisburg, Pennsylvania.

Actual construction has begun on a new $200,000 building for the printing and publishing departments of The United Evangelical Publishing Company. This company prints and publishes all the official papers, magazines and other literature for the United Evangelical Church.

Benjamin Franklin in Story and Picture.

John Clyde Oswald, editor of *The American Printer*, delivered a lecture at Chickering Hall, New York city, April 13, on Benjamin Franklin, to a highly interested audience, among those present being members of The American Institute of Graphic Arts, of which Mr. Oswald is president. The lecture was illustrated with lantern-slides. It is quite probable that Mr. Oswald will repeat this lecture in Chicago.

William Hazen with the "New York Evening Post" Over Forty-five Years.

William Hazen, who has been identified with the *New York Evening Post* for almost half a century, and who has, as cashier for twenty-four years, handed out a tidy fortune in salaries, has been elected treasurer of the Evening Post Company. Mr. Hazen enjoys the distinction of having joined the great metropolitan paper when the American poet, William Cullen Bryant, was its editor.

A Numbering-Machine for Paper-Ruling Machines.

THE INLAND PRINTER has received an advertising folder, describing and illustrating the several models of counters, or numbering-machines, made expressly for paper-ruling machines by the H. & M. Machine Works, Waterloo, Iowa. The folder carries strong endorsement from one purchaser and should prove interesting to all employing printers and rulers who are interested in such a

device. The folder and other literature will be sent upon request to the manufacturers.

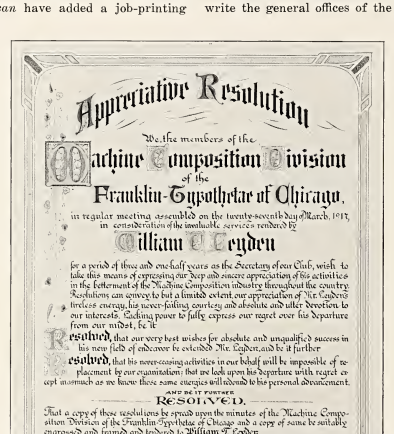
Newspaper Publishers Add Job-Printing Department.

Under the name, American Print Shop, the publishers of the Aberdeen (S. D.) *Daily American* and *Sunday American* have added a job-printing department to the newspaper business. The new department will be under the active management of Joseph A. Stember. The publishers of the papers, J. H. McKeever, D. M. Neill and E. P. Neill, are incorporators of the Print Shop, which starts out with capital stock of $10,000.

"The Intertype in the Country Newspaper Office."

The heading above is the title of a neat twenty-page booklet which has recently been issued by the Intertype Corporation to explain the factors which make it possible for small newspaper and job printing offices to purchase a composing-machine with the direct savings which the machine effects. In addition, letters from intertype users are quoted to emphasize the points made. The booklet, a product of the intertype, is attractive in itself and should prove interesting to those printers and publishers, in small towns particularly, who contemplate the purchase of a composing-machine.

Copies will be mailed to all who write the general offices of the Intertype Corporation, Terminal Building, Brooklyn, New York, or any of its agencies throughout the country.



Appreciative Resolution

We, the members of the
Machine Composition Division
of the
Franklin-Typothetae of Chicago,
in regular meeting assembled on the twenty-seventh day March, 1913, in consideration of the invaluable services rendered by
William T. Leyden
for a period of three and one-half years as the Secretary of our Club, wish to take this means of expressing our deep and sincere appreciation of his activities in the betterment of the Machine Composition industry throughout the country. Resolutions can convey to but a limited extent our appreciation of Mr. Leyden's tireless energy, his never-failing courtesy and absolute and utter devotion to our interests. Lacking power to fully express our regret over his departure from our midst, be it

Resolved, that our very best wishes for absolute and unqualified success in his new field of endeavor be extended Mr. Leyden, and be it further

Resolved, that his never-ceasing activities in our behalf will be impossible of replacement by our organization; that we look upon his departure with regret except inasmuch as we know these same energies will redound to his personal advancement.

AND BE IT FURTHER

Resolved,

That a copy of these resolutions be spread upon the minutes of the Machine Composition Division of the Franklin-Typothetae of Chicago and a copy of same be suitably engrossed and framed and tendered to William T. Leyden.

Machine Composition Division Franklin-Typothetae of Chicago.

Committee

Reproduction of Engrossed Resolution Presented to W. T. Leyden Upon His Resignation from the Office of Secretary of the Franklin-Typothetæ of Chicago.

A New Folder of Samples of Esleeck Papers.

The Esleeck Manufacturing Company, Turner's Falls, Massachusetts, has recently issued a folder containing samples of the leading brands of paper made by that company. The Esleeck mill specializes in onion-skin and manifold papers, and the folder contains, in full range of colors, samples of the following well-known brands: Fidelity Onion Skin, Emco Onion Skin and Superior Manifold. We are advised that the folder and its contents of samples will be sent to any printer who asks for it.

Byron Weston Company Puts New Ledger Paper on the Market.

A new ledger paper has been placed on the market by the Byron Weston Company, Dalton, Massachusetts. It has been named Typocount linen ledger, and was made especially to meet the requirements of machine bookkeeping. The manufacturers state in the announcement of this addition to their list of linen ledger and record papers that it has the firm texture necessary to withstand the constant handling to which the character of its usage subjects it, and "backbone" enough to stand upright in the open-tray binder. It is stated also that Typocount has a flexible strength and durability, and in addition possesses a smooth, even surface that insures clear, sharp impressions from the machine type. A folder describing the new paper has been issued, which, with sample sheets for actual machine test, will be sent free upon request to the Byron Weston Company at the address given.

Management of Large Printing-Plant Turned Over to Employees.

What may seem Utopian at first glance is the new method of management of the West Side Printing & Supply Company, 9 Murray street, New York city.

The Board of Directors of the company met on April 3 and passed resolutions turning over to the employees the entire management of the concern except as regards finances.

This move was made because the position of superintendent became vacant, and the owners wanted some member of the organization to be given the opportunity rather than bring in an outside man. They also felt that a better spirit of harmony and coöperation would be secured.

Every employee of the company was given a vote, whether department head or errand boy. The eligibility of candidates nominated was passed upon by the advisory board of the company, which consists of the directors and all department heads.

The resolutions adopted by the Board of Directors were sufficiently liberal to allow the employees to conduct the business, even the matter of salaries and salary increases being passed on to them with full authority to act without consulting the management.

For some time the employees of the company have participated in the profits of the company. By this move

each employee practically becomes a part owner.

At the first election held, D. Bossi was elected plant superintendent.

Samuel K. Parker, "Inland Printer" Proofreader, Retires After Many Years' Active Service.

The closing of the last forms of the April number of THE INLAND PRINTER marked the termination of the long and efficient service of one grand old man of the proofroom, Samuel K. Parker.

Mr. Parker, or "Sam," as he is universally called, has been honorably retired under the pension system of The Henry O. Shepard Company, thus closing a career of continuous service covering in the neighborhood of thirty years, all but two or three years of which has been spent in the capacity of foreman of proofrooms.

Seldom, in these days of keen competition, specialization and insufficient preparation, do we find combined in one man the qualities which enable him to fill one position so long and creditably, but a glance through the room in which "Sam" was so long the ruling spirit reveals in some degree the reason for his success. The complete orderliness, neatness, close attention to details, system worked down to a science — in a word, the personality of the man is everywhere apparent.

"Sam's" familiar figure will be seen no more around the big plant, but with him go the best wishes of all who know him. The example of his life and his unswerving fidelity to duty will be an inspiration to all. He has indeed fought the good fight. That his years may be many in the enjoyment of his well-earned retirement is the wish of all associates and friends.

Monotype Company in New Chicago Quarters.

The Chicago offices of the Lanston Monotype Machine Company have been transferred from the Rand-McNally Building to larger and more convenient quarters on the second floor of the Plymouth Building, 417 South Dearborn street.

The new offices have been conveniently laid out and every facility given for taking care of the increasing business of the western office. Manager James H. Sweeney, who recently got back from a trip to Arkansas, where he combined business with a ten days' sojourn at Hot Springs, reports business to be good generally.

Old-Time Printers' Association of Chicago Elects Officers.

The Old-Time Printers' Association of Chicago, at its annual meeting, held on Sunday afternoon, April 8, at the Hotel La Salle, elected the following officers for the coming year: President, Peter M. Balken, whose first connection with the printing industry in Chicago was in 1849; vice-president, William A. Cahill, president of Cahill, Carberry & Co.,

Peter M. Balken,
Newly elected president Old-Time Printers' Association of Chicago.

and a resident of Chicago for fifty years. William Mill was reëlected to the office of secretary-treasurer, which he has held since 1885.

McGraw and Hill Companies, Large New York Publishers, Unite.

Announcement was recently made of the consolidation of the McGraw Publishing Company with the Hill Publishing Company, both of New York city, the firm to be known hereafter as the McGraw-Hill Publishing Company. Both were large and well-known publishing houses, controlling eleven engineering journals, namely: *Electrical World, Electrical Merchandising, Electrical Railway Journal, Engineering Record, The Contractor, Metallurgical and Chemical Engineering, American Machinist, Power, Engineering News, Engineering and Mining Journal* and *The Coal Age*.

The *Engineering News* and the *Engineering Record* are to be merged as the *Engineering News-Record*.

James H. McGraw will be president of the new company; Arthur J. Baldwin, vice-president and treasurer, and E. J. Mehren, vice-president and general manager.

New Company Will Manufacture Electric Metal-Feeders for Typecasting Machines.

A new metal-feeder for linotype and other typecasting machines, heated and automatically controlled by electricity, is being manufactured by the Fort-ified Manufacturing Company, Kansas City, Missouri.

The new device is the invention of George L. Fort, a linotype machinist, who has spent two years of constant labor and experimentation toward its perfection. THE INLAND PRINTER is advised that automatic control of the device permits of a variation in the maintained level of the metal in the machine pot of only one-half inch, and, as it holds a forty-pound pig at one loading, materially increases the productive time of the operator. The feeder, it is said, dropping the metal into the pot in a molten condition, prevents fluctuation in the metal's temperature, as is the case when cold pigs are dropped by hand. These features, together with its infallibility of action, claimed for it by the manufacturers, form the right combination for the production of perfect slugs and increased capacity, and should prevent any damage to the metal by burning.

The Fort-ified electric metal-feeder has undergone a series of tests in Kansas City plants which have resulted in a factory being especially equipped for its manufacture, at 805 Walnut street. George L. Fort is president of the new concern; Graydon B. Howe, secretary and treasurer, and W. Alexander Swan, vice-president and general manager.

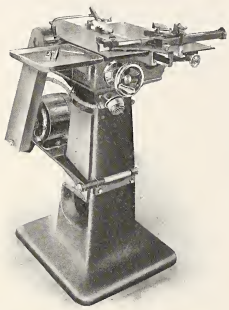
Literature descriptive of the device will be sent promptly to all who desire further details.

Central Ohio Paper Company, Columbus House, Moves Into New Quarters.

THE INLAND PRINTER has been advised of the fact that The Central Ohio Paper Company has moved into its new warehouse and office building at 226 North Fifth street, Columbus. The new building is one of the largest and most conveniently equipped paper-warehouses in the United States. It is of reinforced concrete construction throughout, five stories and basement, covering 200 by 140 feet of ground space.

A New Slug and Rule Trimmer in the Field.

John C. Backert, Tribune building, New York, has placed on the market a new rule and slug cutter and trimmer, on which he was recently granted patents. In his petition for patents, the inventor and manufacturer makes a number of claims for his machine which may be summarized, he states, to mean that his is a simple and pow-



The New Bull Dog Slug and Rule Trimmer, Manufactured by John C. Backert, Brooklyn, New York.

erful machine for cutting or undercutting rules or slugs, which may be set for cutting many different lengths and angles. He advances the further claim that his machine offers improved means for holding the work with safety, ease and absolute accuracy. Means are provided the operator to quickly raise and lower the cutter, and an adjustable driven connection between motor and cutter is provided.

Mr. Backert advises THE INLAND PRINTER that the prime feature of the new machine, which he has named "Bull Dog Rule and Slug Trimmer," is the cutter, which is made on the principle of a milling-machine — cutting and trimming both edges of the slug at one operation. This permits the saving of both ends of the slug for tabular matter, or, at the discretion of the operator, allowing the waste material to be carried away to a receptacle provided for that purpose.

The machine is operated by a one-quarter horse-power motor and requires only the current which is obtainable from any light socket.

There are a number of other interesting features about it that could be enumerated, but since all are given in detail in the advertising matter, which the manufacturer will be glad to send to any printer who desires it, further details are not necessary here.

Charles Francis Writing a Book.

No printer in America can have a more interesting message for his fellows than Charles Francis, who announces that he is writing a book, to be entitled "Printing for Profit," which will be published in the fall. As founder of the Printers' League of America, Mr. Francis stands for progress by coöperation between employees and employers. That he has wrought out this theory into a phenomenal success in his own business is of more than present concern — it is a fact of value to every printer everywhere. Mr. Francis has never permitted himself to get so far away from his employees or from the organizations of employees that a serious difference occurred. Being himself a monument as to the workableness of his theories of coöperation, his utterances will command wide attention.

"The Linotype Line."

An attractive piece of advertising literature has been issued by the Mergenthaler Linotype Company under the title, "The Linotype Line — The All-Slug Route to Profit," the format, tints, colors and lettering simulating a railroad folder.

The design on the cover is in colors, representing a long array of linotypes in action in a printing-plant. The draftsmanship is good, and the entire production is of that attention-demanding character which distinguishes the best efforts of the artist.

The accordion-fold, used for the interior pages, sustains the title of "The Linotype Line"— the various models presenting a most interesting procession with their particular qualities specified.

The Gray Printing Company Surmounts Misfortunes.

The Gray Printing Company, Fostoria, Ohio, suffered a short train of serious misfortunes recently which were overcome so admirably and efficiently as to be worthy of commendable mention. Fire gutted the firm's building, leaving a charred jangle of machinery encrusted with icicles, caved-in roofs and smoky walls of what had been a fine plant. While the fire was still burning, orders were wired for paper, ink and new machinery, and two days later five presses were running at full speed, that the wants of customers might be satisfied. These presses were scarcely started, when George M. Gray, president of the company, fell three stories down an elevator shaft in the building where temporary business offices had been established. Although badly injured, Mr. Gray remained conscious and coolly directed calling the ambulance, the doctor, and gave orders for a continuance of the moving of the plant.

Mr. Gray is now beyond danger, the machinery has been installed in a roomy, well-lighted building, which is protected from fires by an up-to-date sprinkler system, and things in general have taken on a brighter aspect.

New American Visible Numbering-Machine.

The American Numbering Machine Company, 224-226 Shepherd avenue, Brooklyn, New York, which firm has been engaged in the manufacture of typographic numbering-machines for many years, has recently announced a new hand model, "41," herewith illustrated. The great advantage offered by this device is that the operator sees by a glance at the indicator, located in the front of the machine, the number at which the machine is set and the changes of numbers as they take place.

THE INLAND PRINTER is advised that this new machine is made entirely of steel, and that the figures are deeply engraved and hand-trimmed. In order to standardize its product, the company is making this

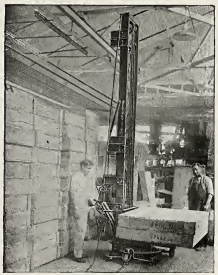
American Visible Hand Numbering-Machine, Model 41.

machine with one style of figure only. This standardization of figures is carried out in the machines made by that company for use in type-forms. In common with all American machines, the Model 41 is made with six wheels.

A new catalogue has been issued, which will be mailed to any address upon request to the company at the address given above.

Piling or Stacking Rolls or Cases of Paper in Warehouses with the Revolvator.

The problem of keeping stock in the warehouse, without wasting an undue amount of floor space and labor in handling it, has been solved by paper-



Preparing to Elevate Large Case of Paper with the Revolvator.

mills and paper-dealers and large printing concerns by the use of the Revolvator, which is illustrated on this page.

It may be described as a portable elevator or tiering machine, by which paper or other heavy articles are elevated and stacked in position with a minimum amount of labor and in less time than by hand.

The manufacturers state that with a Revolvator, which can be wheeled to any place in the storeroom or warehouse, the roll or case is easily and quickly elevated, the platform revolved to any position desired and the roll or case pushed off. The heavy work of lifting, or pushing up, is transformed to the simple turning of a crank, operating the gear-lifting mechanism. One or two men, with a Revolvator, we are advised, can often accomplish as much as four or five men without the machine.

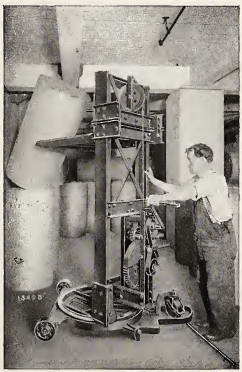
The Revolvator consists essentially of two uprights or elevator guides, an elevating platform and a revolving base which can swing around on its own center like a turntable. The unit is mounted on strong truck wheels equipped with a floor-lock.

The machines are built for operating by hand or electric motor, the chief advantage of the motor-driven type being that loads can be raised at a much higher speed than by hand and the energy of the operator is not consumed in doing work which electric power can be made to do at less expense.

Further information may be secured from the manufacturers, The New York Revolving Portable Elevator Company, 351 Garfield avenue, Jersey City, New Jersey.

A New System of Lining Up Pages on the Stone.

R. H. Kiebler, with the Kenfield-Leach Company, Chicago, Illinois, has been granted a patent on a device for lining up pages on the stone, which, he states, eliminates all the difficulty and loss attendant on delay in lining them up on the presses. He states further that it is no longer necessary to line up with a marked reglet, a cut cardboard, with the eye or a straight-edge, and take a chance that when the form is on the press it will register. He has named the device the "Formaliner." In consists of eight three-inch and eight one-inch steel clamps and an eighteen-inch measuring gage. These clamps are attached to the chase and strings drawn from side to side or end to end, thus forming straight lines for lining up the pages. The position of the clamps on the chase depends on the size of the stock used on the form,



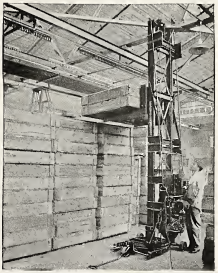
Roll of Paper Being Unloaded by Revolvator.

the cross-bars in the chase, margins desired, etc., but the correct position is easily determined.

Mr. Kiebler will be glad to furnish details to any who inquire. His address is 1321 North Avers avenue, Chicago, Illinois.

News Notes, United Typothetæ and Franklin Clubs of America.

T. W. McGlaughlin, cost accountant, has completed the installation of cost systems in all the printing establishments in Mitchell, South Dakota, and is at present extending



Revolvator Depositing Large Case of Paper on Pile High Above Head of Workman.

costwork in Sioux Falls, where several contracts are in force.

Printers should begin making preparations to attend the thirty-first annual convention, which will be held at the Congress Hotel, Chicago, Illinois, on September 17, 18 and 19, as this will be one of the best, if not the best, conventions ever held by the organization.

That the Standard Price-List is proving its value is evidenced by the report from national headquarters, stating that the sale of the book for the past month was larger than any previous one. Printers not acquainted with the Standard Price-List are advised to write to the national office, 608 South Dearborn street, Chicago.

The composite statement of cost of production for the year 1916, being compiled at national headquarters, is already beginning to show some interesting figures. Present indications are that this year's figures will be the most complete ever compiled by the Cost Commission.

In anticipation of the thirty-first annual convention, many local organizations are already actively engaged in lining up the printers in their section for the trip to Chicago. Kansas City printers have plans under way for a special train from their city and vicinity. The St. Louis organization is also making arrangements for special cars to bring the delegates and other printers from that section to the big convention.

Lemuel S. Brown, Manager Printers' Insurance Protective Inventory System.

Lemuel S. Brown has been appointed manager of the Printers' Insurance Protective Inventory System, invented by his father, Charles S. Brown, and is now traveling over the country making inventories of plants in the printing and kindred lines. Starting as a newsboy, Mr. Brown worked his way up through the printing-plant, and then entered the

Lemuel S. Brown.

printers'-supply field, selling type, machinery and supplies. The greater part of his time for the past fifteen years has been devoted to making inventories, so that he is fully equipped for the new position to which he has been appointed. He is considered one of the most accurate compilers of inventories for newspaper, engraving, electrotype, bindery and job-printing plants. His permanent address is 2023 Washington boulevard, Chicago, Illinois.

Editors to Meet at University of Wisconsin May 17, 18 and 19.

Personal experiences of over one hundred printers and publishers, with the slogan, "That's My Experience—What's Yours?" are to constitute the three-day program for the third state conference on printing and newspaper publishing, to be held under the auspices of the Wisconsin Federated Printing and Press Association at the University of Wisconsin, May 17, 18 and 19.

Although it has been generally conceded that the great benefit derived from large gatherings of editors, publishers and printers lies in the exchange of actual experiences, this is the first time that an entire convention in Wisconsin has been devoted to exchanging such information.

Experiences of Badger printers with shop arrangement, practical economies in printing, selling printing on the percentage plan, cost-accounting, uniform prices, and other practical problems of the printing business, will make up the part of the program under the direction of the State Franklin Club.

In addition to talks by Wisconsin men, a number of well-known publishers and printing experts from outside the State are to speak at the evening meetings on their experiences with various problems of printing and newspaper publishing.

Associated Advertising Clubs Convention to Be Interesting.

P. S. Florea, secretary-manager of the Association Advertising Clubs, following a conference with the Convention Board of the Advertising Club of St. Louis recently, at which time the physical arrangements for the convention of the association at St. Louis, June 3 to 7, were checked over, announces that the arrangements are practically ideal.

The general sessions of the convention — with the single exception of the Sunday afternoon inspirational meeting — will be held at the Jefferson Theater, just across the street from the Jefferson Hotel, which will be convention headquarters. The Sunday afternoon meeting, weather permitting, will be an outdoor affair, in the quadrangle of the university, but arrangements will be of such a character that it can be shifted to the gymnasium or some other building at the last minute if necessary.

The departmental sessions and inter-departmentals will be held, for the most part, under one roof, in the Municipal Courts Building, a walk of five minutes from the Jefferson. The advertising exhibit will be housed on the first and the second floors of the City Hall.

It seems likely that some of the inter-departmentals will have to be held outside the Municipal Courts Building, because of the need for more space than would be provided there, but assurances have been given by the St. Louis committee that all meetings will be convenient to the headquarters hotel, that quiet meeting-places will be provided, and that all will be so close together that there will be no difficulty in getting from one to another in a very short time. Several near-by places are available, and the St. Louis committee will select the most suitable.

The location for the advertising exhibit is the best that has ever been available for that purpose. The rotunda of the City Hall, large, light, well ventilated and beautiful, will afford unusual opportunities to the National Exhibit Committee, and Charles Q. Petersen, of Chicago, chairman of that committee, who was in St. Louis just prior to this meeting, expressed great pleasure over the location and the hearty coöperation of Mayor Henry Kiel and other St. Louis officials in simply throwing down the bars and asking the convention to come in and take what it needs.

The City Hall is separated only by a plaza from the Municipal Courts Building. With music daily and other special attractions added to the value of the exhibit, and the close proximity of the building in which it will be held, the committee believes it will be unusually well attended.

Million-Dollar Cutting-Machine Corporation.

Charles Seybold, president of The Seybold Machine Company, Dayton, Ohio, has completed plans for increasing the capital stock of The Seybold Machine Company to $1,000,000, $500,000 of the amount to be common stock and $500,000 preferred stock. The preferred stock has been purchased and the money paid into the hands of Mr. Seybold for the purpose of purchasing property adjoining the present factory, increasing the size of the plant, and for the purchase of the Seybold Foundry Company.

The Seybold Machine Company is, perhaps, the largest concern in the world devoted to the building of paper-cutting machines, and for the past year the company has been building and selling an average of sixty cutting-machines each month. THE INLAND PRINTER is advised that some new developments in the experimental department of the Seybold concern have resulted in important discoveries in the science of accurate paper-cutting. For that reason the company confidently expects the demand for Seybold cutting-machines will increase, which confidence led to the arrangement for increasing the production from sixty to eighty machines per month. Contracts have been let for increasing the buildings, and about $65,000 worth of the latest machines and tools have been purchased. It is expected that the new addition will be in full operation by August 1.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 59. MAY, 1917. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations, Associated Business Papers, Inc., Chicago Trade Press Association.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEMELEB, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. GUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W. 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

PARTNER WANTED — Senior partner wishing to retire, junior partner needs a man thoroughly familiar with the outside end of the business who can furnish ideas and get business on something else besides "price"; one of the best printing-offices on the Pacific Coast (city of about 300,000); capacity about $6,000 a month; references furnished. B 391.

FOR SALE — An established and growing engraving business in wide field; note reason for selling — owner has made enough to retire and wishes to do so; real money (not book value) made 1916 within $750 of price asked; 1917 bids to be as good or better; will stand closest investigation and can show you; plant well equipped, 4 cameras, 12 to 14 people, producers; for quick sale an extraordinary bargain, no fancy figure for good will; allow for some working capital; party must have at least $11,000; terms are cash, no time; if you have not got the cash, please do not waste my time or yours. B 396.

GOOD OPPORTUNITY for a practical printer to invest in a daily newspaper and job office with a job guaranteed; in a growing city in southwest Virginia; good growing business; will make the terms easy for the buyer; reason for selling — the holder of stock has entered the ministry; the company is incorporated. B 399.

FOR SALE — $9,000 job plant for $6,350; linotype, pony cylinder, 2 jobbers, stitcher, perforator, $1,000 worth of stock, all kinds of type; balance due on plant $3,000; $3,350 cash will handle; ideal plant for printer and pressman; doing fine business; good reasons for selling. B 395.

A SUCCESSFUL PRINTING ESTABLISHMENT in the Northwest wishes to get in communication with owner of offset press and equipment suitable for bank checks, willing to move his plant; plenty of work in sight. B 400.

PRESSMAN OR COMPOSITOR can secure an interest and steady position in a finely equipped 4-press shop; good business, located on south side of Chicago, fine surroundings, can live in walking distance. B 388.

FOR SALE — Successful law printing plant in New York city; fully paid; 3 machines, 10 tons of metal; cost $12,000, sell for $7,000. B 375.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; $3,500; reason — age of owner. B 130.

FOR SALE — Printing-shop doing $55,000 to $60,000 yearly; good line of trade; death reason for selling. B 287.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Bookbinding machinery, consisting of Hickok ruling-machine with complete assortment of pens, 1 Class 7-11 and 1 Class 18 Singer power sewing-machines, White power paging and numbering machine, job backing-press, balanced standing-press, lever embossing-machine, hand or power bench beveler, table shears, rolls, finishing presses, brass type, etc. ALL POWER MACHINES ARE EQUIPPED WITH ELECTRIC MOTORS. This equipment purchased new in 1912. Do not answer unless financially able to take advantage of a great bargain by paying cash. OSCAR F. WILSON PRINTING CO., Rockford, Ill.

JOB FOLDER FOR SALE — Brown machine handling sheets from 6 by 7 to 19 by 25, folding 4, 8, 12, 16 and 32 page forms; splendid machine for plant installing first folder, or for large plant having considerable small and medium sized work; almost new, and offered at a bargain. HYDE BROTHERS, Printers, Marietta, Ohio.

MONOTYPE EQUIPMENT — Caster, air compressor, low-quad and display molds, cellular matrices, all necessary appliances; everything up to date; also water-cooled molds for making metal pigs from used type; $4,000 value for $1,500; cash or approved notes; big trade if you can use a monotype. B 342.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screen — a real bargain for cash. G. A. BETTS, care of Capper Engraving Co., Topeka, Kan.

HOE DRUM CYLINDER PRINTING-PRESS, size 29 by 42 inches, inside bearers, air chambers, tapeless delivery, with 2 sets of roller stocks, all being in good condition; will make a low price for immediate sale. WHITALL MFG. CO., Lowell, Mass.

PRINTING MACHINERY — Cylinder presses, Harris 2-color presses, folding machines, job presses, type stands, etc. Send for catalogue of complete modern equipment, offered at bargain prices. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

FOR SALE — Harris S-1 press, sheet and envelope feed attachments, also perforating and numbering attachment; this press is in good condition and at a bargain. Write THE HESSE ENVELOPE COMPANY OF TEXAS, Dallas, Texas.

LINOTYPE — Model 3 (rebuilt Model 5) No. 7286, also Model 5, serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Monotype equipment consisting of 2 keyboards and 2 casters; will sell separately, if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Double sixteen Dexter folder, size 32 by 44; has Dexter pile feeder; running every day; will demonstrate. THE CARGILL COMPANY, Grand Rapids, Mich.

FOR SALE — One Brown folding machine with Dexter feeder attached, range 21 by 29 to 40 by 60. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, Mo.

LINOTYPE — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

PAPER BOX MACHINERY — Write us your wants; also if you wish to dispose of such surplus machinery. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

PRINTING-PRESSES, cylinder and job presses for sale, rebuilt and guaranteed. Send for list. PRESTON, 49A Purchase, Boston.

FOR SALE — One Seybold Duplex trimmer, range 3 by 6 to 12 by 18. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — 11 by 17 Auto press; good condition; bargain; 13 by 19 John Thomson press, late style. B 398.

FOR SALE — One 48-inch Holyoke cutter. OTTO PUBLISHING CO., 4438 Elmbank av., St. Louis, Mo.

HELP WANTED.

Bindery.

BINDERY FOREMAN WANTED AT ONCE — A good, efficient bookbinder (ruler, forwarder and finisher) wanted at once to take charge of small bindery; must be absolutely first-class at all branches; $25 salary to good man. Write at once to TAMS BIXBY, Jr., Phoenix Job Printing Co., Muskogee, Okla.

Composing-Room.

WANTED — Artistic compositor for working foreman of composing-room doing high-grade catalogue and color work; must be capable of supervising work through entire plant; union; good salary. THE ART PRESS, Century Bldg., Indianapolis, Ind.

WANTED — First-class job compositor; good habits; steady job, good wages; card not necessary; no labor trouble; state wages wanted. THE SOUTHARD NOVELTY CO., Columbus, Ohio.

WANTED — A-1 display man; Chicago office; give references, wages expected; must be first-class. B 390.

Managers and Superintendents.

PRINTING SUPERINTENDENT WANTED — Must be thoroughly experienced in magazine, catalogue and job work, and know good printing and how to get results; knowledge of presswork, make-up and estimating absolutely essential; an exceptional opportunity for a really practical man. Apply by letter only, giving experience, references and salary expected. THE PICTORIAL REVIEW COMPANY, 216-226 W. 39th st., New York city.

SUPERINTENDENT WANTED AT ONCE — A good, efficient man wanted to take charge of small, up-to-date plant; must be able to handle men and to produce the work economically; must also understand estimating and office work; prefer man between 30 and 40 years of age. Write at once to TAMS BIXBY, Jr., Phoenix Job Printing Co., Muskogee, Okla.

WANTED — An executive manager for loose-leaf blank-book bindery and printing-shop; must have had experience in the use of up-to-date cost systems; state experience and give references. B 367.

Miscellaneous.

WANTED — A special edition man for Celebration number. B 386.

Office.

WANTED BY FIRM OF MANUFACTURING STATIONERS IN TEXAS an office man who can handle correspondence and make up estimates on lithographing, steel and copper plate engraving, blank-books and commercial printing; state age, experience, references and salary wanted. B 385.

Proofroom.

WANTED — Proofreader, experienced, Latin scholar preferred; Chicago; state wages expected. B 389.

Salesman.

ONE OF THE MOST complete engraving and printing plants in the Middle West, with an established reputation for producing all kinds of direct-by-mail advertising literature such as catalogues, booklets, folders, broadsides, etc., and being particularly well organized for complete service, would be interested in hearing from a real salesman who has sold from $50,000 to $100,000 annually and who has earned from $5,000 to $8,000 per year. B 393.

PRINTING SALESMAN WANTED — We have opening for a man with experience to travel and sell printing, engraving and loose-leaf devices in the Southeastern States; must be a man who can profitably sell all classes of work and create new business; write fully, giving experience and salary expected. B 382.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, 85 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

PAPER-RULER, first-class, 15 years' experience, able to estimate work and take full charge of ruling department; only a steady position will be considered. B 319.

Composing-Room.

I HAVE 20 years' printing-office experience; can create attractive layouts and execute them at the case; A-1 stoneman, with a true knowledge of its requirements; years of very close association with a large pressroom and an electrotype foundry permit me to know their possibilities and demands; fully conversant with stock and bindery work; am methodical, punctilious and attentive to details; age 35; desire position as superintendent of medium-sized plant or as assistant in large one; now located in Middle West — not partial to any section if opportunity is attractive. B 387.

MONOTYPE COMBINATION OPERATOR-PRINTER, with 7 years' experience on both keyboard and caster, wants permanent position either as combination man or machinist; married; union; references. B 394.

AMBITIOUS young union printer wants position with firm doing high-grade work; I. T. U. student; east of Mississippi. B 357.

SITUATION WANTED by printer capable of doing the better class of display; strictly temperate; married; union. B 307.

COMPOSITOR wants position, ads or job; some experience on machine; union. Address P. O. BOX 170, Aurora, Ill.

Cost and Estimating.

GRADUATE of one of the Typothetæ Printing Schools desires position with some efficient plant; understands costs and estimating, also the manufacturing end of the business; 24 years of age; reliable and energetic. C. D. H., 3424½ Ward st., Pittsburgh, Pa.

Managers and Superintendents.

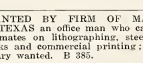
PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical all-around mechanic, far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. B 210.

GENERAL SUPERINTENDENT (printing, lithographing and binding), one of the most efficient and best-known superintendents in the Middle West, desires to change location; South or West preferred; 10 years with present company; thoroughly educated, strictly temperate; all business; knows the printing game and demands efficiency in every department. B 397.

I AM SEEKING a future with concern needing the services of a thorough, practical superintendent; 20 years' experience on better grade of letterpress, lithograph and offset printing; exceptional references; total abstainer. EXECUTIVE, 410 West 58th st., New York city.

SUPERINTENDENT-ESTIMATOR — Young man with 17 years' experience on highest grade process, color and half-tone catalogue work; strong on presswork; sober, steady and reliable. B 270.

Megill's Patent
SPRING TONGUE GAUGE PINS



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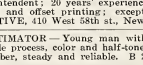

VISE GRIP
Send for booklet this and other styles.

SUPERINTENDENT wishes to connect with progressive house; practical and efficient in all departments; excellent recommendations; at liberty; any location. B 254.

Miscellaneous.

AN EXECUTIVE, responsible for the SUCCESSFUL MANAGEMENT of a printing-plant employing 200 people, while ENJOYING THE FULL CONFIDENCE AND SUPPORT of the owners, is handicapped in his efforts by conditions that are UNUSUAL AND BEYOND HIS CONTROL; 35 years of age, a COLLEGE GRADUATE, a man who, because of his business principles, progressiveness and experience in handling the affairs of large plants, HAS ALWAYS AND IS NOW MAKING GOOD. Your plant may need AN EXCEPTIONALLY HIGH-GRADE EXECUTIVE WHO HAS THE AMBITION AND CONFIDENCE to resign a $6,000 position for one offering unlimited scope; no plant invoicing less than $75,000 considered. B 303.

Photoengraver.

A PRACTICAL MAN with an extended knowledge of chemistry, desires to take charge of a photoengraving establishment; methods of conserving waste material and the producing of maximum results with minimum effort to be established. H. KOHLUS, 6028 Irving st., Philadelphia, Pa.

Pressroom.

PRESSROOM FOREMAN — A careful, competent mechanic and executive, producer of the finest grade of catalogue, color, commercial and large editions; 4 years as foreman at present place; steady, efficient, sober, clean, non-union; please state full particulars in first letter. B 383.

SUPERIOR PLATEN PRESSMAN, 18 years' experience on half-tones, vignettes, color work and embossing, is open for a position; Central States preferred; at present employed in large New York plant; age 37, married, union. J. LOGAN, 211 W. 21st st., New York city.

AN EXPERIENCED PRESSROOM FOREMAN, able executive, high-class mechanic, at present in charge of a New York city plant, is desirous of making a change; can furnish references; New York city or vicinity preferred. Address in strict confidence, B 384.

SITUATION WANTED — First-class cylinder pressman; outside of Chicago; can furnish first-class references; union. B 369.

WANTED — Position by cylinder pressman; 14 years' experience on half-tone, catalogue and color work; references. B 284.

SITUATION WANTED by cylinder and platen pressman; 15 years' experience; 35 years old. B 392.

SITUATION WANTED — Cylinder and platen pressman; 20 years' experience. B 331.

WANTED TO PURCHASE.

WANTED — Paper-cutter, power, for 36-inch or 52-inch widths; will also consider other sizes; state full particulars and advise if machine may be seen in operation. P. O. Box 48, Station G, Brooklyn, N. Y.

ONE HARRIS automatic envelope press, tape delivery, without reverse feed. J. & F. STRAUS CO., 24 St. Clair av., N. W., Cleveland, Ohio.

THE F. C. DAMM CO., 714 S. Dearborn st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Artist.

WORK THAT'S WORTH THE MONEY. 25 years a printers' artist. W. S. CRAWFORD, 17 Bleecker av., Troy, N. Y.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

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Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) April 1, 1917.

State of Illinois, } ss.
County of Cook. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared H. Hillman, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) editor of (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Name of	Postoffice Address.
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Editor — H. Hillman	Chicago, Ill.
Managing Editor — H. Hillman	Chicago, Ill.
Business Manager — Jas. Hibben	Evanston, Ill.

(If there are none, so state.)

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)

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4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee, or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... ..... (This information is required from daily publications only.)

(Signed) H. HILLMAN, Editor.

(Signature of editor, publisher, business manager or owner.)

Sworn to and subscribed before me this 17th day of March, 1917.

[SEAL] (Signed) HARRY H. FLINN.
(My commission expires March 31, 1920.)

Form 3526.— Ed. 1916.

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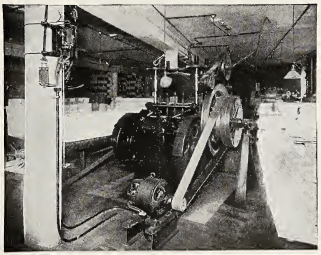

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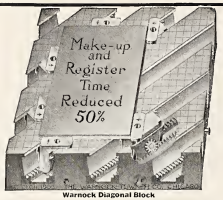

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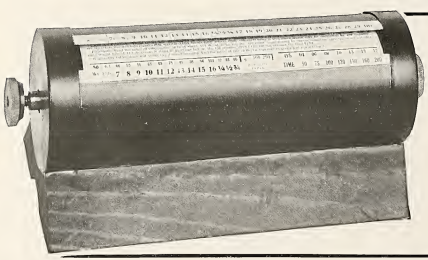

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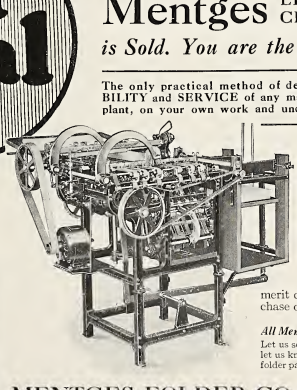

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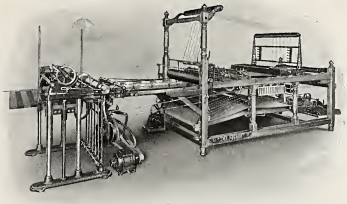

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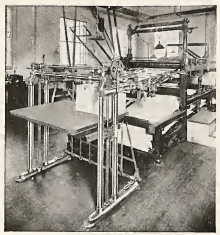

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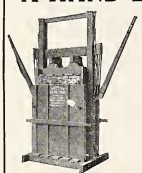

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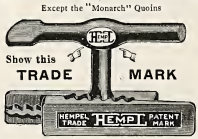

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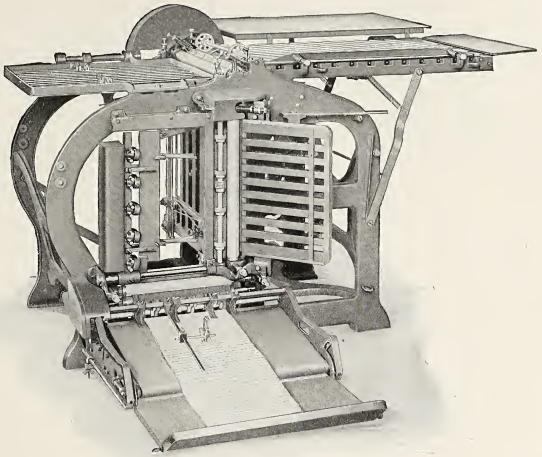

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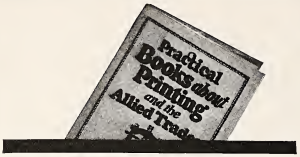

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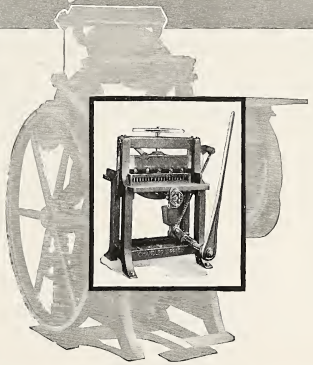

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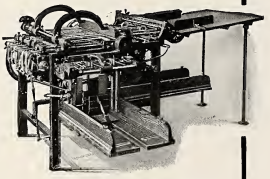

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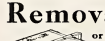

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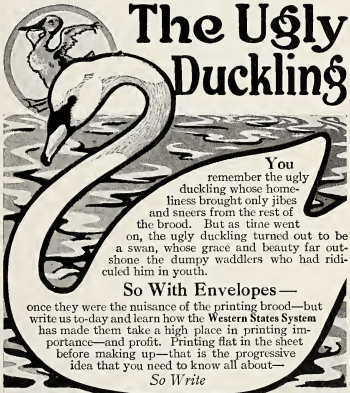

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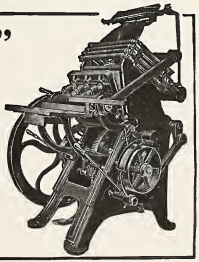

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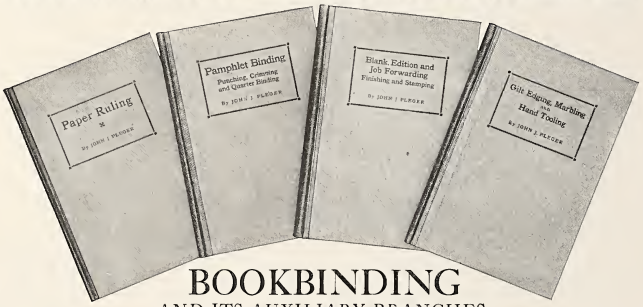

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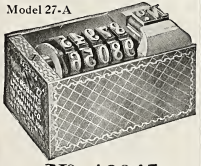

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More Business for the Printer Through Advertising

THIS PRINTER is getting a satisfactory volume of profitable business because of his knowledge of Advertising. He knows how direct-by-mail Advertising can be made to increase almost any business. Consequently his market for booklets, catalogues, "house" publications, post cards, circulars and letters is limited only by his energy and ability as a salesman of high grade service.

This printer was not a specialist in advertising in the beginning, as he was in printing. He had no more knowledge of the principles of Advertising than the average man picks up in an "offhand" way. However, he took a sensible view of it. He figured that the less he really knew about how Advertising could be used to boost the business of his patrons, the more it was costing *him* each month. He wasted opportunities, energy, time and material spent in selling and turning out piffling small jobs at no particular profit, when he might have been doing high-grade "long runs." He decided to study Advertising and Salesmanship in his spare time and apply to his business what he learned. He enrolled for the Course in Advertising in the International Correspondence Schools, and almost from the very beginning he began to see ways of developing business for his customers through more liberal expenditure on their part for printer's ink, paper, presswork and the labor and brains of himself and his employes.

The result with him, today, is that prosperity and an enlarged self-respect have replaced previous gloom and pinching to keep from "coming out the little end of the horn."

With *your* already wide knowledge of printing and publishing you can easily and quickly learn what you need to know about Advertising or Salesmanship, or both, through these I. C. S. Courses.

You can sell printing on a service basis, and business men will buy more and better printing from you, according to your ability to *show* them how they can use it profitably.

Advertising and Salesmanship are now taught as successfully as most other arts. The I. C. S. have helped thousands to obtain profitable knowledge of these subjects. The courses are practical, are made for spare-time training, and fairly scintillate with valuable business-building ideas.

A booklet of 96 pages on Advertising and one of 48 pages on Salesmanship, containing full information concerning these I. C. S. Courses, have been prepared. Either or both of these booklets will be sent to you without charge if you mark and mail the coupon. As there is no cost to *find out* about these matters, you would better do it today; the sooner you get this *free* information, the quicker you can profit by it, in case it looks good to you.

I. C. S., Box 7712, Scranton, Pa.

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 7712, Scranton, Pa.

Without obligating me in any way, please send me your booklet containing complete description of the I. C. S. Course in

_____Advertising { Check either or both, as desired } _____Salesmanship

Name_____
Street and No._____
City_____ State_____

Catalog Cover Papers

Simulating Fine Leather

A PRACTICAL PROPOSITION

The beautiful and the practical are combined in Levant Covers. They are a decided novelty, possessing unusualness and dignity, too.

Levant Covers are rich and yet sensible. They are in the darker tones of Green, Yellow, Gray, Coffee, Blue, Black and Red—like the colors of the Levant Leather this paper so closely simulates.

It wears well without showing soil or becoming limp and torn. Easy to print—and they do not require elaborate decoration.

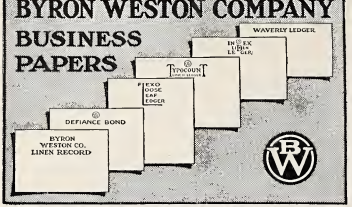
Get our beautiful and practical suggestion-book. Shall we include a copy of the newest XTRA—the house organ that is "different"?

C. H. DEXTER & SONS, Inc.

WINDSOR LOCKS, CONN.

BYRON WESTON COMPANY

BUSINESS PAPERS



They Meet All Requirements

Celebrated for service, quality, finish and convenience, Byron Weston Company's Business Papers are in a class by themselves. Each line combines, to the degree of perfection, all the qualities most desirable in the particular work for which it is designed.

Each Weston Company product has an unusual toughness of fibre which gives great strength, firmness and "life" to the paper, making it practically indestructible. This stock is then finished so that a perfect surface is obtained for writing, and ruling either by pen or machine. *Typocount*, the ledger paper for machine bookkeeping, is specially finished for typewriting.

Besides the four ledger papers—the famous Byron Weston Company Linen Ledger and Record Paper, Flexo Loose Leaf, Waverly Ledger and Typocount—there is the new Index Ledger and the Defiance Bond. Defiance Bond is a business stationery of the grade of the Linen Ledger.

USERS OF B-W PAPERS ARE GOOD CUSTOMERS—CULTIVATE THEM

May we send you samples and prices?

BYRON WESTON COMPANY

"The Paper Valley of the Berkshires"

DALTON, MASS.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

"BULL DOG" RULE & SLUG TRIMMER

The *most accurate and most convenient machine* made for TRIMMING slugs, rule, type-high plate and composing-room material in general.

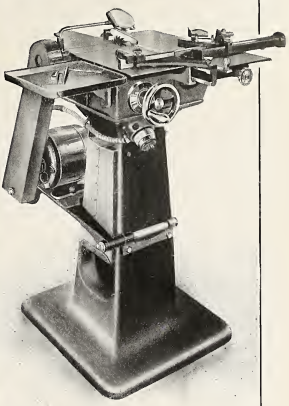
Especially efficient in cutting tabular matter, because of the STRADDLE-LOCK which holds the work firmly on both sides. It ***cuts, trims*** and ***finishes*** at one operation.

Stockily and sturdily built of the best material, as the name implies.

Sliding table is of heavy construction, planed to fit the dove-tail ways of the body, with provision for taking up the wear.

The cutting member of this machine is a milling cutter designed on the principle of the well-known stereotype tail cutter.

Locking device has a range of 17 by 12 inches. The radial-arm is graduated to 72 picas and the gauge is instantly set to ems and half ems.



Price, complete with motor, $250

Let me prove its superiority over any other Saw and Trimmer made

Write for reference list and illustrated catalogue

JOHN C. BACKERT TRIBUNE BUILDING NEW YORK CITY

FREE

With Book You Can Customers with Service at a

This Furnish Adequate Art Minimum Expense

THIS "DOLLAR BOOK" HELPS PRINTERS TO MAKE THEIR WORK MORE EFFECTIVE - PUTS "PUNCH" INTO YOUR PRINTED JOBS

Here's a Book Every Printer in the Land Needs

No book ever got out for the printer or publisher is of so much practical, every-day-in-the-year benefit to him as the BEYGEH BOOK OF DESIGN-PLATES. Scores of printers and publishers have told us this. So will you when you get your copy. This book really ought to be called "THE PRINTER'S ORDER-GETTER AND MONEY-MAKER," for it gets many a job you would not get otherwise. Its 80 pages, with nearly a thousand designs and ideas, enables you to put "Punch" into your printed jobs, and make your customer's work more attractive and effective. Every customer appreciates good suggestions for improving his printed matter, and this book helps you to do it, and hold his trade for life. This business-winning book costs you nothing under our offer.

HOW YOU GET THIS BOOK FREE

To every one sending us $1.00 for the BEYGEH BOOK OF DESIGN-PLATES, we will allow you to pick $1.25 worth of cuts out of it FREE. Or, if you prefer, this $1.25 can be credited on your regular made-to-order work. Prices are all quoted in book, and regular work will be based on the Photo-Engravers scale, so you simply can not be overcharged. By this offer, you get this book FREE and 25 cents worth of cuts or work extra. With the book goes a six-page supplement showing how many of the designs can be adapted to various printed jobs, that any live printer can secure in his town from these leads. When this business-winning book is so easily obtained, why delay another day in securing it? Just fill in and cut out the corner coupon—wrap a dollar bill, or 50 two-cent stamps, or check around it, and mail to us right now while it's fresh in your mind. We will ship the $1.25 worth of cuts you select, promptly, or credit you that amount on any kind of engraving work sent us.

BEYGEH ENGRAVING CO., Beygeh Building, Minneapolis, Minn.

Beygeh Engraving Company, Minneapolis, Minn.

Gentlemen— We enclose you $1.00 for which send us your book of DESIGN-PLATES, as per offer *Inland Printer.*

Name _____

Address _____

Town _____ *State* _____

SEND IN THAT COUPON NOW

LABEL PRINTERS!

Are you getting all the "GUMMED" business that you should?

If not, one of the chief reasons is that you are not using the proper paper or gumming.

We have special papers and gumming for every purpose.

Don't take chances! Let our experts and chemists select the proper grade for that "fussy" job.

Above all things, play safe in getting a flat sheet by insisting on seeing our "GUARANTEED FLAT" label on every package.

GUARANTEED
FLAT FLAT
GUMMED PAPER

Ideal Coated Paper Co.

Mills and Main Office
BROOKFIELD, MASS.

CHICAGO CINCINNATI NEW YORK

Humanizing Business

Influences to develop a coöperative spirit in commercial establishments are carefully studied and put in effect by modern executives. The influences of good music, of the drama, of dancing, etc., are invoked and used by large establishments, and smaller concerns emulate the profitable practices of the large institutions in making the leisure hour or half hour as enjoyable as possible.

Everyone enjoys music. Most persons enjoy dancing. The Grafonola gives the management a means to make greater efficiency among employees by giving enjoyment that relaxes nerve tension.

Make your operatives know each other better and know *you* better —let the Grafonola introduce you to each other afresh.

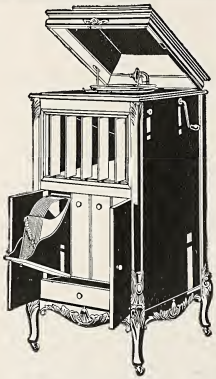
Just put a Grafonola in a vacant place in your establishment and prove that your employees will enjoy good music and dancing—you will have happier and therefore better employees and workers.

An enjoyable New Year's present to your employees is rest and recreation through the superb music of the Grafonola.

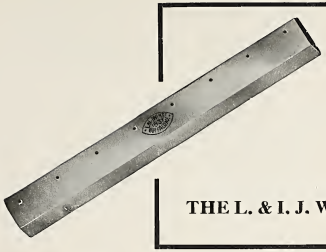
For particulars see any Columbia dealer, or address

Columbia Graphophone Company

WOOLWORTH BUILDING, NEW YORK



The Columbia Grafonola comes in all styles and models from $15 to $350.



They Wear Longer

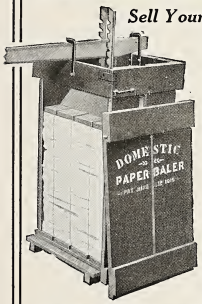
It's a fact, and we have proved it time after time to some of the largest users in the United States.

One knife will show you. We guarantee satisfaction. Better write for prices TO-DAY.

THE L. & I. J. WHITE CO., 33 Columbia St., Buffalo, N. Y.

$10.50 Buys This Paper Baler

Sell Your Waste for Cash



Prices paid for waste paper were never higher. 3,000 mills in 23 states are paying from $16.00 to $60.00 a ton for lowest to highest grades. This DOMESTIC Baler at $10.50 will enable you to bale your waste—to put it into commercial form that will bring you big round dollar profits.

Domestic Paper Baler

Guaranteed for Five Years. Backed by many years' experience in Baler manufacturing. Made on strictly scientific principles—no cranks to crank—no slow, laborious screws to screw down. Occupies small floor space—makes bales weighing from 50 to 80 lbs. Strong—simple—durable—efficient—*guaranteed for five years.*

About 30 bales of paper pay for the baler—then it will pay you.

Owing to our excellent factory facilities and up-to-date equipment, we are prepared to make delivery of baler immediately upon receipt of your order.

Send in this ad. with your name and we will send details

THE GEM MFG. CO.

Box 34 **BASCOM, OHIO**

Put the ***binding*** into Bookbinding by using

REX DRY PASTE

KING OF ALL BINDING PASTES

REX binds—ask us why
Then you ***try***. Then you ***buy***
For the reason ***why***
And a sample to ***try***

Address

PATENT CEREALS CO.

GENEVA, NEW YORK

KIEBLER FORMALINER

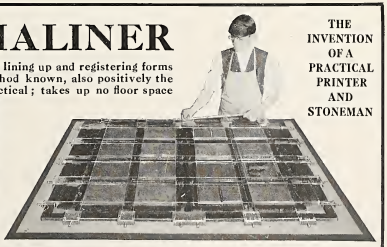
The KIEBLER FORMALINER is a simple device for lining up and registering forms for cylinder presses. It is the quickest and simplest method known, also positively the most accurate; it is the least expensive and the most practical; takes up no floor space nor stone room; requires no special chases or other arrangements of any kind—just put it to work the minute you get it. Can be used on any kind of type or patent block forms by an apprentice or inexperienced stoneman. Requires only a few minutes to attach it to the form. Cuts the lock-up time and entirely eliminates press-registering and sheet line-up.

Price, complete with Handy Carrying Case, $65.00

Absolutely guaranteed to do as represented or money refunded.

Address, R. H. KIEBLER, 1321 N. Avers Ave., Chicago, Ill.

Now used by a number of Chicago's leading printers.



THE INVENTION OF A PRACTICAL PRINTER AND STONEMAN

PRINTING INKS
LITHO INKS
VARNISHES
DRYERS
etc.

SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City

BRANCHES

Boston, Mass.	Cleveland, O.	St. Louis, Mo.	Winnipeg
Philadelphia, Pa.	Chicago, Ill.	Toronto	Baltimore, Md.

Earn more

Two things should cause you to *want* to earn more.

The advanced cost of living makes it necessary for you to increase your wage if you expect to lay aside what you have been accustomed to save up for the "rainy day" that comes to every man.

The second reason concerns your own make-up. *Surely* you are not one of those who do not care. *Surely* you want to improve your station in life. *Surely* you want advantages you do not now enjoy. These are natural desires for an ambitious man. And surely you are ambitious!

The easiest avenue open for the hand compositor to reach the desired goal is the linotype.

It is difficult, however, to "get on the machine" in the average shop.

But, A MACHINE AWAITS YOU HERE, and you will find a capable instructor at your elbow at all times to help you over the "hard" places.

Investigate what this school offers you. Investigate also what it has done for others. Our graduates are our best advertisers and we can send you names and addresses of many of them.

Learn how
at the
Inland Printer Technical School

632 SHERMAN STREET, CHICAGO

The Monitor System

of automatic machine control secures maximum production from motor-driven printing machinery to which it is applied. Requires the least possible adjustment to meet wide ranges of speed variation—and once adjusted takes none of the operator's time—his entire efforts can be devoted to production.

"Just Press a Button"

Let us tell you all about this Original System and the possibilities of its application to your requirements.

Monitor Controller Company

BALTIMORE, MD.

New York Chicago Boston Philadelphia

Do you buy a bond paper to please yourself or your customer? You can do both if you use the practical, every-day business paper

Marquette Bond

and with our portfolio you can show your customer beautifully printed specimens of letter-headings, in one and two colors, printed, engraved and embossed. Send for the book. It's free.

The Standard for 16 Years

Marquette Bond is carried in a wide range of sizes and weights, in seven colors and white, with envelopes to match.

SWIGART PAPER COMPANY

653-655 S. Fifth Ave., Chicago

From Printer *to* Head Salesman

Mr. Webb Says—

D. B. Webb, Chicago

Dear Mr. Hill:

I have just received a promotion and I feel it would be very selfish in me to pat myself on the back and say, "Old boy, you are some goer." I want to give you and your associate instructors full credit for the great service you have rendered me through your course in

Advertising and Salesmanship

When I took up your course I was working as a pressman for a large printing concern. After a month's study of your course, I wrote a letter in answer to an advertisement that brought me a special delivery reply and secured me a position for which there were 115 other applicants.

Just the other day I called on one of the largest and oldest concerns of its kind in the country and I was given a little folder to figure on. The job would have amounted to about $50.00. I took the copy, rewrote it, changed the layout and submitted a dummy and sketch and sold the job for $250.00. Since then, this firm seeks my advice on all its printing. I would never have enjoyed this splendid success without the help of your course.

D. B. WEBB, 3116 Ainslee St., Chicago

SUCCESS TEN YEARS SOONER

Mr. Webb is not the only man we have helped. We have started hundreds of others on the road to success. We can shorten the road for you by at least ten years, because our instructors are practical men—not "professional" teachers. Each of them has won success in the field of advertising and salesmanship. You get the full benefit of all that they have learned from years of practical experience. The course is nine-tenths practice and one-tenth theory. You "learn by doing."

Free Personal Analysis

You can succeed in ADVERTISING AND SALESMANSHIP—if we accept you. Send coupon for personal analysis chart and be analyzed free by a well known Vocational Director. He will tell you if you are qualified to succeed as a sales or advertising manager. Only those qualified are accepted.

Bryant & Stratton College

2235 Bryant & Stratton Bldg., Chicago, U. S. A.

SIGN, CLIP AND MAIL THIS COUPON

BRYANT & STRATTON COLLEGE (*Inland Printer, May '17.*)
2235 Bryant & Stratton Bldg., Chicago

Gentlemen: Send free personal analysis chart, Booklet, "Poverty to $10,000 a Year," and full particulars of your Home Study course in Advertising and Salesmanship.

Name and Address Below.

.....

.....

Just before I start to cut a run of stock I get busy with this

Carborundum Machine Knife Stone

IT puts my paper cutter knife in keen, smooth cutting shape. Then there is no drag to the blade—it cuts clean without feathering. The Carborundum stone puts the edge on the knife quickly, easily. I can leave the knife right in the machine while I sharpen it—the groove in the stone protects my fingers.

The Carborundum Stone is one of the handiest things in the whole shop

Two or three rubs and the trick is done and I find that the blades need much less grinding. You know what that means in the saving of time.

.....

Made in two shapes, round or square, and from your hardware dealer, $1.50

.....

The Carborundum Company

Niagara Falls, N. Y.

New York Chicago Boston Philadelphia Cleveland Cincinnati Pittsburgh Milwaukee Grand Rapids

Ask Us

Printers who have much electrotyping would do well to consult the electrotyper to learn how best to handle the forms to be sent to the foundry. There is always "a better way," the thing is to find it.—*Ben Franklin Monthly.*

BY PHONE
7185
Harrison

BY MAIL
725-33
S. La Salle

DINSE, PAGE & CO.

Electrotypers, Nickeltypers and Stereotypers

CHICAGO

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS

CAMBRIDGE, MASS.

Numbering Machines

OF EVERY DESCRIPTION

American Model 41 Price **$8.00** with ← Indicator

American Numbering Machine Co.

MAIN OFFICE AND FACTORY
224-226 Shepherd Avenue
Brooklyn, N. Y.

BRANCHES
123 W. Madison St.
Chicago, Ill.

2 Cooper Street
Manchester
England

5 Wheels $5; 6 Wheels $6

American Model 30

№ 12345
Impression of Figures

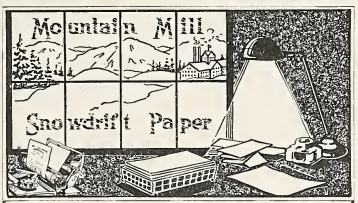
A SAFE RULE

You might just as well stop "taking a chance" here and there with unknown gummed stocks. Why not adopt a good, safe rule—and always use *Nashua Indian Brand Gummed Paper?*

Your botched and ruined gummed label jobs will disappear in a big hurry when you brandish a sheet of *Indian Brand No-Curl Paper* at them. *Indian Brand* is made to print—with a splendid surface that insures brilliant impressions.

If you're not familiar with "Indian Brand," let us send you samples and free try-sheets

Nashua Gummed & Coated Paper Company
NASHUA, NEW HAMPSHIRE



BEFORE AND AFTER PRINTING

You printers have to consider materials as well as results—that is, you do if you're looking for profits. Paper stock is a tremendously important factor in determining both work and results.

Made to please printer as well as customer, *Snowdrift* is a practical and attractive business paper. It is a beautiful white, with a smooth, soft finish. Its ability to take sharp, clean-cut impressions always, even from worn or uneven type, particularly appeals to the printer, as his work is always shown up to the best advantage. Its dignified distinction and effectiveness quickly appeal to the business man.

For all business purposes. Send for samples and prices.

MOUNTAIN MILL PAPER CO.
LEE, BERKSHIRE CO., MASS.

Do your **COST ESTIMATES** include

Stitching Wire

? ? ?

Send for our **WIRE DATA TABLE.** Free on request.
Quantity and cost of wire readily figured for any job.

CHICAGO STEEL & WIRE COMPANY
1125-29 West 37th Street, Chicago, Illinois

The Printer Endorses

WHITING'S BUSINESS ANNOUNCEMENTS

THE NUMBER OF REQUESTS FOR OUR SAMPLE BOOK of *Business Announcements* assures us that in placing this book before the printer we have fulfilled a long-felt want in the printing trade. If you have not already secured one for use in the daily conduct of your business do so at once. (A complete price-list accompanies each book.)

WHITING'S BUSINESS ANNOUNCEMENTS are put up in cabinet form, neat and compact—printers' count. Suitable for Business Announcements, Removal Notices, Circulars and Wedding Invitations.

WHITING QUALITY and STYLE. Moderate in price.

WHITING PAPER COMPANY
Fourteenth Street and Seventh Avenue
NEW YORK
Mills at Holyoke, Massachusetts

"Checks are money"

NATIONAL SAFETY PAPER

Your talking point

When you are selling checks on National Safety Paper you are selling something besides stationery. You are providing the protection that the more progressive banks and trust companies of the country (over 80% of those in New York City) feel called upon to give their customers.

This gives you a clear-cut argument that is unanswerable.

Write for samples of National Safety Paper.

George LaMonte & Son
Founded 1871
61 Broadway New York City

Some thin papers are merely thin.

ESLEECK'S THIN PAPERS

are strong, effective, useful, uniform and durable.

THE SUMMIT OF QUALITY
ESLEECK'S THIN PAPERS
MADE AT TURNERS FALLS, MASS.
ESLEECK MFG. COMPANY

Ask Dept. B for Samples

These papers are useful for invoice blanks and other manifold forms, bulletins, lists, foreign and branch letters and for copies of letters, reports, records, etc.

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British Printer

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the British Printing Trades

Contains expert information on Technical Trade Matters. Hints on Every-day Work. Pictorial Reproductions in colours. Original Job Designs and Suggestions with each issue.

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Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES

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There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE Co

24-30 SOUTH CLINTON STREET **Chicago** Franklin 2263—2264 Automatic 53-753

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

HARMONY

Many people, unfortunately, have a misconception of the meaning of the word "harmony."

They think that it pertains to music only, where it designates the absence of discords in composition and execution.

The term applies to many things, however, with the same degree of pertinency.

Individuals dwell together in harmony when no quarrels disturb their relations and when complete agreement attends their association.

In art, the term applies when there are no elements of displeasing difference; when there is a close inter-relation of parts, without discord, which aids in the formation of a pleasing unified whole.

That art principles are applicable to typographical design is easily proved by a comparison of a design in which there is complete agreement of forms with one in which there is a lack of agreement of parts—or discord.

Harmony, then, is essential in typographical design.

It is a mistake, however, to consider that one must be endowed at birth with a super-abundance of what may be termed "good taste" to sense discords in the association of types and their accessories. *It can be learned—or developed.*

If you expect to advance in the craft—to occupy the better positions in the industry—an understanding of harmony in its several forms and relations is, among other things, essential.

Harmony, as well as the "other things," is simply and effectively covered in several lessons of

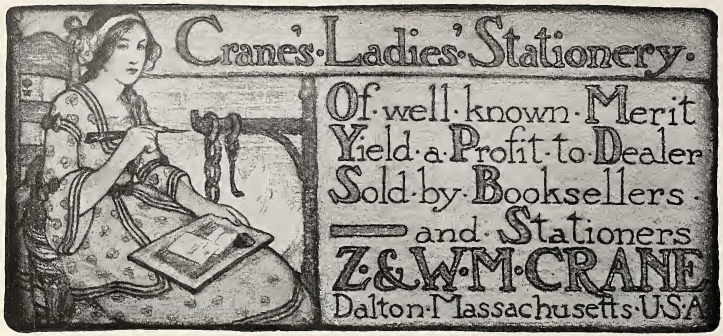
THE I. T. U. COURSE

Your opinion, after completion of the lessons, will no doubt be *harmonious* with that of hundreds of others who have said the Course "should prove a godsend to any printer."

Full details in a handsome book, sent free upon request to

THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO, ILLINOIS



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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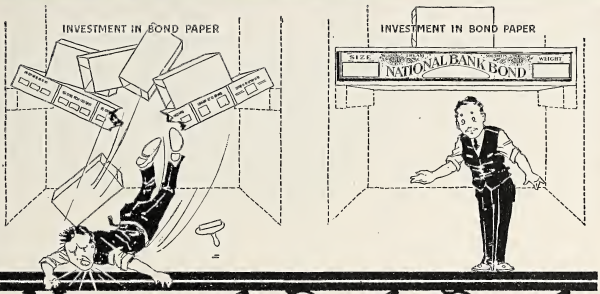


National Bank Bond

OVERHEAD—when it is out of line with the volume of business done—is disastrous. Efficiency engineers are spending more time and thought on ways and means for decreasing overhead than they are on any other branch of business. It is a big problem, and a vital one.

In the printing business one of the big items in overhead is the capital "tied up" in paper stock. In the planning of National Bank Bond we designed the paper to help you reduce your overhead. It is such a fine quality of paper—and answers for such a wide variety of uses—it actually gives better satisfaction for all of the purposes, for which as many as four or five different Bond Papers are now being supplied.

This means that you can concentrate on National Bank Bond in place of spreading your work over several different papers, thereby reducing your investment, and, at the same time, enabling you to carry more stock of the one Bond than you do of any one of several other lines. This makes for better service to your customers too, which is certainly to be considered, aside from the reduction of investment.

National Bank Bond is distinguished by its bright, clear whiteness, uniform formation and texture, and admirable surface for printing, lithographing, type- and pen-writing. It is carried in an assortment of sizes and weights, white and colors, to fill practically every requirement.

Look into this National Bank Bond proposition with a view to reducing *your* stock investment. It will prove a profitable investigation. Write us.

Distributors of "Butler Brands"

Standard Paper Co. . . . . Milwaukee, Wis.	American Type Founders Co. . Spokane, Wash.
Missouri Interstate Paper Co. . Kansas City, Mo.	National Paper & Type Co. (export only)
Mississippi Valley Paper Co. . . St. Louis, Mo.	. . . . . New York City
Southwestern Paper Co. . . . . Dallas, Tex.	National Paper & Type Co. . . . Havana, Cuba
Southwestern Paper Co. . . . . Houston, Tex.	National Paper & Type Co. City of Mexico, Mex.
Pacific Coast Paper Co. . . San Francisco, Cal.	National Paper & Type Co. . . Monterey, Mex.
Sierra Paper Co. . . . . Los Angeles, Cal.	National Paper & Type Co. . Guadalajara, Mex.
Central Michigan Paper Co. Grand Rapids, Mich.	National Paper & Type Co.
Mutual Paper Co. . . . . Seattle, Wash.	. . . . Buenos Aires, Argentine Republic
Commercial Paper & Card Co. . . New York City	

ESTABLISHED 1844

J. W. Butler Paper Company

Detroit — Chicago — Indianapolis

The printing trade can profitably utilize some of the prestige which Old Hampshire Bond has gained through our publicity advertising work. By merely calling the attention of your customers to

Old Hampshire Bond

when you receive an order for business stationery, you will find that you are mentioning "the paper your customers know."

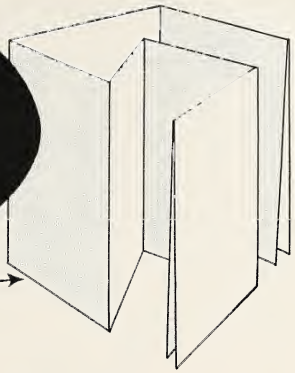
We have given active and helpful co-operation to a large number of printers; perhaps we can help you, if you will write us.

HAMPSHIRE PAPER COMPANY

We Are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS MASSACHUSETTS

4,534 PER HOUR FOR 81 HOURS



This is the signature. Two Right-Angles, followed by Two Parallels. Sheet size, 19 x 29¼ inches.

Folded on a DEXTER Unit-Type FOLDER

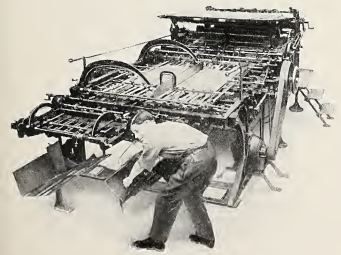
4,534 SIGNATURES from one Dexter Unit-type Folder every hour for 81 hours, is a typical performance reported from a busy plant.

But that is only *half* the story. An output of 734,500 signatures in 81 hours, was obtained from *two* Dexter Unit-type Folders working in team and equipped with Automatic Feeders.

That is an hourly average of over 4,500 for each machine, and *with a waste of only one sheet in 10,000.*

Aside from mere speed, these figures indicate two advantages: First, the ability of Dexter Folders to *keep up* a speedy pace with minimum spoilage, even on large sheets. Second, that Dexter Folders are so *uniform in action* that one is as dependable as another.

From a help standpoint, one boy can operate two complete machines. That is, keep the feeders supplied with paper and empty the packer-boxes.



Dexter Folders are built in *Units*. You simply add to your machine as your needs require. The machine pays for itself as you go along. Instead of depreciating, its value *grows* as each unit is added, thus increasing its earning capacity.

You will enjoy reading the new booklet describing Dexter Unit Construction. Write for it on your business letterhead.

DEXTER FOLDER COMPANY

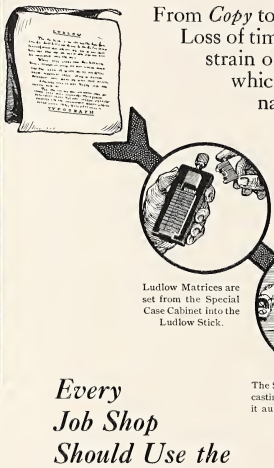
Folding, Feeding, Binding, Cutting Machinery

New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto

The Shortest Route to Display Composition is via the

LUDLOW TYPOGRAPH

—A Straight Line to Greater Profits



Ludlow Matrices are set from the Special Case Cabinet into the Ludlow Stick.

The Stick is locked into casting position, where it automatically finds its gauges.

The Ludlow Typograph casts the slug, accurately trimmed ready for the form.

From *Copy* to *Form*, there are no unnecessary operations. Loss of time in searching for material and the constant strain on the compositor with hand-type methods, which necessarily reduces his output, are eliminated by the Ludlow Typograph. The Ludlow System simplifies composing-room operations, by producing display composition in the least possible time, with a minimum of labor, and at the lowest cost. The Ludlow Typograph standardizes production, and decreases the cost of display composition.

Every Compositor a LUDLOW Operator

Every Job Shop Should Use the LUDLOW TYPOGRAPH

The Ludlow Typograph saves time in composition, distribution, make up and make ready. Ludlow Slugs can be kept standing for reprint jobs, at the mere cost of slug metal. With the Ludlow Typograph the compositor works at a constant rate of speed—there is no hunting for sorts, no picking of standing forms, no pi.

Write for Complete Descriptive Literature.

SOLE SELLING AGENTS:

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO	SAN FRANCISCO	NEW ORLEANS
1100 S. Wabash Ave.	646 Sacramento Street	549 Baronne Street

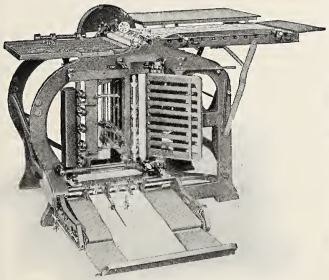
April sales broke all records

Business as usual

AS evidence of the growing popularity of the machine, and further to point out that since war was declared business conditions in the printing field seem to be even better than usual, you may be interested in knowing that more *"Cleveland" Folding Machines* were sold during April than in any preceding month, although our business has been steadily increasing during the past several years.

Why they prefer the "Cleveland"

BECAUSE of its *adaptability* to a larger range of sizes and styles of folds—on long or short runs—together with its all 'round efficiency and speed, the "Cleveland" will enable you to cut your labor costs to the minimum and fold many jobs rapidly by machine which ordinarily would have to be folded by hand.



Printers and trade binders everywhere are cutting costs and increasing profits with their "Clevelands." Uncle Sam is using a battery of eight of them in the Government Printing Office, Washington.

Like many others, you can very likely pay for a "Cleveland" from the savings on your folding work.

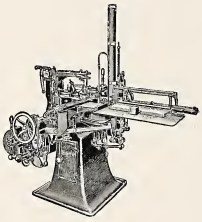
Investigate NOW!

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Printing Crafts Building, New York — The Bourse, Philadelphia — 532 S. Clark Street, Chicago

The PRINTING BUSINESS *is at* THE TURNING POINT



After years of struggling to reduce the loss in the composing-room, the printer is now offered the opportunity to put it at once on a profit-making basis by installing the Monotype Non-Distribution System, which will cut out all non-productive time and keep all the compositors all the time on productive work, building up type into salable jobs.

Non-Distribution makes the work of the compositor more pleasant by taking out the disagreeable part—distribution, sort hunting, and pi—and giving him an abundance of material with which to build his ideals into type forms.

Non-Distribution will repay the investment in less than two years, and keep right on giving profits for many years to come.

Will you stay in the rut or turn to the new and profitable way?

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK, World Building
BOSTON, Wentworth Building
CHICAGO, Plymouth Building
TORONTO, Lumsden Building

This advertisement is set in Monotype No. 38 Series and Monotype rule

Two Good Propositions

for Printers of Mail-Order Catalogues

THE SCOTT

Two-Color All-Size Rotary Perfecting Printing Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The press prints two colors on each side of the sheet.

THE SCOTT

Two-Color Combination Black and Color Magazine Press

will not only print in black but an extra color can be printed on each side of the web. This machine makes a great many combinations and every one who has examined it pronounces it the ideal machine for mail-order and other catalogue work.

IF YOU ARE INTERESTED our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward descriptive matter about these machines.

SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: Waltscott, New York CODES USED: ABC (5th Edition) and Our Own

GILBERT

System of Automatic Temperature Control

LINOTYPE STEREOTYPE MONOTYPE

Better Type from Your Monotypes

No More Delays due to Metal Being too Hot or Cold

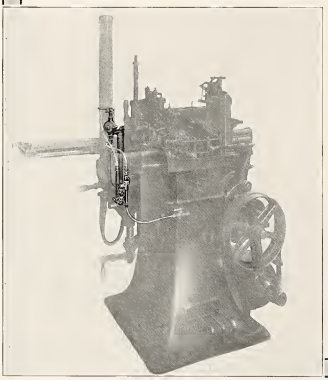
Get perfect type from your monotype casters. Give your pressman a chance to turn out good work. Don't give your customers a chance to complain and, possibly, lose their business. Don't take a chance at an order turned back — at BIG LOSSES, at time wasted in the pressroom trying to make a passable job from imperfectly cast type.

Type from the Monotype is clear and sharp if the metal is kept at the right temperature. It is so maintained by the

Gilbert Angle Thermovalve *for* Monotype Casting Machines

Every time a fresh pig of metal is dropped into the metal pot, the device automatically increases the flow of gas, compensating at once for the lowering of the metal by the cold metal thrown in.

The Thermovalve Attached to Monotype Caster



MR. MITCHELL, Manager of Mitchell & Hotchkiss, Richmond, Virginia, is Highly Pleased — He Writes:

H. E. Gilbert Co., Inc., New York, N. Y.

Gentlemen:—In reply to yours requesting a few lines regarding the temperature control equipment put on our casters, we beg to advise that these little instruments have, in the past two years, done all that your Company claimed for them, to maintain an equal temperature on the metal, which is absolutely necessary on our casting machines to get the best results. We are much pleased with them. Yours very truly,

MITCHELL & HOTCHKISS

Send for Details and Prices at Once. Do not Delay

The day one of these devices is attached to your casters, that day your HOT METAL TROUBLES AND COLD METAL TROUBLES WILL END. *You can not afford to delay.*

H. E. GILBERT CO., Inc.

50 CHURCH ST., NEW YORK CITY

The Business Dress of a Gentleman's Correspondence

BUSINESS letters, like business men, must "look the part" of dignity and prosperity. There is no room for "shabby gentility" in the world of trade. Even the "near panic" that shook this country a year or more ago, failed to permanently lower the standards of dress for business men and for business correspondence. Successful men have discovered that they must still wear good clothes and still use

WORTHMORE BOND

"*Luxury without Extravagance*"

Worthmore Bond truly represents big business. It brings the commercial message with the assurance of a respectful audience, exactly as a human representative would do. Nothing spectacular about it. No frills. Nothing jaunty or self-conscious. But substantial, dignified, *characterful.*

The printer and lithographer find WORTHMORE BOND peculiarly well adapted to their requirements, both for getting business and for holding it. The substance is unusually strong, hard and uniform. The color is unfailingly clear and bright. Impressions from raised type and from the off-set press are registered clean and sharp. The sheets lie flat. The bulking qualities are excellent.

WORTHMORE BOND is regularly stocked in white and nine bright tints and in a great variety of sizes and weights—ninety-seven items in all. The source of supply is dependable. Prompt deliveries are assured.

Write for THE WHITAKER PAPER CO SERVICE *Samples.*

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION—BOSTON **SMITH, DIXON DIVISION—BALTIMORE**

New York Office—Astor Trust Building Chicago Office—878 Continental and Commercial Bank Bldg.

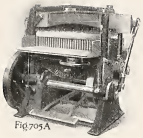


Fig.705A

Fig.772A

OSWEGO
1917

THE new rapid cutting attachments for increasing production are ready for demonstration. Comfort of mind and person, safety with the investment, excellence of product, rest with Oswego users.

Are You Interested?

OSWEGO MACHINE WORKS
OSWEGO
N.Y.

Fig.780A

Fig.810

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

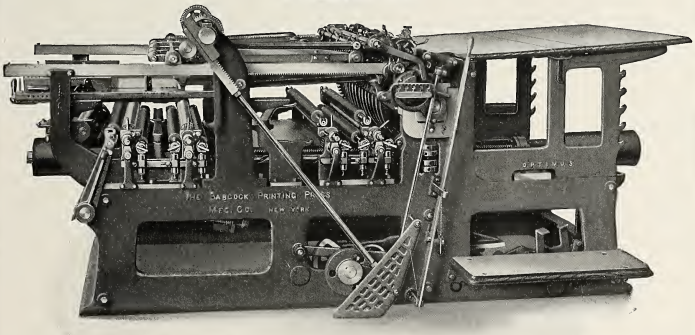
CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

SPEED LIMIT
SPEEDLIMIT
BLACK INK
SPEEDLIMIT BLACK INK
PERMITS OF
PRINTING – TURNING –
PRINTING AND BINDING
ALL THE SAME DAY
EQUALLY GOOD
FOR HALF TONE WORK
WHEN SPEED IS NOT REQUIRED.
THE
QUEEN CITY PRINTING INK CO
CINCINNATI
BOSTON
PHILADELPHIA
ROCHESTER
DETROIT
CHICAGO
ST. PAUL
MINNEAPOLIS
KANSAS CITY
DALLAS

The Babcock Optimus

Number 43



Every requisite for fine half-tone and colorwork or for rapid commercial printing is built into

The Babcock Optimus No. 43

All composition rollers are interchangeable. The distribution is not excelled on any press of any size or make. It prints anything from a postal card to a 25x38 sheet and can print a 26x40. The press runs easily and quietly at 2,500 per hour, stands low, takes up little room, is conveniently handled and, with our other pony presses, has never been approached in efficiency in printing small forms with big profits. It's a small machine for big business.

See the Babcock Optimus No. 43 at Work

Our Best Advertisements Are Not Printed—They Print.

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Significant

THE purchase of a cylinder press is a matter of great moment and the subject of careful deliberation for every printer. The first cost is a large item, but the eventual cost, unless the press is highly efficient, is even greater.

In view of the careful consideration which governs the purchase of cylinder presses, it is deeply significant that the majority of all two-revolution presses bought are Miehles.

MIEHLE PRINTING PRESS & MFG. CO.

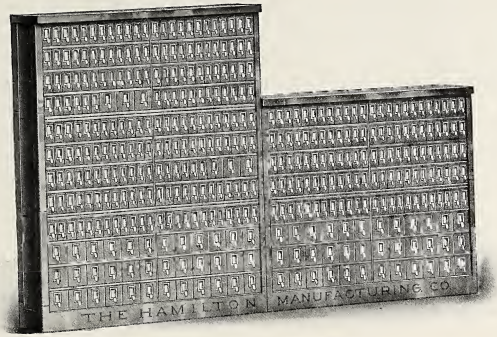
Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States:

CHICAGO, ILL. - - 1218 Monadnock Block
NEW YORK, N. Y. - 2840 Woolworth Bldg.
PHILADELPHIA, PA., Commonwealth Trust Bldg.
DALLAS, TEX. - - - - 411 Juanita Bldg.
BOSTON, MASS. - - - - 176 Federal St.
SAN FRANCISCO, CAL. - 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



Sectional Steel Sort Cabinet No. 461

Machine Composition

presents new problems to the printer which must be met if the full benefit is to be secured from these modern type making machines. Hamilton Equipment in wood and steel has kept pace in design with the requirements of these new composing-room tools.

One very useful addition to plants of this kind is found in the Unit Sort Storage Cabinet illustrated. These units make possible the systematizing of type storage. They relegate to the past the old cigar-box method of hiding type where it could not be found when wanted.

We have just issued a new booklet entitled "Helps in Machine Composition" which every owner of Monotype, Intertype or Linotype Machines should have. It shows the way to more system and profit in such plants.

Send for your copy to-day.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

Where Would the American Flag be To-day if Washington Hadn't Advertised It—

Advertised It

George M. Cohan
in
"Broadway Jones"

Think it Over

Business is thin skinned. She has to be invited to come — and encouraged to stay.

Right now, the Jade is unduly sensitive. So many people have deliberately shut their doors in her face — so many of our manufacturers and producers have given her the icy stare and cold shoulder — that she is having some difficulty in finding a place to hang her hat.

Now then — let's get down to brass tacks. Isn't it a fact that success breeds further success? Isn't it a fact that a diamond in a man's shirt front instantly gives you the impression that his pocket is lined with long, green bills?

Then — if Business is not roosting on your hall tree, whose fault is it? Are YOU doing your part in cultivating her acquaintance — in making her welcome? Are you ADVERTISING — not in little mealy-mouthed 1-inch "merely-to-hold-my-trade" squibs, but in ***Broad, Glowing, Confidence-Creating*** literature that shows you have back-bone — and a product that knows no setback?

If you are not doing this, you have no cause to put up a howl if people do not buy. They naturally think you are having troubles of your own — and everybody flees trouble.

Get out into the highways and byways, Man, — put up your shingle where all the world can see. Let them know you have faith in your Country — your countrymen — your product — your BUSINESS. ***Advertise.***

The result? You'll be grabbing off orders while your competitor is still trying to muster up enough gumption to warm his cold feet.

We're taking a dose of our own remedy. You'll find our circulars, letters — general advertising — going out with the same regularity as before War was declared. AND WE'RE GETTING THE BUSINESS *The Other Fellow is Afraid to Go After.*

IF YOU DON'T BELIEVE IT, ASK TO BE PUT ON OUR MAILING LIST—ASK ANYWAY

THE HENRY O. SHEPARD COMPANY

632 SHERMAN STREET, CHICAGO

Appealing Printing and Advertising

Requires the New **Advertisers Gothic**

Made in Three Complete Series, Including Condensed and Outline

All sizes ready NOW, except the Outline, which will be ready soon

Printing Picturized

An Educational Moving Picture in Seven Reels

Exhibited under the auspices of the Franklin-Typothetae of Chicago

Orchestra

Wednesday Evening 8¹⁵

APRIL 25

Pacific Folder

POPULAR PRICED PORTRAIT

The Franklin-Typothetae of Chicago

Originated, Made and Sold by the **Western Type Foundry**

Saint Louis, Chicago and Kansas City

Advertisers' Gothic

72-Point $12.10 3 A $11.00 4 a $7.10

FINER Candy

60-Point $13.25 3 A $3.00 4 a $5.25

SHANK Indians

48-Point $3.95 3 A $5.45 4 a $3.50

GORGED Bold Line

42-Point $7.05 3 A $3.95 5 a $3.10

REACTION Type Prize

36-Point $5.55 3 A $3.20 5 a $2.35

ARMAMENT Choice Stand

A Novel Face that Gives You All the Advantages of the Modern Art Idea, but None of its Crudities

30-Point $4.65 4 A $2.40 7 a $2.25

MORE HITS Gave Usage

24-Point $3.85 5 A $1.90 9 a $1.95

NEW MODELS Fashion Noted

18-Point $3.55 7 A $1.75 13 a $1.20

PEOPLE/PENDING Advertising Writers

14-Point $3.30 11 A $1.55 21 a $1.75

APPEALING METHODS Induced Buying Interest

12-Point $3.00 13 A $1.35 25 a $1.65

URGES PUBLICITY SCIENCE Student of Adart Graduated

10-Point $2.75 14 A $1.25 28 a $1.50

BETTERED SYSTEM OF SELLING Using the Periodicals Judiciously

8-Point $2.50 16 A $1.10 30 a $1.40

MORE EFFECTIVE DISPLAY IMPORTANT Newest Gothics Found of Great Assistance

6-Point $2.20 19 A $1.05 37 a $1.15

DELIGHTED THE MASTERS OF ADVERTISING ACUMEN
Generous Welcome is Given Novel Design in Type Faces
Appropriating Fully $1234567890 for Stock Demanded

Manufactured by the

WESTERN TYPE FOUNDRY

••• Chicago •••

Saint Louis • Kansas City

Advertisers' Gothic Condensed

It Compels Attention!
Makes Advertising
"Stand Out"

30-Point $4.70 — 6 A $2.15 10 a $2.55

FETCHING THINGS
Depicts Collection

24-Point $3.90 — 8 A $1.90 13 a $2.00

HANDSOME SHOWING
Modern Taste Minded

18-Point $3.50 — 13 A $1.70 20 a $1.80

ADSMITHS CAN APPRECIATE
Discover Usefulness at Once

14-Point $3.30 — 18 A $1.60 27 a $1.70

COMMERCIAL PRINTERS OBSERVED
Desirable in Catalog and Job Work

12-Point $3.00 — 19 A $1.40 33 a $1.60

WESTERN TYPE FOUNDRY ENTERPRISE
Recognized Generally by the Craftsmen

10-Point $2.75 — 28 A $1.25 39 a $1.50

PRESENTS EXTENSIVE VARIETY OF TYPE FACES
Newest Specimen Book Showing Our Products

8-Point $2.50 — 27 A $1.20 46 a $1.30

USEFUL LINE OF NEW ADVERTISEMENT BORDERS READY
Augmenting the Many Possibilities of these Gothics Series

6-Point $2.20 — 35 A $1.05 55 a $1.15

EFFECTIVE RESULTS SECURED BY SETTING ANNOUNCEMENT IN THIS LETTER
Value of Bold and Unique Type Satisfactorily Demonstrated to Advertisers
Using Profits to the Extent of $1234567890 Gotten Thru their Employment

Order Fonts of these Faces Directly from the

WESTERN TYPE FOUNDRY

117 West Harrison Street, CHICAGO, ILL.
108 Pine Street, SAINT LOUIS, MO.
Sixth and Delaware Streets, KANSAS CITY, MO.

Or thru any Reputable Type Foundry or Dealer in Printers' Supplies.

72-Point $12.20 — 3 A $7.15 4 a $5.05

PRINTING
Advanced

60-Point $9.65 — 3 A $5.25 5 a $4.40

HIGH ROCK
Sink Lights

48-Point $7.80 — 4 A $4.10 6 a $3.70

FIND PROOFS
Admired Type

42-Point $7.00 — 5 A $3.50 7 a $3.50

CHOICE VOGUES
Supplied Desire

36-Point $5.20 — 5 A $2.60 8 a $2.60

WESTERN ANSWER
Quests for Novelty

The ADVERTISERS' GOTHICS Can Be Effectively Used on Any Commercial Form

JAMES CRADIT
EDITOR

JOHN KOFRON
MANAGER

The Herald Printing Co.

DAILY AND WEEKLY EDITIONS

EMDEN, ARK.,

Masque
BALL

Handel Hall
APRIL
25
AGATE K OF G LODGE

TICKETS FIFTY CENTS

ART TILES
CATALOG
FOR 1918

Seventh Annual Sale

REGISTERED
Poland Chinas

HARDING'S
BIG-BONED
STRAIN

October 12 and 13
QUENEMO, KANSAS

BABIES'
RELIEF FUND
Tag Day
Christian Home
Benevolent
Society

Base Ball
BUFFALO
vs.
ST. LOUIS

FINEST PRINTING

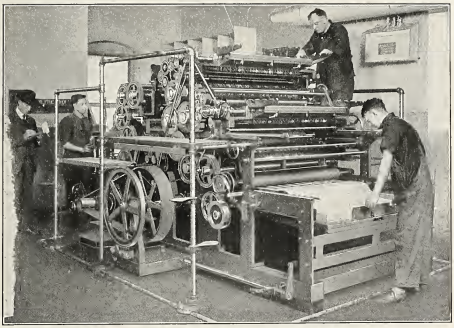
The Herald Printing Co.
Specializing in Production of Direct-by-Mail Advertising
Publishers
THE HERALD
DAILY & WEEKLY
JOHN KOFRON, Mgr. EMDEN, ARK.

To Grounds, 50 Cts.
Reserved Seat, $1.00

Stock Up on these Series···Be the First in Your Town to Reap Benefit of their Use

ADJUSTABLE ROTARIES

WE have made a specialty of this type of press and have been eminently successful. We show here a reproduced photograph of a late model machine in actual operation in a large and prominent western plant. It is producing high-class soap wrappers, size 7x10½ inches, at the rate of approximately half a million per nine hour day. Printed in three colors, two on top and one color on the reverse side of the web, in one operation from the roll. It can do just as well on any other similar kind of long-run printing.



Can you afford to be without such a press, which with its variable lengths of sheets, with centered printing, is in reality many presses in one? This "all size" feature combined with high speed, good printing and perfect register, make up a press worthy of your most careful consideration.

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY, GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS. 445 KING STREET WEST, TORONTO, CANADA

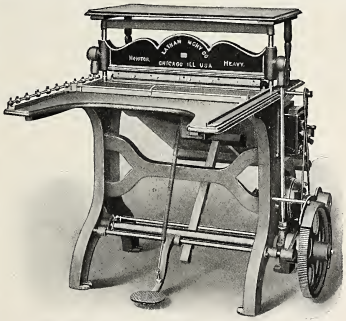
Latham's MONITOR Perforators

¶ The special hardened die is so hard that it will cut glass.

¶ Driven perpendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

¶ Made in fourteen styles and sizes for power, foot, or with motor attached.

¶ The stripper is positive and will not spring.



Monitor Extra Heavy Power Perforator with Feed Gauge
Receiving Box and Motor Attached

¶ Feed gauge is rigid, accurate and speedy. Can be adjusted for any size or style of work.

¶ Faster than a rotary on most classes of work, and superior perforation.

¶ Also Monitor Wire Stitchers, Punching Machines, Paging and Numbering Machines, fourteen styles of Paper-Box Stitchers, etc., etc.

WE FURNISH COMPLETE BINDERY OUTFITS. WRITE US FOR ESTIMATES.

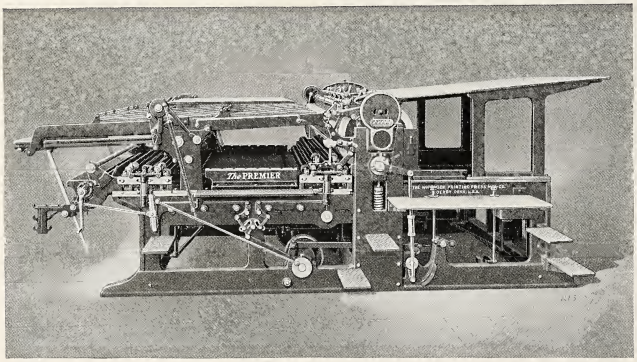
MANUFACTURED BY

LATHAM MACHINERY CO. CHICAGO, Ann and Fulton Streets
NEW YORK, 45 Lafayette St. BOSTON, 130 Pearl St.

PLATE WEAR: Is it of any interest to you, Mr. Printer, that you can run forms several hundred thousand impressions longer on *The* PREMIER than you have ever before run on any other press, without plate renewals, providing plates and make-ready are correct?

SPEED: Is it of any interest to you, Mr. Printer, that you can run faster on *The* PREMIER than you have ever run on any other press before, and therefore get more finished product—always of the highest quality?

FACILITY, DEPENDABILITY, DURABILITY: Is it of any interest to you, Mr. Printer, that you can handle your forms quicker; that your press is more dependably ready for operation; and that it will run more enduringly—providing it is a PREMIER—than you ever knew of in any other press before?



The PREMIER

is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING PRESS MFG. CO.

OF DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d St. CHICAGO: 700 Fisher Building, 343 South Dearborn St.
BOSTON: 510 Weld Building, 176 Federal St. PITTSBURGH: 1337 Oliver Bldg., Smithfield and Oliver Sts.

AGENCIES

Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver—AMERICAN TYPE FOUNDERS CO. Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q.—GEO. M. STEWART, ESQ., 92 McGill St., Canada East. Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—ALEX. COWAN & SONS, Ltd., Australasia.

THE Brooklyn Bridge symbolizes strength. Every part—every unit was designed and built to give the maximum strength and the longest life.

This world famous bridge can be likened to **The Seybold Dayton Automatic Cutting Machine.** Strength is built into every part—into every unit of this latest development in cutting machinery.

This famous cutter is built to stand the daily grind of hard, heavy, gruelling work. It stands up after years of use. The Seybold Dayton symbolizes strength.

Ask us to demonstrate how Seybolds cut costs

The Seybold Machine Company

Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES:

NEW YORK	THE SEYBOLD MACHINE CO., E. P. Lawson	151-163 W. 26th St.	
CHICAGO	THE SEYBOLD MACHINE CO., C. N. Stevens	112-114 W. Harrison St.	
ATLANTA	J. H. Schroeter & Bro.	TORONTO	The J. L. Morrison Co.
LONDON	Smyth-Horne, Ltd.	WINNIPEG	Toronto Type Foundry Co., Ltd.

THE VALUE OF A TRADE MARK

IS THE CONFIDENCE IT INSPIRES
IN THE PRODUCT IT REPRESENTS

REG. U.S. PAT. OFF.

Whiting's Business Announcements

Which invariably bear the WHITING TRADE MARK assure to the PRINTER a standard of quality—and that QUALITY the BEST.

Install a sample book of Whiting's Business Announcements, if you have not already done so.

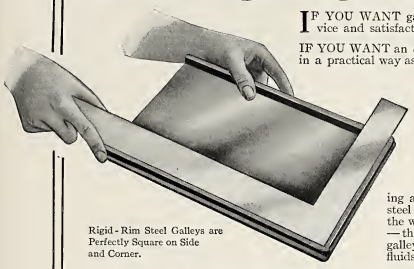
It meets all needs in the daily conduct of your business and fulfills the requirements of the particular customer for Announcements, Circulars, Removal Notices, Wedding Invitations and kindred purposes.

The sample book contains a wide variety of styles, finishes and tints to select from, and entails no expense to you. We carry stock of all numbers represented and can make immediate delivery—order by number.

WHITING PAPER COMPANY
Fourteenth Street and Seventh Avenue
NEW YORK
Mills at Holyoke, Massachusetts

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

Challenge Rigid-Rim Steel Galleys



Rigid-Rim Steel Galleys are Perfectly Square on Side and Corner.

IF YOU WANT galleys that will give you more than a dollar's worth of service and satisfaction for every dollar you put into them—

IF YOU WANT an *all-purpose working galley*, one that is just as satisfactory in a practical way as the expensive brass galley, and at a cost *approximately eighty-five per cent* less—

IF YOU WANT a galley that sells at a price so low that it can be used for *storage purposes*, and as such is *far superior* to the ordinary storage galley—

Buy Challenge Rigid-Rim Steel Galleys

These galleys are made from high-grade sheet steel, possessing a smooth, accurate surface suitable for fine proofing. The steel channels or rims are electric-welded to the bottom, making the whole as one solid piece. These rims serve a double purpose—they furnish a convenient finger hold for lifting and make the galley *rigid and strong*. Provision is made for drainage of cleaning fluids—a feature which prevents rust and corrosion.

CHALLENGE RIGID-RIM GALLEYS are furnished in all standard job and news sizes, also the single, double and triple column mailing sizes with closed ends. Special sizes promptly made to order.

FREE SAMPLE. A small single-column seven-inch sample Challenge Rigid-Rim Galley will be sent postpaid to any established printer making request.

Challenge Rigid-Rim Galleys are carried in stock and sold by typefounders and dealers in all principal cities. Write for latest quotations.

THE CHALLENGE MACHINERY CO.

Chicago, 124 S. 5th Ave. GRAND HAVEN, MICH. New York, 38 Park Row

---

U. P. M.—*The Trade-Mark of Quality*

90% INCREASE IN SALES

Our neutralizer business during the past year *showed an increase of more than 90%* over that of the year previous and *more than two-thirds were re-orders*. That shows the confidence that our customers have in

The Chapman Electric Neutralizer

These customers have proved to their own satisfaction that the Chapman Electric Neutralizer is an essential feature of their plant. Every increase in their press equipment means an order for Neutralizers, as these hard-headed business men know that such an order assures them of *quality product, maximum production* and *minimum wastage*.

You can easily put your plant on such a business-like basis. You will be interested to see how this can be done. No up-to-date printer should be without the Chapman Electric Neutralizer.

May we send you our Illustrated Folder No. 75?

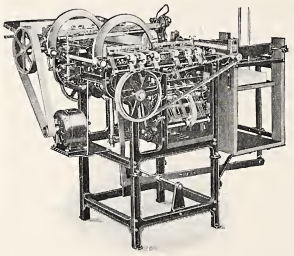
The U. P. M. stamp of quality is also on our Vacuum Bronzer and Automatic Feeder

United Printing Machinery Company

116 East 13th St. New York *100 Summer St.* BOSTON *325 S. Market St.* Chicago

The Ideal Folder for the Small Work of the Average Job Printing Office

Folds covers, leaflets, letters, 8-page book sections, in addition to various layouts of circulars, etc.



THE MENTGES
LETTER AND CIRCULAR FOLDING MACHINE

A folding machine with a range of work so flexible that it may be kept busy ALL THE TIME.

The No. 2 style, illustrated here, very economically handles the small work of the large offices, and is equally profitable in the small offices. An investment, not an expense.

From the standpoint of effective service rendered, this machine embodies much more real value, price considered, than procurable elsewhere.

Our "trial before purchase" plan eliminates the doubt. You know exactly what it will do in your own plant. The machine must sell itself, after installed, on its own individual merits.

Let us send you particulars and specifications.

MENTGES FOLDER CO., Sidney, Ohio, U. S. A.

PRINTING INKS
LITHO INKS
VARNISHES
DRYERS
etc.

SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City

BRANCHES

Boston, Mass.	Cleveland, O.	St. Louis, Mo.	Winnipeg
Philadelphia, Pa.	Chicago, Ill.	Toronto	Baltimore, Md.

What Part of Your Work is AUTOMATIC?

Cut the High Cost of Labor by Installing Machines That Take the Place of Men

For the Profitable Printing of

BILLS *of* LADING
TICKETS
TRANSFERS
SALES BOOKS

in fact any kind of special printing, a

MEISEL PRESS

is the

Logical Machine

The latest types of ***Meisel Presses*** are almost entirely automatic. They REDUCE OPERATIONS. They REDUCE MAN-HANDLING. *They cut the cost of production.*

Meisel Presses are designed for special work — not necessarily one press for one kind of work, for most Meisel Presses are adaptable to a variety of work.

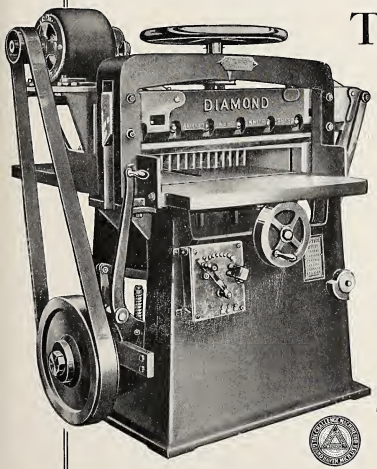
Built for special classes of work, compromises were not necessary in their construction and their speed is consequently far greater than that of ordinary presses.

They give the owner a distinct advantage over his competitors not so equipped. They put him in a class by himself in certain territory and on a par with the most efficient everywhere.

If you are planning on future growth for your business, you owe it to yourself to investigate what Meisel Presses will do for you. Send us samples of your product and we will quote on press best suited.

MEISEL PRESS MFG. CO.

944-948 Dorchester Ave., BOSTON, MASSACHUSETTS



The Cost Sheets Tell the Story

THE record is *there* — compiled from your every day run — the continuous grind of production on all sorts of cutting and trimming. What a cutter *does*, you will find there in cold figures and direct comparisons, and it is *there* that

Diamond Power Cutters

are measured on their merits alone. We are always proud of the outcome. On the jobs that are frankly difficult—the work that's *too difficult* for the ordinary cutter—the DIAMOND shows its "staying" qualities with telling effect.

Heavy, yet compact, excess power, high speed, absolute accuracy, rapid gauging and clamping are but a few of the features of this cost-reducing cutter. If you are not satisfied with present stock cutting cost and output, write us. We'll be glad to tell you all about this winner of the Panama-Pacific Exposition "Gold Medal of Award."

Diamond Cutters are sold and guaranteed by typefounders and dealers in all principal cities.

The Challenge Machinery Co.

GRAND HAVEN, MICH.

124 So. Fifth Avenue, Chicago 38 Park Row, New York

Dinse-Page

Make Electrotypes

QUICKLY and WELL

If your work is of such a nature that the element of time is important, and, if, at the same time, you must have high-grade plates, you can do no better than to allow us to demonstrate what our *service* holds for you.

SATISFACTION is invariably the result of Dinse-Page service.

DINSE, PAGE & CO.

Electrotypers, Nickeltypers and Stereotypers

725-733 S. La Salle St., CHICAGO

Making

Engravings

that combine sell-the-goods power with perfect printing qualities, and giving along with that a helpful service is why the Photo-Chromotype Engraving Co. gets business from every part of the United States.

No engraving order too large or difficult for us to handle. No kind of engraving that we can not make.

We design, retouch and prepare copies, color work, half-tone, line etching and also embossing dies.

PHOTO-CHROMOTYPE ENGRAVING CO.

PHILADELPHIA, PENNSYLVANIA

The Monitor System

of automatic machine control secures maximum production from motor-driven printing machinery to which it is applied. Requires the least possible adjustment to meet wide ranges of speed variation—and once adjusted takes none of the operator's time—his entire efforts can be devoted to production.

"Just Press a Button"

Let us tell you all about this Original System and the possibilities of its application to your requirements.

Monitor Controller Company

BALTIMORE, MD.

New York Chicago Boston Philadelphia

Old Shelburne

Commended for Commercial Stationery

Here Is Good Buying

The business man who is looking for good quality at a reasonable price will like Old Shelburne.

Old Shelburne possesses a very pleasing glazed finish and the requisite strength to make it a thoroughly practical business paper. Because of these two points alone, it commends itself to the printer as well as to the office man.

Unquestionably, Old Shelburne is one of the best "buys" still within the reach of the average office, where price is an important consideration.

You would find our pocket sample book convenient. May we send you one?

Price to Printers: 19c per Pound, in Case Lots, East of the Mississippi

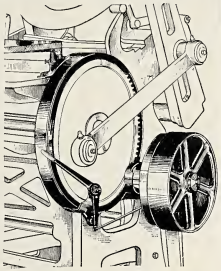
Mountain Mill Paper Company

Lee, Berkshire County, Massachusetts

Reduce the Running Expense of Your Pressroom with the Horton VARIABLE SPEED Pulley

It Controls the Speed of Your Press—it Gives You the Exact Speed You Want

It makes possible those slight changes of speed so essential to the most efficient production on the variety of sizes and grades of stock fed into the job-press day in and day out. It gives the speed where production, quality and the minimum of waste unite. *It does away with belt shifting. It is efficient.*



A Speed Governor and a Brake Combined

The same lever starts the press, changes the speed, applies the brake and stops the press.

THE GEAR GUARD ATTACHMENT protects the stock from the greasy gear as well as the feeder and his clothes.

All leading supply houses and typefounders sell it. We will gladly send further details to any who desire specific information.

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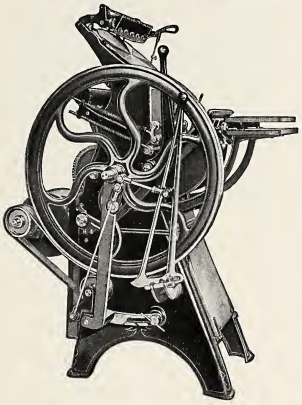
The IMPROVED PEARL PRESS



The Lowest Priced Job Press Made

SAVES
Labor, Power, Type, Floor Space in Every Operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press. Very efficient motor equipment as illustrated.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency—a basis for reasonable cost—a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "Speed, Capacity and Quality." Ask for it.

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"A PRINT-SHOP BLESSING!"

That's what C. J. Durst, of Sabetha, Kansas, says about the

Kimble A. C. Variable-Speed Printing Press Motors

which have proved such a blessing to printers and publishers everywhere. For variable-speed service, from slow job-press work to rapid-fire cylinder work, and for all the variations of either, you'll find that Kimble motors will not only enable you to turn out better work in quicker time, but will also cut your current cost 20%.

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In the Good Old Summer Time

as well as at any time

Boston Wire Stitchers

will be found the most productive in output, the most economical in operation, the best in quality of work, and the cheapest in maintenance expense. Thousands of users in all parts of the world. Write to-day for prices and terms

AMERICAN TYPE FOUNDERS COMPANY

General Selling Agent
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Set in Rugged Roman

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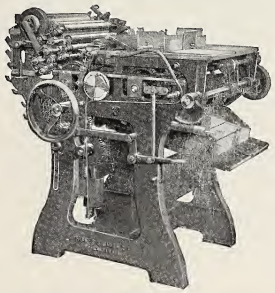

Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience, with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

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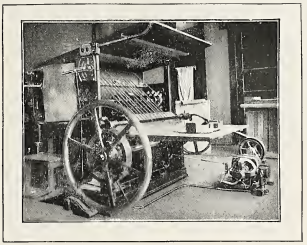

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We have a complete set of Bulletins covering every form of printing press motor and control application.

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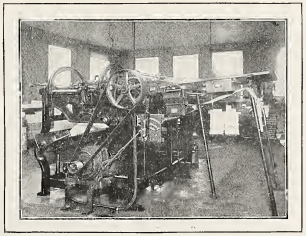

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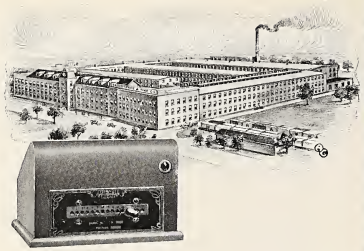


"The time thus saved by superintendents, etc., is tremendous."

—EATON, CRANE & PIKE
PITTSFIELD, MASS.

With the skyrocketing prices of paper making material to contend with paper manufacturers must take advantage of every possible means for increasing the efficiency of their organizations.

Eaton, Crane & Pike Company find that the time saved by the Autocall is tremendous. In a letter they have said, "We consider it one of the most valuable systems that has ever been installed in our plant."

THE AUTOCALL

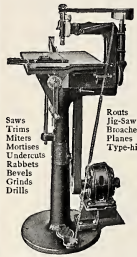
THE AUTOCALL makes it possible to reach every man who gets away from his desk or department instantly, no matter where he may be in the plant or on the grounds. It relieves the congestion on the telephone lines, as the telephones are now used only for communication between departments and not for searching the plant for missing men.

Automatic fire alarm service may be furnished in connection with the Autocall. Autocall signals for starting and stopping work, and many other special uses of the equipment are possible.

201 Tucker Avenue

The Autocall Co.
SHELBY, OHIO

The One Machine that Saws and Trims in One Operation



You may prefer to chop slugs with lead cutters, buzz them off rough on a stereotyper's saw, or rough saw and then trim as a secondary operation on a make-shift saw, but *when you want to cut slugs for profit*—why,

You will buy The Miller Saw-Trimmer

There's a heap of difference in *getting by*, and *getting by with a profit*. A Miller Saw costs a little more money at the *buying point*—but it saves a big bundle of money at the *profit point*.

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Two modern plants operating day and night. Makers of printing plates that print. Color plates that are true reproductions of the original. Designing, Illustrating and Retouching.

Specimens of our work sent on request

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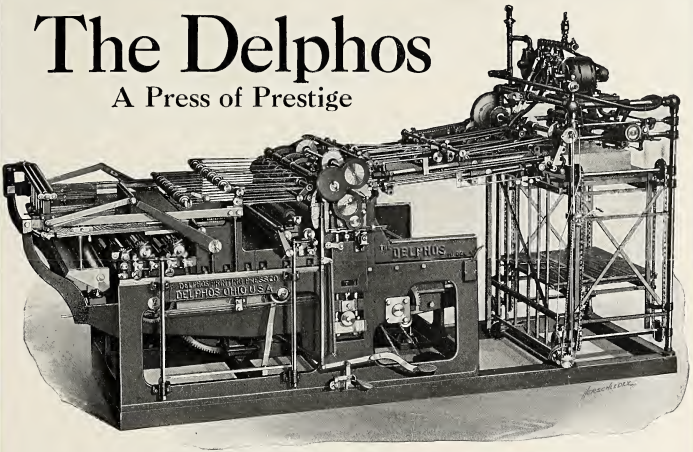
The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

The Delphos Printing Press Co.

DELPHOS, OHIO

A $2.50 Per Day Machine

THE ROUSE PAPER LIFT

Will Earn That Amount for YOU

It will do it by *increasing* the *production* of the cylinder press to which it is attached *at least one thousand per day.*

It does that by eliminating the time wasted by the feeder in carrying new lifts of stock from the floor to the feed-board of his press.

It saves that wasted time by holding all the stock for the run at the back of the press, on a level with the feed-board and *at the feeder's elbow.*

YOU CAN NOT AFFORD to be without one on each Cylinder Press in your establishment.

Send for free book, "Rouse-Handling vs. Man-Handling," which explains the many advantages of the Rouse Paper Lift.

H. B. ROUSE & COMPANY
2214 Ward Street CHICAGO, ILLINOIS

Our Perfect Printing Plates

Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES . . . . .

"Wear Like a Pig's Nose" and register to a "Knat's Hair"

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE Co
24-30 SOUTH CLINTON STREET **Chicago** Franklin 2263—2264 Automatic 53-753

FOR MACHINE BOOK KEEPING

TYPOCOUNT LINEN LEDGER

To Meet a Growing Demand

Modern methods of machine bookkeeping require a special kind of paper—one that is unusually firm, strong and flexible.

Medium-priced ledger papers have not proved satisfactory for use in these new systems. These common grades break, crack, bend and grow flimsy.

After long and careful experimenting, the Byron Weston Company have produced **TYPOCOUNT LINEN LEDGER PAPER** to meet exactly these requirements. It has exceptional firmness and strength of texture, so that it stays crisp and fresh under all conditions.

The writing and printing surface is excellent.

MODERATE IN PRICE

Are you familiar with **TYPOCOUNT**?
Let us send you samples, test sheets and prices.

BYRON WESTON COMPANY
"The Paper Valley of the Berkshires"
DALTON, MASS.

Are You Acquainted With It?

"Firm and soft"—that sounds rather contradictory, but it does actually describe the texture of *Snowdrift* Paper. That is why *Snowdrift* is so attractive to look at and so satisfactory to use.

The smooth, full body of the stock takes deep, cleanly cut impressions from type, and yet affords plenty of strength and substance to make a practical and durable sheet. The rich, satiny finish is very pleasing.

The moderate price of *Snowdrift* is another practical point in its favor.

Let us send you samples, and list of weights and prices.

MOUNTAIN MILL PAPER COMPANY
LEE, BERKSHIRE COUNTY, MASSACHUSETTS

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THE JAENECKE PRINTING INK CO.

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GOOD INKS AT FAIR PRICES
NO ATTEMPT
AT INFLUENCING YOUR
EMPLOYEES
THE SQUARE DEAL
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New York Baltimore Chicago
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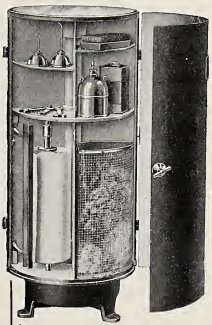
FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

This is an American corporation owned and operated by Americans

Hancock Security Steel Cabinets



Occupies but 17 inches of floor space.

SAVE
ROOM TIME and MONEY
In the Job Pressroom

If you believe in the conservation and capitalization of motions you will not hesitate to install one or more of these cabinets in your "Job Room," convenient to the presses.

Some have even placed one alongside each press, and found that IT PAYS.

The illustration shows but one side, one-half, in fact. On the other is storage compartment for rollers. The compartment for rollers is adjustable to the size of the rollers.

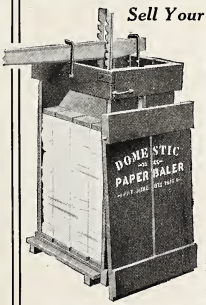
The cabinets are round and revolve — no going around them. Then, there's the glass top for mixing inks. Another way to save steps. CONVENIENT, ISN'T IT?

Better write to-day for more of the good features, prices, etc.

H. H. HANCOCK, *Maker* LYNN, MASS.

$10.50 Buys This Paper Baler

Sell Your Waste for Cash



Prices paid for waste paper were never higher. 3,000 mills in 23 states are paying from $16.00 to $60.00 a ton for lowest to highest grades. This DOMESTIC Baler at $10.50 will enable you to bale your waste—to put it into commercial form that will bring you big round dollar profits.

Domestic Paper Baler

Guaranteed for Five Years. Backed by many years' experience in Baler manufacturing. Made on strictly scientific principles—no cranks to crank—no slow, laborious screws to screw down. Occupies small floor space—makes bales weighing from 50 to 80 lbs. Strong—simple—durable—efficient—*guaranteed for five years.*

About 30 bales of paper pay for the baler—then it will pay you.

We are prepared to make delivery of Baler immediately upon receipt of your order.

THE GEM MFG. CO.
Box 34 BASCOM, OHIO

The Inland Printer

Vol. 59 No. 3

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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PUBLISHED MONTHLY BY

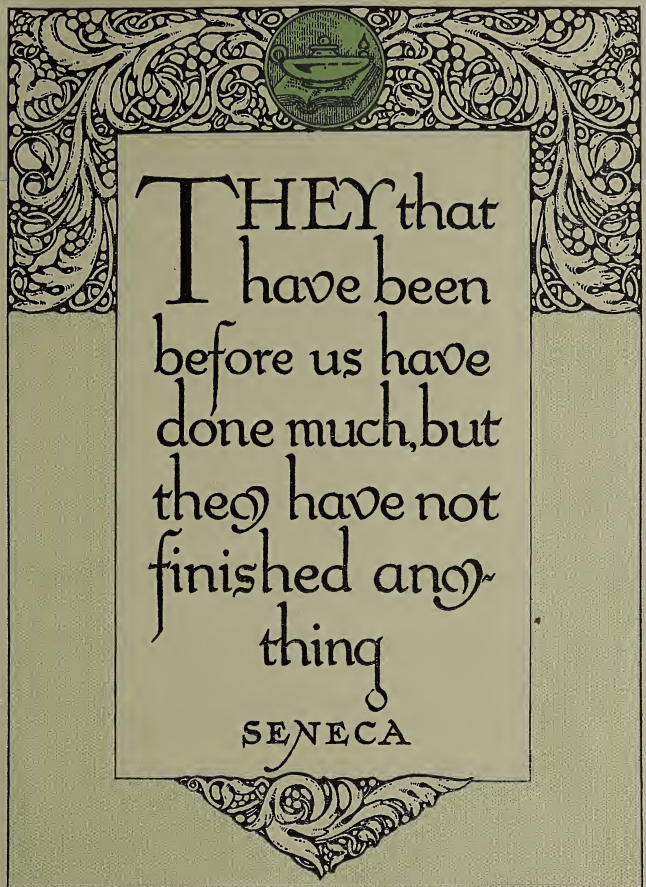
THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.


THEY that
have been
before us have
done much, but
they have not
finished any-
thing
SENECA

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59 JUNE, 1917 No. 3

JOHN LANG, BUSINESS CREATOR—A STORY OF PROGRESS

By MARTIN HEIR

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WHEN we, some years ago, bought the plant of the Haphazard Printing Company we found ourselves up against a problem very much up-to-date in respect to dull colors. The plant was located in an alley where an express company loaded its trucks, which rattled back and forth every hour of the day. The front office was a dark, poorly ventilated little cubby-hole about twelve feet square with one lone window.

Of course, this might not have mattered if it had not been for the fact that the bulk of the printing orders of our town came from three or four colleges, a dozen or more clubs and about as many churches, and from high-brow society in general. Furthermore, most of the orders were brought directly to the office by ladies of refined taste and appearance. How to get our share of this business and to keep it, was our problem. To invite any human being into an alley to do business is no Sunday-school picnic; but to have to extend an invitation of this kind to a lady who, just as well as not, may be chosen to lead the discussion of the "Art of the Elizabethan Era" before the Society of Uncommercialized Artists is a task from which ordinary mortals may justly shrink. Still, it had to be done to save a print-shop of no mean proportion from the junk-heap. But how to do it was the question.

One day we found in our mail an announcement from "John Lang, Business Creator." Under ordinary circumstances it would have landed where most printed matter coming to the printer lands; but as we, like the drowning man, had to cling to any straw to save our lives, the "business creator" was duly summoned and given a solemn, out-of-sorts description of our woe.

"That's an easy matter; leave it to me," he said, as we finished, the visible part of his upper self becoming one broad smile. "Problems of this kind are my specialty, and give me more pleasure than all the rest combined."

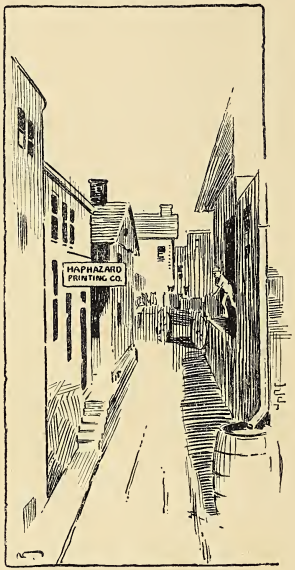
We felt very much inclined to tell Mr. Lang to betake himself away from our presence before anything serious happened, and would possibly have done so if Stinson, the banker, one of our best customers, had not come in at the moment.

"Why, Mr. Lang, how do you do," he said, affectionate-like, as he saw the "business creator"; "glad to see you are patronizing home industry. Placing an order for one of your clients, I suppose?"

Well, sir, that changed matters considerably. Our problem was then and there cheerfully deeded to "Mr. John Lang, Business Creator," with a hearty wish of good luck to boot.

"And the expenses—?" volunteered the cost-finding member of the firm.

"Fifteen per cent of the net increase in business for one year, I to stand all the cost of necessary changes or alterations."



The plant was located in an alley.

It seemed fair enough; at least we couldn't lose much.

Before Mr. Lang left the office that afternoon, he "swept the floor with his eyes," as you some time may have read in a "best seller." The next day he had a dozen carpenters and plasterers at the office. Our office furniture consisted of a roll-top desk of the pattern of eighteen hundred and something, a chair or two, an iron safe and a rack containing old job-tickets, samples of paper, type catalogues and a card-index case equally valuable. All this was unceremoniously dispatched into the nearest corner of the composing-room.

"Here is where your business office will be from now on," said the business creator.

And he was as good as his word. The carpenters built a partition the full width of the composing-room in line with the former partition; then cut an opening in the wall for a door out to the express company's back yard. "That's your entrance," he informed us.

When the noise of the carpenters, the dust of the plasterers and the incessant bossing of Mr. Lang finally came to an end, the old cubby-hole had been transformed into a dream of buff and cream, with beautifully frescoed panels dividing the walls into harmonious parts. The floor had been overhauled and leveled, and in its center there stood a fumed-oak table with a French plate-glass top, on a rug of a pleasing pattern. On top of the table, under the glass plate, were neatly arranged pieces of printing taken from sample-books of cover-paper, together with a card having the following inscription, "These are samples of some of the finest printing produced in the United States. None of it is produced by us, but we strive to the utmost of our ability to reach the same degree of perfection." Placed about the table

"Problems of this kind are my specialty."

were half a dozen comfortable chairs, also of fumed oak, while in the corner stood a magazine rack of the same wood and design, containing all the high-class printing-trade and advertising magazines, as well as magazines of

art, science and literature not likely to be found even in our well-stocked library. The lone window was entirely covered with a curtain of heavy material of a shade harmonizing with the general color-scheme, and on the walls

The recognized leader of the fifty-nine.

hung a dozen or more Japanese prints. Directly facing the door hung a neatly drawn and framed card giving the information that this was the customers' reception-room, and that anything in it was there for the benefit, pleasure and use of any one who might happen to come in.

When everything was arranged to suit the fancy of Mr. Lang, he played his trump card. First he personally conducted into the reception-room the stately Mrs. Barker, president of the woman's club and the recognized leader of the fifty-nine; then, in turn, the dean of the college of liberal arts, his wife and daughters, the secretary of the school of music, the president of the university club, the president of the Phi Delta Upsilon, and other society leaders, who were very generous in their praises of the fine taste shown, and interested to a marked degree.

"Now," said Mr. Lang, when the formalities were over, "here is the foundation. Go ahead and build your house. But first of all, see to it that the foundation is kept in tip-top order. There are new magazines published every week. Get them. They are of more value to you and your customers than you ever dreamed. They not only bring you new ideas and teach you new methods, they also show your customers that you are following the progress of your trade and have the fashion plates of printing ready at hand. And never let the appearance of your work or the customers' reception-room be disappointing. Remove all 'No Admittance' signs from view. Customers who are worth while will never intrude. The others you can unceremoniously show the door."

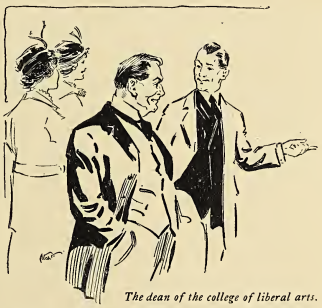
With this parting shot he bade us good-by for the moment.

You will possibly ask if Mr. Lang ever got his money back. Well, sir, let me tell you that if he had asked the price we paid him according to our agreement, he would have been turned down cold. Let me also tell you that since that time we have not lost a customer except by death or removal from town.

Here is a fair sample of how it worked. Mrs. Pearsons, of the woman's club, called up one morning and said she had the copy ready for her annual report.

"Thank you, madam," we answered. "Shall we send a salesman to figure on the printing?"

"Oh, no, no," she said, "I will bring it down myself. It is always so interesting to come to your office."



The dean of the college of liberal arts.

And when the sorority girls last winter published the girls' edition of the *Collegian,* Betty Moore and Pearl Ainslee came to us and asked permission to look over our magazine files for ideas. You can possibly guess who printed their magazine.

A PROPHECY ABOUT PAPER AND BOOK SIZES

By N. J. WERNER

I WAS much interested in the article in the April issue of THE INLAND PRINTER, entitled "A Buyer's Prophecy," by W. L. Chandler, for one reason, because I am somewhat of a prophet myself (as those may testify who have read previous writings of mine), and for another reason, because the discussion touches lines of standardization which have occupied much of my attention.

In my time I have gotten up a number of catalogues of printing material for typefoundries, and in working over for this purpose the various circulars, pamphlets and books issued by the manufacturers catering to the printers, I have been struck by the variances in form, size and typography found therein. Some are simply plain, yet good; others are sumptuous to the point of extravagance in their graphic get-up, while others are much below par, almost rivaling the ordinary gutter-snipe in their disregard for taste as well as for what the recipients of such "literature" may think of it.

In rummaging over the accumulated files of circulars, pamphlets and catalogues, one is impressed (not favorably, of course) with the pied-up looking mess they present — some with their size crowding and jamming the file-boxes, pigeonholes or other containers; others so insignificant in size that they are lost in the ensemble, thus negativing their purpose. There is, of course, some sort of an average size — though it is hard to determine just what that may be. The printed matter that is larger than this suffers by the fact of being larger. Extending beyond the limits of their neighbors, oversize circulars and booklets are always liable to damage by receiving more bumping and wear than the smaller ones. Covers and margins become mutilated, soiled or otherwise unattractive, and such matter is likely to be soon discarded into the waste-basket, like some of the meanly printed stuff which wanders there without ever having a chance to be filed.

With such a heterogeneous collection of sizes and styles of manufacturers' and dealers' advertising matter it is impossible to maintain a file in an orderly, systematic and appealing condition. This has often given me the thought that I might be doing the craft a large service if I should work up a project to have the various manufacturers coöperate and, under my direction, get out their advertising and trade-soliciting matter along systematic lines — somewhat like the uniform lists and indexes of newly published literature, which render the procuring of information about books a comparatively easy thing. But, as I have always had other irons in the fire, I never felt like actively pursuing this thought as far as taking action. Perhaps my mentioning it here may spur up some one else to go to it; so it is presented for all that it is worth, as an appendix to Mr. Chandler's excellent article. I have mentioned printers' supplies literature merely as an example. I agree with Mr. Chandler as to the application of the idea to all printed matter relating to manufactured products and their cataloguing and trade-soliciting.

But a certain detail in his argument for the moment takes my special attention, namely, the size or sizes that the printed matter he speaks of should assume. In a way, it takes up a subject in whose behalf I have been agitating in a humble way for some years. This is that of systematic and universal paper and book sizes.

The troubles and inconveniences due to the great number of varying sizes of books are so generally felt and admitted that it is unnecessary to here take up space to reiterate what I have heretofore said about them. It is not "a good thing for sore eyes" to take a look at the average bookcase and contemplate the vagaries committed by book and pamphlet printers in the selection of the sizes in which they put these out. Whether this sad condition is the result of the numerous sizes in which the raw paper is furnished by the mills, or whether the many sizes of paper are due to the inconsiderate whims of those who make the choice in book-sizes, it would be difficult to determine.

I once made up some tables listing the American, French and German paper-sizes. These

tables showed a mass of bewildering discordancies in sizes, shapes and proportions, which made one wonder if sanity ever had anything to do with the dimensioning of paper. Of course, the answer is that they came about haphazard, pretty much after the same order in which that calf laid out the streets of Boston.

Some years ago R. Coupland Harding, of Wellington, New Zealand (whose regrettable death was recently announced in THE INLAND PRINTER), an observant thinker and writer on matters typographic, bibliographic and linguistic, had an article in these pages wherein he discussed this topic of paper-sizes, and presented a basic formula of proportion by which they should be calculated. In correspondence with me he said that this formula came from his father, who was a profound mathematician. The intrinsic feature of it was that, no matter how often a sheet properly proportioned was folded, the resultant bisected area would maintain the original proportion of length to width. According to this formula, if the width of a sheet be represented by 1, the length should be found by taking the square root of 2—or, as figured out, 1 to 1.414.

Through later investigation of the subject I learned that by certain writers on beauty of form, as applied in certain details of architecture, this proportion has been recognized as an esthetic factor, being opposed only by those who believed in what is termed the "golden mean" (a factor also advocated by some writers on shape harmony in typography, who may not be acquainted with the "hypotenuse section," as the proportion I speak of has been aptly termed).

Being impressed by this mathematic and esthetic proportion, or ratio of proportion, I outlined and advocated a series (or rather, several series) of paper-sizes, in which, in addition to this ratio, I also incorporated the idea of dimensioning paper by centimeters instead of inches—naturally so, if one is working toward a universal goal. This was early in 1911. It gave me a shock of delight when I learned later in the year that a noted German scientist, Dr. Wilhelm Ostwald (a Nobel prize-winner), had also worked out a system, not only fixing paper-sizes but also book and envelope sizes, in which he had introduced the ratio of proportion above given, as well as metric measurements. The paper-sizes he had designated (without knowledge of my proposals) agreed precisely with a series I had given in my tables. This agreement naturally pleased me. I had not, in my tables, figured out the sizes to which books and printed matter in general should be trimmed, but he supplied this lack, and with his figures I am in full accord. (They are those presented in the table given on the next page for the full-numbered sizes.)

I have since learned that this ratio of proportion was advocated as early as 1796 by one Christoph Lichtenberg, of Göttingen, Germany, and therefore neither Mr. Harding, Doctor Ostwald nor myself are entitled to honors for inventing it. By the way, within the past year I have learned that Prof. Harvey Worrall, of Topeka, Kansas, has worked on the same problem for some years, and has also hit upon the same ratio of proportion. He has used paper, cards and paper containers thus dimensioned, applying in practice the figures found under Series C in the table.

Who else may have worked on the problem along these lines I do not know, but some Frenchman must have done so, for among the current French paper-sizes I found one that suited my purpose (57 by 81 centimeters), and I have incorporated it in my scheme. It will be found under Series B of the table. It is interesting to know that our ordinary playing-cards have this ratio of proportion, though not cut to metric measurements. Moreover, it is closely approximated in our 17 by 24 (rare) and 20 by 28 inch paper-sizes, also in the French 75 by 106 and the German 60 by 85 centimeter sizes.

The following table, a composition of the efforts of Mr. Harding, Doctor Ostwald, Professor Worrall and myself, is intended primarily to govern the sizes of books and other printed matter, and the paper used in their production, and incidentally some other matters related thereto.

It is fair to mention that Doctor Ostwald would confine the sizes to those which are placed opposite the full numbers in the first column. But, under conviction that these would

not cover all needs, I have added the figures opposite the intermediate half-numbers. I believe, for example, that size No. 8½ will be the popular one for fiction. However, if experience or practice should prove that these intermediate sizes can be done without, no one will object less than myself.

In this table all sizes are stated in centimeters and decimal fractions thereof. The system starts at 1 centimeter. (One centimeter equals .3937 of an inch.) The basic ratio of the width to the length (approximately applied to each size) is as 1 to the square root of 2 (or 1 : 1.414). The sizes printed in italic are those upon which each series is based, these figures being doubled and halved, upward and downward, in alternate steps. The intermediate (half-number) sizes are in geometrical progression with the others. The geometrical ascending factor (approximately applied) for the sizes is 1.1892, or the fourth root of 2.

No.	SERIES A	Library Designati'n	SERIES B	Trade Symbol	SERIES C
1	*1 × 1.41*	....	1.06× 1.5	....	1.1 × 1.56
1½	1.18× 1.68	....	1.26× 1.78	....	1.31× 1.85
2	1.41× 2	....	1.5 × 2.13	....	1.56× 2.2
2½	1.68× 2.37	....	1.78× 2.53	....	1.85× 2.62
3	2 × 2.83	....	2.13× 3	....	2.2 × 3.12
3½	2.37× 3.37	....	2.53× 3.56	....	2.62× 3.71
4	2.83× 4	....	3 × 4.25	....	3.12× 4.4
4½	3.37× 4.75	....	3.56× 5.06	....	3.71× 5.25
5	4 × 5.66	Sm. 128mo.	* 4.25× 6	....	4.4 × 6.25
5½	4.75× 6.75	Lg. 128mo.	5.06× 7.12	....	5.25× 7.4
6	5.66× 8	Sm. 64mo.	* 6 × 8.5	X-1	6.25× 8.8
6½	6.75× 9.5	Lg. 64mo.	7.12× 10.12	X-3	7.4 × 10.5
7	8 × 11.3	Sm. 32mo.	* 8.5 × 12	T-1	8.8 × 12.5
7½	9.5 × 13.5	Lg. 32mo.	10.12× 14.25	T-3	10.5 × 14.9
8	11.3 × 16	Sm. 16mo.	**12 × 17*	S-1	12.5 × 17.7
8½	13.5 × 19	Lg. 16mo.	14.25× 20.25	S-3	14.9 × 21
9	16 × 22.6	Sm. 8vo.	*17 × 24	O-1	17.7 × 25
9½	19 × 27	Lg. 8vo.	20.25× 28.5	O-3	21 × 29.7
10	22.6 × 32	Sm. qto.	*24 × 34	Q-1	25 × 35.3
10½	27 × 38	Lg. qto.	28.5 × 40.5	Q-3	29.7 × 42
11	32 × 45.2	Sm. fol.	*34 × 48 ⎫	F-1	35.3 × 50
11½	38 × 54	Lg. fol.	40.5 × 57 ⎪	F-3	42 × 59.5
12	45.2 × 64	....	**48 × 68** ⎪	N-1	**50 × 70.7**
12½	54 × 76	....	**57 × 81** ⎬	N-3	**59.5 × 84**
13	64 × 90.5	....	**68 × 96** ⎪	D-1	70.7 ×100
13½	76 ×108	....	**81 ×114** ⎪	D-3	84 ×119
14	90.5 ×128	....	96 ×136 ⎪	DD-1	*100 ×141.4*
14½	108 ×152	....	114 ×162 ⎭	DD-3	119 ×168
15	128 ×181	....	136 ×192	....	141.4 ×200

Table of the Universal Sizes for Books, Printed Matter, Paper, Envelopes and auxiliaries. All dimensions are given in centimeters.

The dimensions between the middle cross-rules under Series A give the sizes of trimmed magazines, brochures, pamphlets and circulars, and the covers of bound books; also of trimmed writing-papers and stationery (flat or folded), loose-leaf sheets and cards, etc.

The first section of Series A governs the size of trimmed cards, tickets, stamps, labels, etc.

The third section of Series A governs the sizes of newspapers, large charts, maps, prints, posters, etc.

Series B governs the sizes of envelopes, boxes, file-holders and other containers for matter dimensioned to Series A sizes.

The figures included in the brace under Series B indicate the stock sizes of untrimmed paper. Of these, those in black figures are the leading ones. The two sizes larger than these are intended for specially large forms, and the need for them is limited to the extent to which large forms are put on the press. The smaller sizes need not be generally supplied by the paper-mills, as the printer can readily cut them from the leading sizes.

The figures preceded by the asterisks under Series B are for the sizes of photographic wet and dry plates, films and sensitized papers, which latter after printing are to be trimmed to the related sizes given under Series A.

The black figures under Series C give the sizes of cover-papers. It is generally necessary to have cover-paper cut out larger than the inside stock of a book, brochure or magazine.

The figures under Series C in general govern the sizes of containers (cases, packing-boxes, etc.) for the containers made according to Series B dimensions.

The uses of the three series of sizes should be confined exclusively to their respective purposes — one should never be taken in the place of the other. Series B and C are auxiliary to Series A.

The approximate equivalents in inches of the leading paper-sizes are: No. 12, 18⅞ by 26¾; No. 12½, 22½ by 31⅞; No. 13, 26¾ by 37¾; No. 13½, 31⅞ by 45. Of cover-papers — No. 12, 19⅝ by 27⅞; No. 12½, 23½ by 33¹⁄₁₆. These figures suggest 19 by 27, 22½ by 32, 27 by 38, 32 by 45 (for general paper) and 20 by 28, 23½ by 33 inches (for cover-papers) as the sizes should inches be adhered to, though the metric system is preferable by far for universal paper-sizes.

Now, it is suggested to those who, following Mr. Chandler's advocacy, are in favor of systematic sizes for filing purposes, to select from the Series A column of this table the dimensions best suited to their purposes.

There is a certain amount of systematization being pursued at present, but as long as this is upon an unscientific and insufficiently considered

basis, and as long as those doing it are not working together, it is really of but little or restricted value. The scheme herein advocated presents for universal use a series of sizes based upon the only proper mathematical proportion, and dimensioned by metric measurement, the system which the United States will eventually adopt, as it has been by the European nations, excepting England, where it is now being seriously considered.

As far as the papermakers are concerned, it is not proposed that they abandon all at once their present sizes. The writer appreciates as well as any one the futility of expecting a radical change to come suddenly. All that is hoped for and advocated is that the mills add the sizes here presented to their lists and feature them by judicious advertising. If thus featured, they will in time become the dominant ones, while the older sizes will gradually fall into disuse, without discommoding or disorganizing the trade. When once the old sizes are obsolete and the new ones are in full vogue, the paper-mills and their customers will breathe huge sighs of relief, and be in the same felicitous position as are the typefounders and printers as regards type-bodies and face-alignment. Therefore, I would emphatically advise for the present the addition of the new sizes, instead of immediate elimination of the old. The new ones will make their way quickly enough, once their merits are known.

PRINTERS' DETERGENTS

By R. E. HAYNES

FEW printers pay sufficient attention to the correct use of detergents or make proper distinction between the various forms of ink-removers. It is not strange, therefore, that in many shops such carelessness prevails so extensively that it impairs efficiency and causes valuable material to deteriorate. The cleaners now in most general use are benzine, gasoline, kerosene and lye water. To this list may also be added wood alcohol and the various forms of patent compounds found on the market.

Benzine, the first mentioned liquid, is the cheapest and best adapted to use in cleaning type-forms containing wood furniture and plates mounted on wood bases. It is also serviceable in cleaning forms or galleys of matter which are to be again printed from within a short time, for the reason that benzine evaporates quickly and leaves the printing-surface ready to receive and transfer ink. Because of this tendency to evaporation, it should never be used as a wash for composition rollers, as it dries out the surface and makes them hard. It may, however, be used for such purpose in an emergency where quick use of the press is required, and it can be used at all times on metallic inking devices, such as brass or steel rolls, tables, disks, etc., where ink has hardened.

As the vapors arising from benzine are highly inflammable and explosive, this fluid should be kept only in containers made especially for the purpose, and it must be handled with great care at all times in order to prevent fires or accident. On account of its rapidly advancing price, the economical use of this cleaner is very important in larger shops where a considerable quantity is used daily.

Kerosene is now conceded to be the best liquid for cleaning composition rollers, as it removes the ink readily (under ordinary circumstances) and leaves the surface of the rollers in perfect condition. When carefully washed with kerosene, rollers retain their suction and elasticity for an indefinite period, except when inks containing powerful driers are in frequent use.

Although valuable as a wash for rollers, kerosene is not recommended as adapted for removing ink from type-forms or at the proof-press because it does not evaporate quickly enough. After its use a film of oil remains on the surface of the type for some time, preventing subsequent inking and printing.

This liquid is inflammable, but not explosive or especially dangerous under ordinary conditions, and does not require the precaution in its use that is necessary with benzine. It should,

however, be kept in cans that are known to be free from leaks, as a match dropped upon an oil-soaked floor might easily start a serious fire.

The use of a solution of lye and water as an ink-remover dates back so far that this detergent seems to be almost inseparable from the proper conduct of the trade, yet its use to-day is limited to certain parts of the work for which it seems peculiarly well adapted.

Lye water should be made just strong enough to feel slightly slippery between the thumb and finger. The old method was to place a drop on the tongue, an acrid taste indicating the proper strength. This method, however, had an element of uncertainty which made it a poor rule to follow. The proportion of five gallons of water to one tin of concentrated lye is a safe formula to use. Great care should be used in rinsing forms after washing to prevent any sediment or lye powder adhering to the sides or bottom of the type. Especially is this precaution necessary in washing so-called "self-spacing" type, or that in use on machines using type which has special nicks for the distributing mechanism.

News forms—whether of plates, slugs or type—are best cleaned with lye, as this liquid is cheap, highly efficient and does no damage to the materials composing the form, providing wood-base cuts and zinc and copper half-tones are properly cared for after the form is washed. All wood-base cuts must be removed and allowed to dry out as soon as the form is unlocked, and zinc and copper half-tone plates should have their printing-surfaces coated with lubricating oil to prevent corrosion from the effect of the lye. Forms containing wood furniture or wood type should never be washed with lye, as this liquid has a most disastrous effect on such material.

Hot lye water is especially useful in cleaning type-forms returned from the electrotyping foundries, as no other detergent will so thoroughly remove the graphite with which such forms are coated and restore the material to its original condition. To properly cleanse such forms they should be tied up on a brass galley and thoroughly washed and rinsed. After receiving such a wash, the type will be about as clean as it is possible to make it.

Lye water is sometimes used for removing ink which has dried hard upon the metal inking devices of presses, and for such purposes it may be made as strong as desired. After the hard ink has been soaked for a time in the lye water it should be wiped off, and it is a good plan to go over the metal with a clean, dry cloth after the ink is removed in order to prevent the moisture causing rust on the metal. Under no circumstances should lye water be used to remove ink from a composition roller, as it is almost sure to blister the surface and cause the face of the roller to become pitted.

Where copying-ink is used, soapy water is necessary to remove the ink from both rollers and the metal parts. Some pressmen sheet off all the ink that can be removed from the rollers, wash the plate and metal vibrators or riders, then run on a quantity of soft, black ink. When this is done the press may again be washed with kerosene. If the work that follows is not of a high grade, the rollers need not be washed again. This method does not harm the rollers. If the rollers are quite hard the first method may be used. Care must be taken to wipe all moisture from both rollers and metal parts after the ink has been removed satisfactorily. The type-form should be tied up, washed and rinsed on a galley.

For accumulations of hardened ink on brass rules, nothing seems more efficacious than wood alcohol. This should be used freely and applied with a soft cloth. As it is a deadly poison, the hands should be carefully washed as soon as the work is completed. The alcohol should be purchased in small quantities as needed and always kept in a place separate from lunch-boxes or food supplies. Occasionally hardened ink is found upon the surface of cuts or half-tones, and some workmen are accustomed to remove this by covering with alcohol and setting fire to the liquid, but the practice is hardly to be recommended, and satisfactory results are seldom obtained. Another method for removing dried ink from brass rule, half-tone and zinc plates is to coat the surface with a solution of equal parts of crude carbolic acid and turpentine. This liquid will do no harm to the plates or to the composition rollers if it is used for removing dried ink.

Chiaroscuro — By Bartolomeo Coriolano.

From the Painting, "Salome with the Head of John the Baptist," by Guido Reni.

CHIAROSCURO SHOULD BE REVIVED

By S. H. HORGAN

THE world of art is never at rest, fortunately. It is ever seeking new ideas, or revivals of old ones. Frequently it wanders outside the bounds of decency, and only recently it went back to the art of the savage and thought to fool the public by hiding its origin under the title "Modern." This restlessness among artists is the great stimulus to invention and is why pictures are so much sought after, because they satisfy the craving in all of us for novelty. At the present time there is much unrest as to the methods of engraving; the half-tone process has become so monotonous that there are several movements to revive wood-engraving or at least pen-and-ink drawing.

There is an almost forgotten method of engraving which might profitably be revived at this time, and that is chiaroscuro. Chiaroscuro is an Italian word (pronounced kiaroscuro), and means light and shade. It is so called because it requires at least two blocks; one prints a tint with the high lights cut out and the other block prints the shades. Its origin dates back to about 1500, but it was in 1516 that Ugo da Carpi, of Venice, improved it.

The earliest chiaroscuros were made by drawing on wood with a pen in outlines and the usual cross-hatchings, and then engraving the block. An offset was undoubtedly made from this wood-engraving on another wood block, which was then washed over with a tint in color and the highest lights drawn on the tint in white lines. These highest lights were cut out in the tint-block and impressions made from both blocks. Ugo da Carpi left out the line-engraving and engraved blocks for three printings. One block gave the shadows in a flat tint; from another block the middle tones were printed in flat tints of a lighter shade, and in a third block the still lighter tones in flat tints of the lightest color with the highest lights cut out so the white tint of the paper was shown. Chiaroscuro prints by the engravers of that period are worth considerable to-day.

But then, chiaroscuro was born and nurtured in that wonderful sixteenth century, when the giants in art lived. That it had their encouragement and approval is quite sufficient endorsement for it in any age. When the Reformation chilled art aspirations, wood-engraving suffered most and of course chiaroscuro went out entirely. In the succeeding centuries several efforts to revive chiaroscuro were made, but without success until our own day, when A. Allen Lewis and Rudolph Ruzicka have used it for book-plates.

The present is a most favorable time to revive chiaroscuro. The blocks can be so easily produced by line photoengraving, and the two-color presses are at hand to print them. Its applications are many. It can be used for covers, book-plates, posters, advertisements; in fact, illustrations of almost any description, in the hands of artists who study its possibilities. The masters of the art were particular about the colors used. These they limited to grays of a blue cast, green, sepia and browns, dark brick-red and yellow, and it would be well for our artists to follow at first the old prints that survive and which can be found in any good collection of prints.

One of the masters of chiaroscuro engraving was Bartolomeo Coriolano, of Bologna, whose chiaroscuro of "Salome with Head of John the Baptist," from the painting by Guido Reni, is reproduced here (see special insert facing this page). As Coriolano used three blocks in this print, it was necessary to use a half-tone plate for the tint and use a filter to get the black plate, so that the effect of the reproduction is not that of a genuine chiaroscuro, in which the tint plate should be solid, with only the extreme high lights engraved out.

To encourage the revival of chiaroscuro, THE INLAND PRINTER will be pleased to furnish any further information regarding it, to criticize any prints made in this way, and may at a later date reproduce some examples of chiaroscuro made by its readers.

AN EDITOR PIONEER

By L. G. HOOD

FOR once the dean was wrong. I laughed when I told him of it, for it was seldom that I got such a chance. We talked the whole question over when I went to his office to ask for one of the most promising men in a middle western school of journalism to run a coöperative newspaper in a small town in the northern part of the corn belt. The dean said it would not work; I told him in an hour and a half how another of his students who had left the school four years before had made it work and was on the way to setting a new pace in rural journalism. When I left, the dean had assigned me one of his students and found a new idea to put into his lectures on the rural press. Here is the story as I told it to him:

There were seven coöperative enterprises in Northfield, a town of twenty-five hundred inhabitants. There was an elevator, a creamery, a live-stock shipping association and a farmers' buying club doing much of the business for the farmers, and there was an auction-sale association, a better farm-horse association and a coöperative seed farm which were being managed profitably and satisfactorily. When Charley Roster left the school of journalism, he heard that an assistant was wanted on the *Review* at Northfield. Roster was a bright chap, about twenty-seven years old, and he knew the country game. He had been in country printing-shops for five years before he quit to spend two years in the school of journalism, because advancement was not coming as fast as he wanted it to.

When he got to Northfield there was one of the best newspaper fights in progress that was ever carried on in the country. The First National Bank and the Northfield State Bank were fighting to control the election, to manage the school board and to do the business for the town. The First National Bank owned the commercial club, and its rival had control of the school board. No news that did not suit the one bank and the commercial club got into the *Review*, and none that failed to meet the favor of the other bank and the school board got into the *News*.

The fight was at the hottest when Roster arrived in town and asked the head of the wrong bank about the *Review*. Roster made a good impression. When the bank president realized that, he ordered him not to take any work on that paper. He told him some things about the *Review* that were not in Ayers' directory. He went to see the editor of the *Review* and learned some things about the *News*. He went to the hotel to dinner that day and sat beside the manager of the coöperative elevator. In a few minutes they were acquainted, for Roster was not averse to talking to a stranger, and the stranger in this case seemed to have no different opinions. Business at the elevator was good. More than a thousand farmers patronized it, and there was seldom a complaint about the service or the prices. Within half an hour Roster had been introduced to the manager of the live-stock shipping association, and before he had finished he had talked with the manager of the coöperative creamery. He figured that there were just thirty-four hundred men reaping the benefits of coöperation in the community. Allowing for the same men in several associations, he counted that there were at least fifteen hundred men who knew the value of working together.

Coöperative firms were doing practically nothing to increase business. Roster was not able to find an advertisement of their business or of the things farmers wanted to buy or sell in the last three issues of either the *News* or the *Review* that he picked up. Neither paper backed the coöperative associations, except for what could be gained from them, and the associations soon learned that.

Roster started out to organize a new paper on a new plan. He formed a coöperative association next day and started out to sell one thousand shares of stock in the *Northfield Courier* at ten dollars each. In two weeks he

had sold it, had called a meeting of the stockholders and had been elected secretary and treasurer of the company and hired to manage the *Courier*. He was given a salary of thirty-five dollars a week and half the profits shown at the end of the year. Subscription blanks were passed around at the meeting and two thousand of them filled out. Every stockholder took one subscription himself and guaranteed to get another within a week. Forty farmers agreed to take on trial from five to twenty inches of advertising, of herds, seeds and surplus farm products. Nine hundred and sixty others watched the outcome and learned that the cheapest way to dispose of their products was through their own newspaper. It became common for the farmers to decide what they would buy or sell, look at the advertisements in the *Courier* and telephone for customers or purchasers. Roster opened a room in his building where those selling goods by telephone could leave them for the buyers to call for. There was scarcely a sale of surplus seeds, live stock, crop products or supplies that was not advertised in Roster's paper. Those farmers learned the advertising game quicker than any merchant I have ever seen with a heavy stock on hand and a pressing need of money.

The managers of the paper were a board of nine directors and twenty advisers. The advisers were chosen from the different geographic sections of the county and gave suggestions to the directors. The directors audited the accounts and guarded the business of the paper. Roster, the editor and manager, however, was left a free hand. There was only one thing required: that was that he did not "knock" either bank, the commercial club or the school board. The merchants who favored the old papers began to freeze him out, and the farmers who owned the new paper began to freeze the merchants out. A stockholder learned the remedy when he went to town to buy an automobile and asked the dealer why he did not advertise. The dealer said he was advertising in two papers, but he decided to advertise in another when the farmer started away to buy his car elsewhere. The fight against the paper by the merchants lasted just one week longer.

Roster could not have asked for greater success than he had the next two years. He had a thousand loyal partners, and he built up the best support in a farm community that any editor ever knew. He won over both banks when he answered their insults with a better paper, a stronger following and less business for them. He backed the school board and he helped the commercial club when it went to meet the farmers. He showed it that the cheapest way to get the farmers' trade was for the merchants to advertise in his paper, and they took his advice. Both other papers suspended publication at the beginning of the third year, and Roster bought their plants to get them out of the way and to increase his own.

It was in 1916 that the Farmers' Progressive League became strong at Northfield and five hundred of the stockholders in the *Courier* decided to vote with them at the coming election. Roster saw a life of two, or maybe four, years for the league and gave it no encouragement. The directors wanted the paper left as it was. The advisers insisted that it be changed. The directors were forced to call a meeting and the stockholders voted them out and voted to get a successor to Roster. The directors refused to get out, and Roster showed them where, by the constitution which he had written for them and which they had voted on without reading, he was employed for five years unless given six months' notice, and that the directors must be given three months' time in case of impeachment. Then directors and editor went on running the paper while two hundred more stockholders joined the Progressive League.

The campaign grew warm, but Roster stayed entirely out of it. He lost most of his business, but he put every cent of his own into the paper to keep it running. Twelve hundred subscribers refused to receive their paper, and Roster had them sent back to him from the postoffice by the wagon-load. He lived in a house that was owned by one of the most irate of the party leaders and was ordered out at the end of the month. He did not have enough money left to buy or rent another, so he moved into a room of the printing-shop. His wife could not stand the odor of inks and papers, and they put

up a tent in the rear of the office. They lived in that tent all summer, and when election was over in the fall were still living in it and Roster was putting out a paper as good, as bright and as newsy as ever.

When the fight was hottest, Roster offered to buy all the stock that the owners wanted to sell and to hold it a year for them, to be sold back if they wanted it. He put every cent he could raise in this stock and he borrowed and begged for more. Seven hundred shares of stock were sent in and seven hundred stockholders immediately bought twenty dollars' worth of stock in a new paper, the *News*, that was started to support the Progressive League as the old *Review* had supported the bank and the commercial club and the *News* had supported the bank and the school board three years ago. One hundred other stockholders left and more and more papers were sent back. Roster gave away most of those which were sent back and he added just nine hundred names to his subscription list. Those who opposed the Progressive League tried to buy the stock, but he continued to hold the seven hundred shares that had been turned back to him and that he had determined to keep for a year.

Well, the fight became so bitter on the part of the Progressive League men that it disgusted every one else, and at the time the votes were counted on the sixth of November, the league was snowed under so deep that there was not much chance of its coming to life again. I asked Roster that morning what he meant to do. He said he thought he would just wait. I tried to get him to move into a house, but he said he could get along very well. He still refused to sell his stock to those who wanted it, though it was becoming harder and harder to hold it.

It was a week after election that Roster came into my office looking as though he had given up the fight. I offered him a cigar and a drink. "Business first," he said, as he waved them both aside, "and I need to be clear to-day. I guess I've got to sell; I can't hold on any longer. I have to pay the six men working for me at the end of the week and I have a big paper bill due. The banks will not let me have any more money unless I sell stock to them, and I guess I will have to move indoors. It's too cold for Mildred."

I knew what it meant for Roster to sell. It meant that he was against the Progressive League and that he had not come out against it until after it was defeated in the election. It meant that he would have a boss as stringent as the Progressive League would have been, and that he would be obliged to do as much against them as they would have required that he do for them. It meant the end of independent newspapers for Northfield, and I knew there was some cause for Roster's giving up. I offered to help him borrow another thousand dollars to tide him over a week while we thought it over, but I was in for seven thousand for stock and running expenses and all my worldly goods would not have sold for five thousand. The banks knew the fight anyway, and either was willing to take advantage of the situation to get control of the paper. Roster said he would sell, and that he would not live in that tent any longer.

I went to see Mildred that afternoon. She was as cheerful as Roster had been despondent. She still wanted to live in the tent and to keep up the fight.

When I got home that night my wife had just returned from a visit with Mildred. "I wish you would get a house somewhere for them," she said.

"But Mildred seemed to enjoy living in the tent," I told her, "and wanted to live there all winter."

"But you will *have* to get them some place, and that before cold weather, too."

"Well, what the devil—" I asked, and then I saw that look in her face which means that a woman knows more about some things than a man, and is disgusted when a man can not understand her.

Mildred protested next day when my wife told her that she would have a house soon. "I want the baby born in the tent," she said. "My father was a pioneer in Iowa and I was born in a tent there while he was building a house, and Roster was born in a dugout when his father was a pioneer in Oklahoma. He has been pioneering here, and I am sure if he can hang on a while longer there will be dozens of

papers of the kind that he has here. I would not consider asking for anything to hinder him just now when times are so hard. Anyway, it would be nice to have our baby the child of pioneers, too."

The next day I wrote seven hundred letters —every one the same. Two days later seven hundred men called at my office and left from ten to thirty dollars each and took from one to three shares of stock in the reorganized *Northfield Courier*. Several of them went by the printing-shop to see Roster and tell him to get some advertising ready for them, for there had not been much done in business since the Progressive League came along. Two days later there was a meeting of one thousand stockholders, and the same afternoon there was a reinstatement of the board of directors and the selection of a new board of advisers.

I was never much at making speeches, but I knew that Roster could not make one now. So I told that thousand what Roster knew before the political movement started up. He knew that it could not last, although he was not certain that its own friends would kill it so soon as they did. He also knew that the man who went into politics with his newspaper had to give up the newspaper in the end. He was trying out an idea that the dean impressed on him before he left school, that clean, honest news will win if you have the courage to stay with it. He knew you were wrong all the time, I told them, and that if he gave in now there would be nothing to hold out for within five years. And, I said, he has been putting out just as good a paper as he ever did and has not aired his side of the dispute in a single issue. Three hundred stockholders who had read the paper agreed with me, and seven hundred others said they would try to trade for old copies just to see what fools they had been.

And that tent affair is ended. I told just thirty-five of the seven hundred the story two days before when they were in my office. It seems that some of these told nineteen others and some told twenty, for every man there knew why Roster had inclined to give up at the end. And the fourteen thousand dollars that had been invested in the *News*, the Progressive League paper, was withdrawn. Seven thousand was used to increase the plant of the *Courier* and the other seven thousand to build a house to be furnished for the editor. The house will be finished next spring. The break was hard enough to make the stockholders agree to withhold any dispute against Roster at least a year before questioning him. He had shown his mettle and it had proved good.

"Now I know," I told the dean, "that the plan *has* worked successfully, and if you have another student of the material that Roster is made of it will work again."

That was half a year ago. It is giving promise in half a dozen other places now.

THAT WHICH LIVES

THAT in man which does not perish is his personal influence. Since we are creatures of environment and heredity, if you wisely shape the environment of those about you and transmit that which is good to your—and their—posterity, you will live. And the waves of time shall dash impotently against your life, next year and next century. You will be living ten generations hence in ten thousand or ten times ten thousand descendants of yourself and of those whose lives your life beneficently influenced. And you can not buy life with gold nor with great works that pay dividends in dollars, but with service and self, coined into deeds of unselfishness.

EDWIN LEFEVRE

EMBOSSING—ITS MANY POSSIBILITIES FOR THE PRINTER

By WALTER J. ELLIS

IN the April issue of this journal an idea was given of the many possibilities of embossing for commercial purposes. Following this line we will endeavor now to give an insight into the different methods that are in vogue to produce what some have described as the de luxe of the printer's art.

From the engraved brass die, with all the skill and art of a lifetime put into its production, to the imitating of embossed effects by the use of chemicals, is a big jump, which we will endeavor to bridge over step by step, enabling the reader to determine which he shall adopt when attempting this least known of all printing embellishments.

All the various dies, with but one or two exceptions, resemble each other, inasmuch as they are all female dies, or, in other words, the patterns are hollowed out, which require a male die, counter-die or "force" to push the stock into the female die, commonly known as the "die." The dies and the counters are made of various materials, which we will describe. At the same time we will comment on their adaptability for certain classes of work.

The steel die was once almost exclusively used for embossing, because of the ease with which the metal could be hardened after the engraver had finished his task. It is now chiefly used for the die-sinking or die-stamping of fine letter-heads and other stationery, which can not be done on the ordinary printing-press. This process is often confused with our present subject, embossing.

The brass die is most often used for the best class of work, its drawback being the high cost, which often makes it prohibitive for short runs or medium-class commercial work. Many are the beautiful effects obtained by the engravers who have devoted their life to the art. Some of the modeling and cameo effects thus produced deserve a place in any art gallery. The brass die is also generally selected by show-card makers, who give the most startling effects in their line of work, which is also usually enhanced by embossing. But, as this is a special trade in itself, the printer need not be troubled further with the "how and why" of embossing a 12 by 18 inch ten-ply or eighteen-ply board.

Owing to its moderate cost, the zinc acid-etched die, which is merely a photographic reproduction in reverse (or white-letter cut) is generally selected for embossing commercial printing. Much handwork is required on each plate to finish it to proper depth and to make it smooth in the recesses; that is, if a good piece of work is wanted. The zinc die will last well for medium-length runs, if proper care is taken in the make-ready.

There are two known processes in which the complete die and counter-die are supplied the pressman, both of which do away with the make-ready, as it were. There are also other processes which give a raised effect to the printed matter. These processes and their uses will be dealt with and described, as far as possible, in our next and last article.

Now, in all cases where the die is supplied by the engraver, it is the printer's part to make the counter-die, and many compounds are on the market to form that die. Even these do not complete the list of male-die mixtures, for every pressman who does any amount of embossing seems to have his own special concoction which he swears by—and at, sometimes.

Before proceeding to the make-ready of the embossing die, select a suitable compound to form the force, or male die. Every printer has, no doubt, received samples of compounds from supply houses, and has found many recipes in text-books and trade journals, among which may be mentioned pipe clay and liquid glue, gutta-percha sheeting, ready-mixed compounds in cans, embossing wax, embossing boards, etc. If the pressman has tried and found any one of them satisfactory, he should continue using it, for "practice makes perfect." But if not, we suggest the use of some of

the prepared embossing boards for the first attempt. The method for using these boards is as follows:

Take a piece of the board and cut it so it will cover the design (not the block) on the female die at least one-fourth of an inch all around. With a sponge or wet cloth, wet both sides of the board (not too wet) and let it stand two or three minutes so that it will absorb the moisture and be pliable and soft when handled. Then place on the tympan at the place designated by the pressure from the female die; take a piece of French folio or tissue and saturate with machine-oil; place on top of the board, between the board and the female die, and take a few impressions. Free the oiled paper from the board with the hand. Repeat this a couple of times, when it will be found that the oiled paper does not stick to the board. Then try an impression on medium-weight writing-paper, and if the board has not sufficiently filled up the female die, add another piece of board and treat as before; but, before doing so, touch up with paste and print-paper the parts that are low or that require extra pressure. Two boards will be found to give best results. Very fine lines and small type will be found to need the most pressure in making the die. The quickest way to harden the male die is to let the press run, taking impressions on soft news-paper, which will squeeze the moisture out of the die and cause it to be absorbed by the news-paper. When the second board has conformed to the female die, take a knife and cut the board away about one-fourth of an inch from the edge of the design or lettering, beveling outward, or trim close.

If, however, the pressman decides to try a "compound," the procedure, in nearly all cases, is as follows: After having the die mounted and securely locked in the chase, it must be fixed so as not to have a particle of movement in the press while being run. If the chase is loose in the press, place it at one side and secure it firmly by a wooden wedge, tapped in. Get an even impression in the center of the press, with only one card glued on the platen, take an impression on a medium-weight piece of paper and build up even as with an ordinary type-form. If there are large spaces to fill in the die, build them up on the platen with cardboard or stout paper, carefully cut to fit, as needed. Then, and not until then, take the composition selected and spread evenly over all the part where the die will strike. Take an impression slowly, with the die covered by a piece of tissue-paper. If any detail is lacking, add more of the compound and repeat the process. Leave the press on the impression until the compound is dry and hard. Pare away the portion not needed at the edges, and if any part is too deeply embossed, so as to crack the stock, rub it down carefully with fine sandpaper.

Some pressmen have found shellac (ordinary commercial flakes), laid on the platen and heated by the aid of a plumber's torch, to be the best for sharp and hard effects where used with the hot-embossing press.

Here we might mention that the oft-sought-for effect, which some consider the acme of embossing, and which is described as "changing the texture of the stock," giving it an ironed appearance, can be obtained only by the "hot" process. For the benefit of those who are not familiar with the hot process, we will explain that the die is heated while in the press during its use by gas, steam, or, as is now generally the case, electricity. A base is used on which to mount the dies, and this is heated by a series of wires passing through the metal, giving it a uniform heat from the electric-light socket.

If type-lines are to be embossed after being printed, the type should be electrotyped and the die made from an impression of same. Electrotype and die are then sure to be identical and thus insure perfect register. We refer the reader to our previous article on blind-embossing.

A few points the beginner will do well to remember:

Select your stock for embossing carefully.—All stock will not stand deep embossing. Test it before buying. If it cracks when it is folded, pass it up.

Get your die engraved the right depth.—Embossing had better be shallow and sharp, rather than deep and crack the stock.

Be sure of your register.—See that all forms and gages are immovable before running, and don't expect full speed and best results.

Specimen of Half-tone Printing on Uncoated Paper.

Printed from a "Ruffstok" Half-tone Plate Made by Gatchel & Manning, Incorporated, Designers and Photoengravers, Philadelphia, Pennsylvania.

EDITORIAL

NEVER before has there been a greater demand for calm, deliberate action on the part of the business men of the country than at present. We are facing critical times, and the general tendency in any great crisis is toward emotionalism, in many instances amounting almost to hysteria. It is true that business will be disorganized to some extent, to a very large extent, perhaps, in the days to come, but sitting down and bemoaning the fact will not help matters a particle — it will merely make them far worse. We must accept conditions as they are, and each one must "do his bit." The slogan adopted by our brethren across the seas at the start of the present conflict —"business as usual"— has enabled many of them to pull through thus far. Let us adopt the same slogan, and while business may not be exactly the same as usual, let us endeavor to make it as nearly so as possible.

IT is encouraging to note the optimistic attitude taken by many of the heads of large business institutions. John J. Mitchell, president of the Illinois Trust and Savings Bank, Chicago, upon his return from a three months' trip to California, made the following statement: "On the whole, in my judgment, the general situation is not so blue as many conditions might indicate. The financial status, I believe, is sound for any eventuality. Of course, no man can foretell the future, but I see nothing to arouse great fears. . . . In war time we must live from day to day, but I don't see anything on the surface to indicate any untoward disturbance in the state of business affairs." In his address of welcome before the spring meeting of the National Retail Dry Goods Association, John G. Shedd, president of Marshall Field & Company, after warning against false economy and stating that the misunderstanding by the public of the word economy would mean stagnation and defeat of the aims for which the Government is striving, said: "From my point of view, I see a general condition of expansion and optimism unless Congress should enact such tariff and tax legislation as will throttle business. . . . The large government loan, with which we shall be glad to coöperate, can not help but give a strong impetus to business. The expenditure of this vast sum alone will keep labor busily employed, and the demand for our foodstuffs throughout the world can not help but create a condition which will expand merchandising."

THAT other nations are looking to this country for printing machinery and supplies is evidenced by the fact that during the first two weeks of May THE INLAND PRINTER received personal calls from representatives from five foreign countries, widely separated, each seeking information and studying conditions in American printing-plants. The first of these visitors was S. Tajima, director of The Japan Paper Industry Company, Tokyo. From Melbourne, Australia, came Walter E. Goss, representing the firm of Fitchett Brothers Propty., Limited. From Chengtu, Western China, about two hundred miles from Thibet, came R. Murray Davis, who is on a furlough, and is at the same time commissioned to purchase additional equipment for the Canadian Free Methodist Mission Press. Another visitor was Alex. Engblom, who has been in this country for a few years and is returning to Sweden to take a position as superintendent and efficiency engineer with the Sveriges Litografiska Tryckerier, of Stockholm. Indicative of the enterprise of some of the smaller European nations, even in the midst of devastation and suffering, the fourth visitor was a native of Serbia, Steve Georgevitch, who has seen actual service in the present conflict. Mr. Georgevitch was wounded, and upon his recovery was granted permission by the Serbian Government to travel through Great Britain and America to study the latest methods and machinery for the purpose of reëstablishing the government printing-plant as well as other plants after the war. An interesting statement made by Mr. Georgevitch was to the effect that his Government recognizes the fact that printing is one of the chief factors in the work of reconstruction. It is evident that manufacturers would do well to lay plans ahead in order to meet the demands that will be made upon them as soon as peace is restored.

To THE INLAND PRINTER has fallen the privilege of being the first journal going through the Chicago postoffice to seek permission for sending copies to a prisoner of war in one of the enemy countries. Naturally we are proud of this distinction, and also of the fact, as all printers should be, that the printing industry was the first to be thus recognized. It is a significant fact that a printer should turn to his favorite trade journal to keep posted on matters pertaining to his calling, even while confined in an enemy country and suffering the hardships which generally are attendant upon confinement in a prison camp.

During the early part of May a letter was received from the Lamson Paragon Supply Company, Limited, of London, England, reading as follows:

In addition to the copies of THE INLAND PRINTER sent to our factory at Canning Town, London E. 16, we require a further copy sent each month, commencing with the April issue, to Mr. Ernest G. Nixon, Barracke 2, Box 12, Ruhleben, Germany, until further instructed. In the event of our Mr. Nixon obtaining his release, we shall write you further regarding delivery. We in Great Britain are allowed to send trade publications to prisoners of war, provided that matters in connection with the war are not mentioned. The publisher of a periodical is the only authorized person to send a periodical. We mention these facts, as they may be of interest to you.

As the postal authorities had passed the ruling that no mail would be accepted for delivery to the countries with which the United States is now at war, it was necessary to seek a ruling in this instance, and as no similar request had been made to the local officials a special ruling had to be secured from Washington. The information received was that the former ruling did not apply to prisoners of war. Therefore, THE INLAND PRINTER will go regularly to Mr. Nixon until his release.

Co-Operation.

Much has been written about the coöperation of the printer with his fellow printers, and many columns have been filled with dissertations on the ethics of the trade, but we think that there is one more very important item that has not received the amount of attention that it deserves — that is, the coöperation of the printer with his customer for the mutual benefit of both. This was forcibly called to our attention on reading a short chapter in *Warde's Words*, the house-organ of Davis & Warde, of Pittsburgh, Pennsylvania. They are so good that we give them in full:

"We would sooner work with you than for you. When we get your order we like to feel that we are employees and not outsiders.

"Giving us a job enlists our loyalty as well as our craftsmanship. When we are through with the individual commission, we want to get a 'character' as well as a check in exchange for our efforts.

"If you never bought printing on this basis, don't worry. We are still here, though we are not still. Every year we do a little more business than the last, and just now it would be wise to hire us before we set out the 'Standing Room Only' sign. Say when!"

There is one thought in this that we want our readers to think over, and that is that "we want to get a character as well as a check in exchange for our efforts." If more printing were done on that basis there would be less complaint about the keenness of the competition.

Truth in Reporting.

Advertising men, through their national organization, have been advocating "truth in advertising," and have adopted that as their slogan. While it must be acknowledged that this ideal has not as yet attained to universal practice, it must also be acknowledged that it has gained great headway, and wise advertisers are realizing that they can not build for permanency by using false or misleading statements in their advertisements.

"Truth in reporting" is another slogan which, while we have not learned of its being adopted as such, is coming to the forefront among newspaper publishers. Misstatements or distortion of facts in order to give "color" to items of news is a practice that is fast losing its hold, and as advertisers realize the necessity of truth in advertising, so newspaper publishers are realizing the need of keeping their news columns free from any statements that may be misleading.

Some of the larger and more progressive papers have followed the plan of recording errors made by their reporters, and the man who persists in making errors or misstatements is called to account. A new departure in this line of effort has been announced by *The Chicago Tribune*, and it is worthy of adoption by others. This paper has instituted a new department, bearing the title "Beg Your Pardon," the purpose of which is to correct any mistakes appearing in its columns.

Accidents will happen, so also will mistakes find their way into reading-matter, no matter how carefully they are guarded against. Reporters are, after all, only human, and when it is necessary to work under the constant heavy pressure incident to getting out the editions of a newspaper, especially a daily, it is extremely difficult to prevent them. To give the readers of the paper the opportunity to call attention to these errors, and to place the corrections where they will be most likely to be read, is a departure that is worthy of commendation and one that will tend toward improvement in newspaper-making.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ROMAN VERSUS GOTHIC.

To the Editor: BALTIMORE, MARYLAND.

Apropos of the article on "The Battle of the Types in Germany," in your April issue, I send the following: The battle of the types in Germany is partly political. The military autocracy favors the Gothic and frowns on the Roman, because the Roman type is the type of democracy and is the letter used by the people of the leading constitutional governments — England, France, Italy and the United States. The Roman is the type of progress, and of late years has been increasingly used in Germany. It first made its way in the printing of German scientific books, a most excellent evidence of its superiority. Its inroads became so great that the Imperial authorities began a campaign against it. They put forth the idea that no one could be a true German unless he used the German script in writing and the Gothic in printing. It was claimed that the use of the Gothic (*Franktur*, they call it) was a matter of patriotic duty, and the typefounders were appealed to to advance the sale by improving their designs and specimens. Some of them tried it. Much controversy was kept going in print, and statistics were even claimed to have been kept to establish which of the two letters were most legible, as if that were a debatable question.

As a result of a conversation on this subject with one of our leading scholars in 1913, I made it a point to observe what the Germans were doing in this respect while making a visit there in 1914, and particularly at the Graphic Arts Exhibition at Leipsic. Surely the "acid test" of this matter is to be found in the commercial use of the letters. Business men do not spend their money and keep on spending it for the less desirable thing.

Ninety-five per cent or more of the signs on stores and business structures are in the Roman characters. A sign in Gothic is so rare as to be conspicuous. Why?

A great number of the advertisements in many of the daily papers are set in Roman, body as well as display. In some of the leading journals the stock and market quotations and part of the text columns are composed in Roman. Why?

The Roman form of letter is not only much more legible, but is better adapted to variety of styles of face. It thus lends itself to contrast and effect in display impossible to obtain in the Gothic. The German typefounders, in response to an undoubted demand, have produced great numbers of beautiful fonts in Roman (Antique, they term it), as their specimen books show. All the leading founders had their latest specimen books and sheets at their exhibits at Leipsic; an examination of them revealed the preëminence of the Roman for job or display fonts.

The argument that some newspapers in England and America have their headings in Gothic begs the question, for no one *reads* the name of a newspaper; it is merely observed. NATHAN BILLSTEIN.

"THE VALUE OF TRAVEL FOR THE PRINTER."

To the Editor: VICTORIA, BRITISH COLUMBIA.

The letter of your correspondent, Charles M. Hecker, in the February issue on "Value of Travel to the Printer," has my enthusiastic endorsement. The concluding paragraph particularly appeals to me. I also believe travel makes better printers, and I also believe that were some method adopted of trading situations in existence many a man would be enabled to ward off illness and improve in health, whereas at present, "circumstances" (in the shape of family cares or otherwise) often render it impossible to make a permanent break.

Take the case of a man ordered a couple of months' change of climate. Maybe he's the lucky possessor of a wife and seven kiddies, and landed a regular situation three months ago after a spell of "subbing." There's been small chance of "salting down" any of his earnings of late, and he can hardly hope the family will quit eating and wearing shoe-leather while he takes a vacation. But the minute he goes elsewhere to work at his trade, "bang" goes his job. Whereas, could a "trade" be arranged, probably the other fellow would benefit equally and they would both eventually return to their respective jobs more valuable to themselves and their employers.

The possibilities for good in some arrangement of this nature are unlimited, but as I unfortunately missed reading Mr. Hecker's original contribution on this subject, I may possibly be repeating his views, so will content myself with thus going on record as a "booster" for promoting travel.

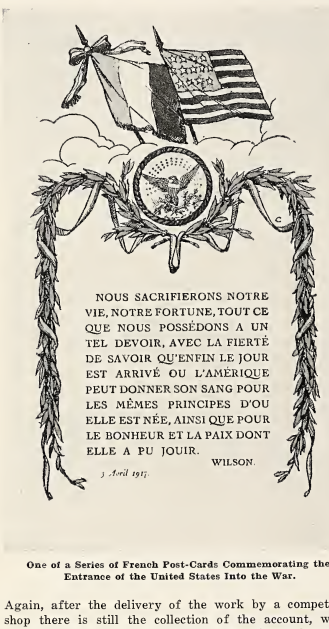
Seems to me an organization like the I. T. U., which can administer such a vexed question as the priority law without bloodshed, ought to be capable of evolving a plan to facilitate travel. JAS. L. NEATE.

THE PRIVATE PRINTING-PLANT.

To the Editor: LOUISVILLE, KENTUCKY.

I read with considerable interest the article by H. E. Grube in the April number, and agree with him that there is both convenience and profit in a private printing-plant, provided the same conditions prevail that would insure success in a competitive plant, namely: Sufficient volume of business, proper equipment and efficient management. But Mr. Grube failed to mention one item which pays the private plant a profit before the work is begun — that of securing the business. Private plants require no solicitors, no advertising matter, and no high-priced dummies

or layouts are made for the hundreds of jobs they will never get. The Louisville Ben Franklin Club figures from 25 cents to $2 as only a fair charge for delivering a finished job. Delivering a private-plant job consists of the wrapping-boy pushing the truck over into the stockroom, taking the stockkeeper's receipt and turning in the job-ticket. The drayage expense is entirely eliminated.



One of a Series of French Post-Cards Commemorating the Entrance of the United States Into the War.

Again, after the delivery of the work by a competitive shop there is still the collection of the account, which must necessarily be an expense, and sometimes after waiting for sixty days it develops that the account can not be collected at all, thus entailing a loss, not only of the profit, but the original investment in stock and labor. I believe the cost of securing the work, delivering the finished job and collecting the bill will alone turn the balance in favor of the private plant, other things being equal.

Private-plant work furnishes wonderful opportunities for "phat," both in composition and presswork, where the stock is standardized and live forms are filed systematically, but I believe the greatest item of all is what we call "service," the ability of the private plant to get what is wanted and get it when wanted. This is especially true where a large corporation carries a mailing-list which is covered by printed-matter containing corrected price-lists. Have you ever heard this expression, "Price too high — no sale; price too low — no profit?"

My twelve years of private-plant work lead me to believe it is not so much the profit on the printing itself that the large corporation is after as the profit obtained by reason of "service" which the private plant furnishes.

L. T. HALL.

AN APPEAL TO THE PRINTERS OF AMERICA.

To the Editor: PARIS, FRANCE, April 8, 1917.

I wish to salute and thank, by the voice of your great review, all the professionals of the printing arts, for the entrance of your great democracy into the struggle that valiant republicans here are carrying on for humanity, and which action on your part has filled all civilized beings in Europe with joy.

The stubbornly fought defense of our heroes has given your noble country the time to understand on which side were to be found the defenders of outraged right, and I now wish to solicit your fraternal aid in the relief of all our wounded and prisoners by the printers of America. For this reason it will be necessary to make an appeal to your numerous readers, so that assistance may come as soon as possible, for the needs of these poor men are very urgent.

Allow me to believe that my voice may be heard by you and many of your subscribers, in this good cause.

Fraternally yours,

RENE BILLOUX,
Manager of "Bulletin Officiel."

NOTE.— With the above letter was enclosed a circular letter, reading, in part, as follows:

Several months ago our publication opened a subscription among the French and foreign professionals of the book trade — printers, bookbinders, booksellers, designers, etc.— with the object of sending food and clothing to the workmen of France and its allies, belonging to our professions, now prisoners in Germany and Austria or deprived of all resources on the front.

Each month the *Bulletin* publishes the results of this subscription, which actually exceeds thirty-five thousand francs ($8,000).

Day by day we receive appeals from these coworkers, who, being absolutely abandoned, call to us in their distress for aid, and their cry is often the cry of hunger.

Not a few of our former master printers have received food and clothing through our efforts.

With your contribution we will be enabled to continue to send to all some of the necessities of life and you will receive from the beneficiaries of your bounty an acknowledgment of this gift, a precious souvenir of this great and terrible war.

The greatest part of the professionals in neutral countries have already responded to our appeal, namely, Brazil, Argentine Republic, Holland, Switzerland, Spain, and also several in the United States.

Our fund has also received donations from many high French personalities, among them the President of the French Republic, who, after perusal of our review, spontaneously handed us his personal subscription.

At the end of the hostilities, should some cash remain, the same should be used to meet the first necessities for children remaining orphans and whose fathers belonged to our profession, as also to all charitable funds which might be created in the future.

With full confidence that you will give us your aid in this good cause, we beg to offer our most sincere thanks. RENE BILLOUX.

The entrance of our country into the terrible conflict that has been waged for almost three years brings closer to us, probably, the sufferings of our brother printers and their families across the waters. Therefore this appeal from Mr. Rene Billoux, manager of the *Bulletin Officiel*, the official organ of the master printers of France, will undoubtedly meet with ready response on the part of the printers of this country. THE INLAND PRINTER will take pleasure in receiving and transmitting any subscriptions that may be made toward this cause. We trust there will be a ready response to this appeal for those who suffer as a result of the war.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AN old wooden printing-press, made by J. C. Lyons, of Mullingar, in 1823, was recently sold at auction for £2½.

THE London Society of Compositors now has eight female members, six of whom are linotype operators; all the eight get men's wages, as a matter of course.

AFTER being out two months on a strike, the Dublin bookbinders have returned to work at an increased wage of 3½ shillings, bringing the minimum rate up to 40 shillings ($9.73) per week.

IT is said that the printing industry has given forty-six per cent of its males to the army and to munition-making, and that of the number remaining, nearly 50,000, only a third are of military age.

PRINTING-OFFICE workers in London have subscribed quite generously to the war loans. The compositors have invested £10,000, the machine managers £11,000, and the correctors of the press £3,000.

ACCORDING to a Board of Trade order, advertising circulars must not, after March 2, be inserted in any parcels, cases or packages of articles of merchandise. This will hit hard the vendors of proprietary medicines, etc.

THE employees of the Paragon Works, Canning Town, E., have raised £100 to endow a bed in the Caxton Home, at Limpsfield. Not to be outdone by their employees, the directors of the concern also sent a check for £100, to endow a bed in the proposed women's wing of the Home.

JOURNALISTS are much sought after by the army authorities, it is said, because they make good officers, by reason of the initiative and resource that they have to show constantly in their civil occupation. One newspaper has forty-eight members of its literary staff holding commissions.

A LONDON publisher has announced that, wherever possible, his new publications in 1917, except library novels and gift-books, will be issued with paper covers as well as cloth bindings. The paper-bound books will be published at prices varying from 6 pence to 1 shilling less than the cloth-bound books. This experiment will be watched with interest by other publishers.

THE president of the Board of Trade, in answer to a question whether, in view of the restrictions placed on the supply of paper, he would consider the desirability of refusing paper to the half-penny comic papers and papers of a similar character, in order that sufficient paper might be reserved for journals serving some national purpose, replied that the Paper Commission could not be expected to overcome the difficulties of drawing any exact line of division between periodicals which serve a national purpose and those which could be suppressed without loss to the public interest.

THE London Society of Compositors has issued its report for 1916, which, on the whole, is very satisfactory. At no time during the year were there more than 276 members out of work, while in December there was only one claimant for out-of-work benefits during four out of the five weeks, such claimants having practically disappeared from the society's books. There are nearly three thousand members serving in the army. These pay only 1 penny dues per week, and the revenue from contributions has suffered a reduction of nearly £10,000 ($50,000). Notwithstanding this, there has been an increase of £3,000 in the funds of the society as the result of the year's working. The society's membership now stands at 11,935, as compared with 12,384 in 1914.

FRANCE.

THE French newspapers are striving valiantly against the many difficulties they are facing. Their displeasure at being reduced to a single sheet was very keen, and they

One of a Series of Post-Cards Issued in France in Commemoration of the United States Entering Into the War on the Side of the Allies.

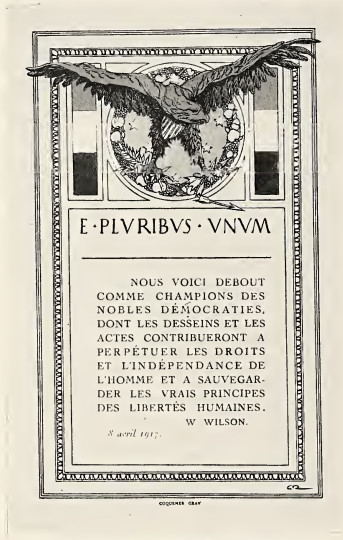
argued that if the shortage of paper was so acute it was the duty of the bureaucrats to do some economizing also in the use of paper. The bureaucratic waste of paper is proverbial in France. It is related that a soldier used up 3 cents' worth of paper, at the Government's expense, in putting through his claim for a bonus of 1 cent due him for killing a rat in the trenches. It is charged that the official bureaus of England are also very extravagant in the use of paper.

THE regular price of the French Government's official journal has heretofore been 5 centimes (1 cent). It consists of 20 to 60 pages, according to official publication needs. Not long ago there was a steady and rather unexpected increase in the circulation of the journal. As the contents are limited to official notices, the publishers were at a loss to understand the continual expansion. Investigation disclosed the fact that in the populous districts of Paris the journal was bought in large lots by costermongers for use as wrapping-paper. At the present price of

wrapping-paper, the *Journal Officiel* was a cheap investment. The price has now been raised to 50 centimes (10 cents) a copy.

GERMANY.

In the trade papers the printers are cautioned to be exceedingly careful with their rollers, to avoid as much as possible their recasting, because this requires always the addition of new composition, which is now exceedingly



French Post-Card Commemorating the Entrance of the United States Into the War with the Allies.

scarce. New composition can no longer be made because glycerin is not obtainable, and it has been impossible to find a satisfactory substitute for this essential constituent.

One of the German press-building concerns, in order to fancifully convey the idea of speed inherent in its leading press, calls it the "*Windsbraut*," meaning "bride of the wind." Rather poetical.

Doctor Mayer, of the commercial high school of Mannheim, has invented an electrical typewriter, which will eliminate, it is claimed, the application of all physical force on the part of the operator.

The typefounding house of Schelter & Giesecke, at Leipsic, advertises that it has over 1,320,000 pounds of type in stock, and therefore, despite the shortage in metal supplies, will have no difficulty in filling orders.

It is reported by way of Copenhagen that the Berlin newspaper publishers have informed Chancellor von Bethmann-Hollweg that they are in pressing danger of being forced to suspend publication, owing to the paper shortage. They ask him to take steps to increase the supply, and particularly to furnish fuel to paper factories. The situation was recently emphasized by the newspapers refusing to publish a speech before the Reichstag by Vice-Chancellor Hellferich.

AUSTRALIA.

The principal papers of New Zealand have raised their price to 2 pence.

The Printing Trade Wages Board, of Victoria, in December last, secured a new wage-scale. According to this, the higher class of bookbindery workers received an advance to 71 shillings ($17.27) per week of forty-eight hours. The lower ranks of workers have also received proportionate advances. Females working as "improvers" start at 8 shillings per week and rise to 23 shillings in the fifth year.

In the bookbinding department of the Government Printing Office at Brisbane, Queensland, the overseer gets £325 ($1,581) per year, and the foreman £285 ($1,409). The bookbinders receive from 9½ to 11 shillings ($2.27 to $2.67) per day, and the forewoman £140 ($681) per year. In the ruling department the overseer gets £250 ($1,216) per year, and the rulers from 10 to 11 shillings ($2.43 to $2.67) per day.

JAPAN.

Japanese and Russian soldiers are wearing clothing made of paper. *Kamiko*, as paper clothing is called in Japan, is made from the mulberry tree. The paper has but little sizing in it, and, though soft and warm, a thin layer of silk wadding is placed between two sheets of the paper, and the whole is quilted. Japanese soldiers realized the value of this sort of clothing when they had to go through a Siberian winter. Its only drawback is that it is not washable. A company in Yokohama has been supplying large quantities of paper shirts to the Russian army. The garments made by the Yokohama firm are of tough, soft fabric, strong enough to hold buttons sewn on in the ordinary way, and appear to be very serviceable.

SWITZERLAND.

The Swiss Industrial Association on April 1 opened in Lucerne an exposition of posters and mercantile printing, bookbindings and keramic productions.

Beginning with April 1, a new advance in paper prices was announced. The price for 100 kilograms of news-paper is now 51 francs (or $4.47 per 100 pounds), an advance of 8 francs.

SPAIN.

The *Diario Official*, of Montevideo, published recently a law imposing taxes on all lettering and advertisements visible from the public ways of the city and department of Montevideo. The law applies to all railway stations, places of amusement, commercial and industrial establishments to which the public has access, and to vehicles, tram-cars, railway cars and omnibuses.

DENMARK.

A report from Copenhagen states that a petition has been addressed to the Minister of the Interior by the newspaper publishers of this country, asking for a temporary suspension of the paper duties, so that they may be enabled to procure additional necessary quantities from Sweden and Germany.

HOLLAND.

The Hague Court of Justice has sentenced the editor of the *Telegraaf*, one of Holland's noted papers, to three months' imprisonment for having written an article entitled "The Scoundrels of Europe."

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A Substitute for Copper Wanted.

"Publisher," Dayon, Ohio, writes: "I have been reading in your engraving department notes about the trouble they are having in England in getting copper for photo-engraving. Is it not possible that an inventor may find a substitute metal to engrave upon? 'Necessity being the mother,' etc. A paragraph in THE INLAND PRINTER might bring out such a substitute."

Answer.— The writer has experimented with the different substitutes for copper offered the engraver. Readers will recall the reports made here on Monel metal, and, again, on soft iron sheets on which a film of electrolytic copper had been deposited. Only recently a new kind of bronze has been tried; it was not only too difficult to etch, but it was too hard for cutting-tools. The war has brought zinc more into use in Europe for half-tones than formerly, and it may bring the same result here.

The Orloff Color Process.

Fred R. Dent, Ontario, Canada, asks: "What has become of the Orloff color process which created quite a sensation in London when I was an apprentice? Is it in use on this continent? I have not heard of it in many years."

Answer.— The Orloff process was not so much of a process as it was a press. The principle of the press was to print from color-blocks on a large cylinder covered with a composition. This composition cylinder received all the colors, which were then printed on paper. It was found necessary to so engrave the color-blocks that the colors would go on the composition cylinder side by side, or, if colors were superimposed, the plates were engraved in line or dot tints, as solid colors could not be used. The press never came into general use, but was found useful in printing safety tints on banknotes and checks and it is still used in printing European government money.

Fruwith's Automatic Focusing System.

Herman Fruwith, 54 Hart street, Brooklyn, New York, sends this department his book of scales and tables comprising a system of automatic focusing for cameras and asks an opinion on it.

Answer.— An automatic method of focusing for process cameras is indeed a time and money saver. Many plans have been suggested for doing this. Mr. Fruwith's system consists of scales with 2,000 divisions, to be attached to the camera stand and bed, and a book containing 13,000 ratios of reduction or enlargement. One must see the book to appreciate the tremendous labor it has been to compile it, and readers are recommended to write to Mr. Fruwith about it. Once this system is installed, a rule and ground-glass is not required to focus by. The copy is marked with its proper ratio as found in the book; then it is only necessary to move the camera to a certain number on the scale and the back of the camera to a number, when the proper size of the image and the focus is had absolutely. A valuable feature is that one can readily determine copies that can be photographed in the same focus. Cameras on which this system is used must be solidly built, and it would seem to be good business enterprise for camera-makers to furnish an automatic focusing system with their cameras.

Plate Engraving and Photoengraving.

James C. Judson, Chicago, asks as to the relative labor importance of the card-plate engraving and the photoengraving business. As there are no recent United States Census returns, the best information from authorities on the subject is as follows: *The Engravers' Bulletin*, the official organ of the plate engravers and printers, says: "Plate engraving was established in Boston in the year 1700. At the present time there are 750 shops engaged in the business of steel and copper plate engraving and printing. The average number of persons employed in a shop is about sixteen. New York, Philadelphia, Boston and Chicago contain thirty per cent of the shops in the United States. There are shops in 150 cities."

Now as to the photoengraving business: There are probably 700 photoengraving plants in the United States, there being seventy in New York city alone. Matthew Woll, president of the International Photoengravers' Union, says his union has a membership of 6,000 men. How many workers there are at the business outside the union is not known. The reason why it is impossible to compare these figures is that the plate engravers' totals include the plate printers as well, who outnumber the plate engravers many times, while the photoengravers' figures comprise only journeymen engravers. Should the printers from photoengraved plates be included, it would take in every pressman in the country.

Enamel for Zinc.

A writer, who asks that his name be not mentioned, thanks THE INLAND PRINTER for giving him the information through which he made a success of etching zinc away off in Australia and New Zealand. A portion of his letter is as follows:

"Down here one seldom sees a sheet of copper for engraving purposes. All half-tones are etched on zinc. Linework is, of course, done by the albumen-ink method, and so was half-tone until we found the trick of using

enamel on zinc, and I must thank THE INLAND PRINTER for setting me right when I almost despaired of ever being able to manage the fish-glue for an acid resist on zinc. The secret, as you told it, was an extremely simple one, and it was only this: 'Remember that it is water that softens the enamel on zinc, so use a strong etching solution, do the work quickly and avoid washing the enamel much under the tap.' My formula is easily remembered: I take one-half as much fish-glue as I do water, and one-twenty-fourth as much bichromate of ammonia as I do water. After printing, I develop quickly, stain with a calico blue and then flow with a strong alum solution, which turns the print a brilliant blue so that any scum in the print can be seen; this also hardens the enamel to some extent. Burn in to a brown and etch in a nitric-acid bath of one part acid to ten of water, rinse quickly under the tap, and either drive off the water with a little wood alcohol or soak it off with a blotter and you will have no trouble with the acid bath softening the enamel. For deep etching, I ink up and powder after the first etching."

Economy in Copper and Enamel.

In these times, conservation of material must be practiced by the engraver in every direction, and here are two instances in which economies may be made without causing any suffering as to quality or time:

A properly constructed guillotine for cutting up copper sheets saves the line of copper, at least one-eighth of an inch wide, wasted by the saw, and in turning negatives on a glass plate for printing they can be laid much closer together if a guillotine instead of a saw is going to be used later to cut them apart. Of course there are angles and notches where the saw must be used, still a guillotine is a valuable addition to a plant.

Then, there is much waste of enamel solution which is unnecessary. When coating a plate with enamel, the first one or two coatings are usually allowed to flow off the plate into the sink as waste. This enamel might be drained into a bottle, in which is a funnel, and refiltered for use. It is perfectly good. A good way is to test the thickness of the enamel in use with a hydrometer and see that the enamel drained from the plate is of the same density before using it over. The addition of glue will thicken it, and water will thin it. Enamel usually tests ten degrees with a hydrometer, and much more is wasted in the sink than is used.

Colors for Retouching Photographs.

A student in the L. C. C. School of Photoengraving, in an examination paper, gave some valuable hints for retouching photographs for reproduction, from which the following paragraphs are taken:

"The colors most useful for working up warm-toned or reddish silver prints are brown madder, cooled, if necessary, with lampblack or sepia; and with sufficient gum arabic added to match the surface of the print, will be found best for the shadows and dark half-tones. For the lighter tones, Indian red, sepia and black mixed with Chinese white, but without gum. For the high lights, a process white, such as Ullmanine or blanc d'argent.

"For retouching glossy bromid prints, use sepia and lampblack, with sufficient gum arabic to match the paper surface. For high lights, a process white only should be used.

"Platinotypes receive much the same treatment as bromids, only greater care must be exercised owing to the difficulty of making corrections should mistakes occur during retouching. Some platinotypes have a surface almost as porous as blotting-paper. Wherever possible, the use of Chinese white, or body color in any form, should be avoided. In some cases a conte crayon may be used for strengthening the shadows. Chinese white, owing to its unsatisfactory photographic quality, is unsuitable for high lights and finds its chief use only in admixture with other color to make half-tone tints. Process white will be found exactly the reverse, that is to say, valuable only when used pure for high lights, and quite unsuitable for mixed tints, which invariably photograph unevenly and much lighter than they appear to the eye. Messrs. Winsor & Newton have in their aerograph colors a new process white which can be quite safely used either in admixture or pure."

New Photoengraving Machinery.

At the recent American Newspaper Publishers' Convention at the Waldorf-Astoria, New York, there was an exhibit by R. Hoe & Co. of special interest to the photoengraver. There was a new idea in routing-machines in which the motor and router spindle are on the same shaft, so there are no connecting belts or pulleys whatever. It was just as if a small motor were mounted on top of the ordinary router-head. The motor is enclosed in an aluminum cylinder, from which a pipe leads a current of air, made by fans on the motor. This air current blows away the chips from the cutter. A monorail trimmer and saw-table shown is surely a great improvement on previous trimmers for the ease with which it can be worked. Then, there was a beltless wood and metal planer with a quick-clamping device, and a combined jig-saw and drill built so as to prevent vibration and which also had a simple way of quickly fastening the saw-blade for interior mortising.

Art Schools in New York.

"Printer," Norwood, Ohio, writes: "I have a daughter just out of high school who has a decided talent for drawing and who would like to study decorating. I mean decorative drawing, or, at least, its principles, that she might make use of it later in whatever branch of decoration she might take up. She thinks that the only place to study is New York, so I write to inquire about the best art schools there and if you have any advice to offer on the subject."

Answer.— New York has several kinds of art schools — good, bad and indifferent. Among the best, there are the great schools like the one connected with the Academy of Design, which has turned out many of our most successful artists. It is at 58 West Fifty-seventh street, and the secretary is Harry A. Watrous. Cooper Institute, Eighth street and Third avenue, is one of the most practical schools. Tuition is free, consequently there is a list waiting for years for admission. The Pratt Institute, 215 Ryerson street, Brooklyn, is another of the great art schools. Walter Scott Perry is the director. Besides these, there is the Art Students' League, 215 West Fifty-seventh street, which is run by the students themselves; its secretary is Owen Brainard. But why consider New York at all when Cincinnati has such practical schools of art? If one has the real genius for art the school makes little difference. The one nearest home is, all things considered, the best. No girl should go alone to New York, or any other large city, to study art. Our country has already too many girls who were wrecked in attempting it.

Halftone Printing on Antique Book Paper by The Davis Press, Inc., Worcester, Mass. "Multitone" halftone by Howard-Wesson Co., Worcester. These firms have been making a special study in developing this difficult and revolutionizing process.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Request for Advice on Punctuation.

W. D. H., Madelia, Minnesota, writes: "As I am looking for expert advice as to punctuation, I appeal to you, with the request that you give me authoritative information as to the proper punctuation of the following: 'that that is is that that is not is not is not that it it is is it not.' Now, I have punctuated this mess of words as follows, but am not so sure that I am correct, as others have differed with me in regard to the matter. Here is my version: 'That that is, is. That that is not, is not. Is not that it? It is. Is it not?' What do you think about it?"

Answer.— The only truthful answer I can give to the question at the end of the letter is that I don't think anything about it. I can not conceive any possible circumstances that would tempt any one to write such a mess of words, and if any one did write them seriously he would divide them into the natural groups that would show his meaning. I can not do any better with it than our correspondent has done.

On Commas, Capitals, Etc.

E. R., San Francisco, California, sends this: "I sympathize with the proofreader who knocks writers for not using commas correctly, in the April issue of THE INLAND PRINTER.

"This matter of enclosing parenthetical clauses with only one comma (at the end) I come across every day. 'The old man,' in his writings, habitually does this, and I try to correct it as often as possible, but I don't always get a chance.

"I don't believe that writers, in such an expression as 'Bertha the twelve-year-old daughter of the mayor, came running,' etc., make such a mistake through ignorance; it is simply carelessness. Another similar case is the insertion of a comma where there should be none, when the writer is under the impression that he has written a parenthetical phrase. A news item which just came in is an illustration: 'This association hereby declares it to be contrary to its code of ethics to mention any physician, as "doctor" in any of its news items.'

"As to capitalization, my rule is to keep practically everything down except words beginning a sentence and proper names — I can't recall any exceptions at this moment. The same thing goes for hyphens, also — 'Don't!' I can't see why any one should hyphenate a combination like 'well known,' 'dough bellied,' 'mail order,' etc. The first parts of these combinations are simply adverbs modifying adjectives, or adjectives modifying nouns.

"The only rule which most people seem to have is 'I've never done it differently' or 'That's the way it's always been done' — which are no arguments at all."

Answer.— It is certainly very strange that we have so much confusion in essentially simple matters like punctuation. Some persons, including many scholars, surely are subject to obsessions which operate disastrously, and these obsessions seem to hold more persistently in relation to minutiæ than they do in connection with any of the large things they discuss. What causes this may or may not some time be ascertained psychologically. Meantime we must content ourselves with the mere fact, and it must be accepted as a condition, not a theory. Unfortunately, it is a condition that has existed for centuries, and seems likely to last forever. Much nonsense has been written about commas, also much wisdom. But the silliest phase of the subject, in my estimation, is the failure to reach universal agreement on certain essentials and preserve it. What our correspondent says about carelessness must be true in many cases, but such results as those condemned by him are sometimes actually prescribed by writers as correct. The omission of the complementary comma in the cases quoted is one of the most patent errors, yet I have not only seen copy in which it occurred regularly, but have heard of specific orders to printers that they must not insert the missing commas in such places. These orders must be obeyed when peremptorily given, notwithstanding that they order real errors to be made, for what a customer especially specifies in his order is right for his work, no matter how wrong it may be in general. The only alternative open to the printer is rejection of the work, which is not the most likely happening. How many printers can afford to reject work because the customer will not have commas properly regulated? But — one thing we can not afford to forget — the other persons are as well entitled to exercise their personal choice as we are to ours, and much of our print is just as good with or without commas.

As to capitals I can not refrain from saying that our correspondent is, in my opinion, more careless than those who omit commas, or at any rate more thoughtless. He expresses what is very easily said, but which will not work as a rule, since it would be almost impossible to find two persons who would always agree in applying it. Here also we shall have to get along with confusion worse confounded, just as we have done hitherto, since few of us are at all willing to acknowledge that we do not know best. How much more satisfactory it would be if we could all agree as to what constitutes a proper name! An instance of extreme asininity, encountered in my own work as a printer's proofreader, may here exemplify the present wide range of disagreement. One of the best-known publishing firms in the country, having adopted the style of printing the German *von* always without a capital (which is correct, in my opinion, only when preceded by a name), actually sent us copy having a paragraph beginning with Von Somebody, with a change marked of *Von* to *von*. Our operator naturally began the paragraph with

a capital, and of course the first proofreader did not change it. Author's proof came back not only with the *V* marked lower-case, but with a sharp reminder that we had made it different from copy! That paragraph had to be made to begin with a lower-case letter!

It would be utterly useless for me to attempt argument that will convince any one who has such notions as those in the letter about compounds. I published all of my arguments in a book many years ago, and have repeated them often in this magazine. All that is necessary now is to say that they are essentially unchanged, and my obstinacy still holds as pitted against the pertinacity of this anarchistic refusal to accept a reasonable practice. Many people (multitudes, in fact) dislike hyphens in words; but our best books contain many instances of their use, though very seldom is a book decently systematic in this respect. Departures from system vary through all possible degrees, from the splitting by spaces of long-established single words to the insertion of hyphens where the separated words are in their regular grammatical use as such. British print shows more hyphened compounds than American print does. But the only real controlling factor in either case is, in general, personal whim. What else could make writers now insist upon such a form as semi-colon instead of the familiar form semicolon? Yet this is only one of many instances that could be cited offhand. One more impressive case may be mentioned. An English author watched his work through the press very carefully, and one thing he insisted upon with special emphasis was that the word nowadays must not appear so, but must be made now-a-days. Every one seems to have some special personal notions, and no one seems willing to admit that others may know better. The man who told me most sincerely that he was open to conviction, and who spent many days looking through books for hyphens, must have passed over thousands of them without realizing their presence. He could not see what he did not want to see. But even he clearly perceived that the terms mentioned in the letter are not of the grammatical nature there asserted for them.

INCREASING SPEED IN SETTING TYPE.

BY ANNIE M. KEMPTON.

In endeavoring to increase speed, the writer found the difference between the good rate of hand composition and the speedy lay principally in method. The writer was not taught the best method, but ferreted it out alone, and thought a new discovery had been made, for careful observation of fellow workers and conversation with compositors outside showed the "new" system was not commonly in use and was an eye-opener to many who tried it after being told. It finally developed that the "new" system was in vogue with the compositors who learned before the days of the machines, and that some of these had passed the method down as they learned it in the big book offices. But the younger generation, having done little piece work, had set the more laborious method aside, and it became practically a lost art. The reader will notice that most hand compositors rest the left hand holding the stick on the front edge of the lower case, and bring the right hand to it when they wish to deposit a piece of type in the stick. If, instead, they would follow the right hand with the left, the journey to the stick would be shortened and more composition would be the result. This latter method requires entire concentration of the mind, at least at the start, and it will be necessary to draw a deep breath once in a while, but you will go home feeling pleased with your day's work.

Written for THE INLAND PRINTER.

PROPER DIVIDING OF WORDS.

BY F. HORACE TEALL.

PROBABLY everything that can be said about dividing words at the ends of lines has been said and printed many times; in fact, the repeated statement of clearly erroneous notions is more potent than anything else as an excuse for any new utterance on a subject so intrinsically insignificant. But no subject, especially while open to differing opinions, is beyond real elucidation even if only by new words for old ideas.

It is not easy to arouse enthusiasm in such a case, and yet, as in many other unsettled matters, enthusiastic advocacy of a simple system seems to be the only means of securing comfortable agreement in practice. With this in mind, the initial move may well be destructive of some notions, old and new, that are really obstructive. Some of the older fallacies already have had their day, and, on proving their inadequacy by the test of common sense, have passed. These need not be separately considered here, but neither do we need to inquire too closely whether any disapproved notion is of that nature or not.

One of the most specious and yet impossible theories is that words should be divided into their etymological elements. Specious, because absolutely correct as to some words. Impossible, because so few people know what the elements are, and because of resulting absurdities, such as dividing infantry into infant and ry. Infantry divided as here called absurd shows its real etymology, but implies a meaning that makes our soldiers actual infants, which of course they are not. But this is mentioned only for the purpose of rejecting it as a whole, even while we retain some divisions in accord with it, but for another reason. This other reason is simply the fact that the division of words into syllables sometimes coincides with the division into etymological elements.

Always the prevailing idea has been that words must be divided between syllables, but the constitution of a syllable is even yet subject to differing interpretation. Without effort to elucidate the differences, which elucidation might be interesting, but is not essential, statement of the present prevalent understanding may be serviceable.

The commonest distinction is between syllables having a long vowel, as the *a* in *hate*, and those with a short vowel, as *a* in *hat*. Few indeed are the words in which these sounds are not correctly uttered by every one, yet some of the commonest errors in division arise through failure to make the simple distinction that should be made. One of the most frequent errors of this kind is found in the word capable. Many compositors always divide it into cap and able, and many proofreaders do not correct it.

To show the right sound unmistakably in such words as capable the division must be made ca and pable, since cap indicates the sound as in hat, not that of hate. A long vowel (also an obscure one as in ca-pacity) between consonants ends an open syllable, and should never be shown with a consonant following in the same syllable, except where a whole word is clearly represented, as in mak-ing, in which everybody pronounces clearly make and ing.

A short vowel, on the contrary, as the first in capital, is intrinsically part of a closed syllable, that is, demands a consonant to close the syllable, as in cap-ital.

This is meant as the clearest and simplest way to say what should be the easiest, and the universal, method of distinction between the two classes of words.

But this writing is not intended as a rule-maker's dictum in any respect. Rules are available for those who wish them in many books. Probably our greatest stumbling-block is superabundance of rules, coupled with inevitable differences in our understanding of them. Indeed, the best set of rules possible would be inadequate for producing uniformity of practice, for the very reason that persons would differ as to their interpretation and application.

What can be said of rules which, while they must mean something to their makers, express no clear idea to any one else? They must be ignored altogether or produce great confusion. Such a rule has revealed partly to the writer the cause of an error in practice that had been utterly inexplicable. This error was the division of words after a consonant which clearly belongs in the later syllable, especially following a long vowel.

A pretentious book recently issued, purporting to indicate correct pronunciation for thousands of words said by its author to be frequently mispronounced, affords the revelation mentioned. Incidentally, the book gives pronunciation for many words that are almost never spoken, and consequently are not frequently mispronounced. Under the guise of historical statement are many assertions of difference in sound that have no historical basis except a difference in characters intended to show identical sound. We quote from this book a paragraph relating to the word barbarian, which is there divided barbar-ian:

"Although Dr. March [in the Standard Dictionary] declared the principle that 'the accented syllable attracts the adjacent consonants,' he did not adopt it in this word, nor in such other words as agrarian, librarian, sectarian, tractarian, trinitarian, vegetarian. Following the lead of Walker, six other lexicographers give to the antepenult of these words the sound that *a* has in *ale*, instead of that which it has in *fare* — the natural sound given to it in speech."

We feel justified in uttering strong warning against giving credence to such statements as this. The so-called "principle" as quoted is absolutely unworthy, because it is incapable of concrete application. The present writer can not find a single instance where it could mean anything, just as the author of the book evidently failed to apply it in the particular case chosen by him for exemplification. He divides directly against his quoted decision in four of his seven words — libra-rian, tracta-rian, trinita-rian, vegeta-rian.

The six lexicographers probably followed the lead of Walker only in living and writing later than he did. At any rate, they all give these words their true and only natural sound, and not the perversion so naïvely boosted by the man who says they did not know how to pronounce.

In the Standard Dictionary, edition of 1913, are a few rules for division, which really provide an answer for every possible question.

THE LIMIT OF GEORGIA PATIENCE.

We didn't lose all our patience when the compositor who had war on his mind changed the copy so as to make worship read "warship," but we'll be hanged if it didn't get our goat good and proper when the fellow on another machine made the bull he did. After we had written just as plainly as we could that "the Colonel appeared in full battle array," when it came out in the paper it read that "the Colonel appeared in full bottle array."— *Columbus Enquirer-Sun.*

Written for THE INLAND PRINTER.

THE FAILURE OF THE NINETEENTH CENTURY PRINTER AND ITS LESSON FOR THE TWENTIETH CENTURY PRINTER.

PART II.— INDIVIDUALISM VERSUS COLLECTIVISM.

BY HENRY LEWIS BULLEN.

THE leaders in the printing industry believe in coöperation. They know that competition has done itself to death. The object of the United Typothetæ and Franklin Clubs of America is coöperation. Its membership is a minority of proprietor-printers. Its ultimate aim is to make every proprietor-printer a member. The other great association in the printing industry, the International Typographical Union, also believes in coöperation. Its aim is to make every employed printer a member.

That the printing industry is not more prosperous and influential is due to those who as proprietors or employees are not broad enough and wise enough to understand that the success of the individual chiefly depends upon the collective success of the industry. The organized employees know that the so-called "scab,"* — the man who refuses to join the organization — is an enemy to the aims of the organized men: better working conditions and better wages. The majority of non-union employees are found in the smaller communities, but not a few of them are men who fear that through incompetence they may fail to get steady employment at the accepted scale — they fear to enter into competition for employment upon equal terms. Other men, having good positions, remain among the unorganized to save dues and assessments, oblivious of the benefits which the organization has secured for every employee in the industry. This is the point of view of the International Typographical Union.

The leading article in the March (1917) issue of the *Typothetæ Bulletin*, organ of the United Typothetæ and Franklin Clubs of America, very properly takes precisely the same view of what their employees would call the "scab" proprietors. We quote:

> "The printer who sees and realizes the great benefits of organization can hardly understand the position of the man who declines to join the U. T. and F. C. A. because of the expense involved . . . — the many benefits would far outweigh the small outlay. . . . The unorganized printer in general believes that his competitors are in business mainly for the purpose of ruining it by cutting prices and practicing underhand methods. . . . Such beliefs are the result of the narrowest, most selfish and most foolish and unreasonable view. Reason has given way to prejudice. . . . The fear is sometimes expressed that an increase in prices will result in a loss of work. . . . Membership in the U. T. A. and F. C. A. will unfailingly bring about a decided and immediate change for the better."

Thus, in the two greater unions in the printing industry the issue is squarely stated. On one hand, selfish, ineffective individualism; on the other hand, generous, effective collectivism. On one hand, "every man for himself, and the devil (disaster) take the hindmost;" on the other hand, "one for all and all for each."

The unorganized, whether proprietors or employees, are actuated by considerations which appear to them to be beneficial to themselves. The organized printers find these considerations to be "narrow, selfish and foolish." It is sufficient that the motives are "foolish." No doubt they are sincere. We think they are based upon ignorance of the history of industrial development, a sketch of which, as

* The word "scab" is used here in no offensive sense. The latest dictionaries define the word as a nickname for those who refuse to join or work with a trades union.

it relates to printing, was printed in the first part of this essay. We believe that the ineffectiveness of unenlightened, unrestrained competition, whether for profits or for wages, will force all industries into coöperative control.

If every proprietor-printer in America were an active member of the United Typothetæ and Franklin Clubs of America, that association would be invincible in promoting the general interests of the industry, and would be powerful enough to discipline the refractory members in the same manner and for the same reasons that the International Typographical Union disciplines its refractory members. The great aim and need of the United Typothetæ and Franklin Clubs of America is to reduce the number of "slacker" proprietors. There needs to be union and loyalty in all ranks of the industry, with discipline for the disloyal and compulsion for the "slackers." There needs to be a union of all interests and an end to war within industries, with wages and profits scientifically and equitably determined by facts, based upon equalization of conditions and knowledge of costs of production. Bargaining for profits, arbitrating for wages (necessary under existing conditions), are unscientific and fruitful of injustices. Every avenue should be open to coöperation. There is need for broad statesmanship to guide us into paths of prosperity and justice.

A Congress, composed for the most part of men of the non-producing, ultimate-consumer class, has been legislating to sustain the competitive system, but facts will in due time annul unwise laws, and a coöperative system will prevail in all industries, with no other motive than protection against all that is unfair and degrading in commercial life, and the guaranty of fair profits, good value and liberal wages. The present Congressional method is to apply plasters and lancings to the sore spots of industry instead of removing the underlying evil which creates the sores. Men who live by law have a virtual monopoly of lawmaking. Their chief employment is guiding clients through legal entanglements which they themselves have erected. No industry can proceed about its business without its bodyguard of lawyers to protect it from the ambushes and assaults of legislative lawyers. We might with equal security give a monopoly of lawmaking to those who exploit public utilities and natural resources. Would we not be immense gainers if lawyers were declared ineligible for elective legislative positions? We can not expect a class to abolish its sources of income with any more likelihood of its happening than for a slave-owning class to abolish slavery. Men are men, of course; not angels.

Americans of the nineteenth century were taught that "to govern better, it is necessary to govern less." This is the doctrine of *laissez-faire* (let them do as they like), upon which individualism and the competitive system were founded. Applied to government, this doctrine was a reaction against tyranny, but (as is usual with reactions) it went too far. Toward the close of the nineteenth century the inefficiency and unprofitableness of the competitive system drove the stronger factors in various industries into combinations (trusts, so called), and while many of these were managed with good intent, others became obstructive and oppressive. To counteract this development of the *laissez-faire* doctrine, Congress was compelled to reverse its legislative principles and enacted a series of paternalistic laws in regulation of trade. The need of legislation was obvious, the intent was good, but after twenty years of regulation, involving large expenditures, the results in a constructive direction have been of little benefit either to the industries or to the consumers. It is to everybody's interest that every industry shall prosper and progress in ways of equity to those engaged in them and to those whom they serve; but no outsiders can govern an industry so well as those who are engaged in it, provided that all of such have a share in the control.

It is significant that in imperialistic Germany the laws enforce industrial coöperation and regulation of each industry by legally recognized associations of employers as well as of employees, with protection to apprentices; and in ultra-democratic Australia, long ruled by the Labor Party, the same policy is enforced. As early as 1912 there were in Australia 117 industrial unions of employers and 192 of employees registered under the law, under which non-unionists have no status. These unions have power to collect unpaid dues by legal process, and are themselves subject to fine for disobeying the law, assessable upon the members. In Germany the wisdom of the self-discipline of industries by their legal associations is proved in the present crisis. The government, finding it necessary to conserve certain metals, required a report of the stocks on hand, and obtained it promptly and easily through the disciplinary organizations of the industries using the metals. What result would our own government get if it asked the proprietor-printer associations to give a precise report of the metals in stock on a given date in American printing-houses?

The trend of events foreshadows a return to as much of the ancient guild system as may be adapted to twentieth-century conditions. Each industry will govern itself through its elective executives, under the mandate and authority of law, as in imperialistic Germany and democratic Australia. In no other way can industries be effectively and economically controlled and regulated. The regulation of industries (except public utilities) en masse by governmental boards, with their innumerable satellites and intricate procedures and investigations, involves tremendous expense (saddled on the general public), delays, injustice and confusion. If every employing printer in America were a member of a national association, the expense of management would be a negligible tax on each firm or corporation. With the power to discipline its members, a national association could establish an approved universal system of cost-finding and a system of price-charging, not necessarily uniform in all territories, but uniform in each territory. We need go no further than the International Typographical Union to find an illustration of effective and economical and swift administration of a national association.

The present aim of the proprietor-printer associations is to secure fair profits, based on a scientific method of finding the cost of production. When this aim is achieved there will be a close approximation to uniformity of prices in prescribed territories (or perhaps zones, of which the larger cities might be centers). To secure a just uniformity of prices there must be uniformity of conditions. We have shown in Part I that the prosperity of the hand-press printers depended largely upon equal conditions of manufacturing. Equal conditions exist now in the following respects:

1.— Uniform efficiency of the machinery used in the industry. There is wide enough choice of machines for every purpose, but few (if any) that will measurably handicap the purchaser, whether in city or country.

2.— The one-price-to-all system of selling machinery, apparatus and supplies, which is the rule of reputable manufacturers and dealers, and which a national association of printers would be wise to make absolute.

3.— The Standard cost-finding system, simple, scientific and applicable to all kinds of printing establishments.

All that remains to make for equal conditions of production is uniformity of wages in prescribed territories or zones. A journeyman's wages should be *relatively* the same everywhere. The cost of living in remote communities being less than in the larger cities, a lower rate of wages is equitable. The advantage which a well-equipped, enterprising employer in a remote community might derive from lower wages is usually offset by disadvantages, so that there need be no obstacle to establishing selling prices which in effect would be uniform. A national association of employing printers would find in the International Typographical Union an effective ally in stabilizing wages in the remote communities. There can be no effective system of coöperation in an industry if the wages paid are subject to individual adjustment. The larger part of the wages paid in the printing industry are now made uniform in prescribed areas by agreement with the trades unions, and a nation-wide extension of this principle is practicable and desirable.

Under such control and conditions printers everywhere would be assured of fair profits and fair wages. But what of the buyers of printing?

It would not be surprising if before the close of the twentieth century that thing we call profits will become an agreed-upon advance upon a schedule of costs submitted to the customer. The larger contracts in railroading and building are now placed upon that equitable basis. Why should a printer or any other manufacturer be subjected to loss because of an unforeseen difficulty, or even an error in estimating, if he delivers the goods in a satisfactory manner? Is it ethical to take merchandise below its cost — cost including the reasonable payment for services which is called profit? Under the competitive system we admit "It is good business," but, eventually, under a coöperative system, it is possible that a higher principle may prevail, based upon the superior and entirely practical business axiom: "Whatsoever ye would that men should do unto you, do ye even so to them." Business men, under the competitive system, if shrewd, make up for losses in one transaction by taking excessive profits in another direction. Goods purchased "below cost" must be paid for in full by some one, and if that particular some one realized the fact, he would resent it as vigorously as the law condemns usury. When costs of production are known in a nationally organized industry, and selling-prices come to be based upon an agreed-upon advance over cost, it may happen that excessive profits will be held to be as immoral and (perhaps) as illegal as usury. Only when business can be done without concealment and without secrecy shall business be thoroughly cleansed of the stigma "that a buyer's function is to cheapen, and a seller's to cheat."

Those who may regard the above forecast as Utopian will concede that the buyers would be protected by a requirement that each industry shall adopt and use an approved standard cost-finding system, to serve as a basis for establishing equitable selling-prices. Further, it is not to be supposed that any industry, thoroughly organized and self-governing, would be so uninfluential as to submit to excessive prices sought to be exacted by another industry; or that a remedy could not be found in properly constituted courts of appeal. In France, for more than a century there have been courts of commerce, composed of representative unsalaried business men, presided over by a stipendiary magistrate, their functions to pass upon trade practices and disputes, with power to enforce their rulings, subject to appeal to a higher court. In the United States the Interstate Commerce Commission interposes between shippers and railroads when tariffs or shipping regulations are questioned. If a buyer disputes a claim the seller has his remedy at law, and the court will pass upon both the quality of the service and the equity of the price.

We therefore see no insurmountable obstacles to the success (as in ancient times) of a series of industrial and agricultural guilds, with nation-wide compulsory powers, composed of profit-earners and wage-earners, as self-governing under general laws as are Harvard or Yale Universities, doing their work, keeping their accounts, finding their costs and establishing their wages and profits under a uniform compulsory system, in the open, in full public view, abolishing secrecy as the sheet anchor of business (as it has been). A non-secretive system, with wages and profits as fixed a part of the chargeable cost of product as any other element of cost, making usurious profits illegal on one hand and price-cutting illegal on the other hand; with each member satisfied and prevented from getting the better of another — "one for all and all for each!"

Upon the ruins of the competitive system there is now slowly being erected a non-secretive collective system, which will advance the status of business to a par with that of the professions, and will eliminate from the industries the "inferior grade of persons" known as bargainers.

SIX ESSENTIALS IN CYLINDER-PRESS MAKE-READY.

BY A. ERNEST MOWREY.

1.— Upon receiving a form for make-ready, first figure out and decide upon the gripper margin.

2.— Place the form in position, but before clamping and locking it into the bed of the press, unlock all the quoins. This will relieve the "bow" in the chase. Then when clamped in properly both chase and form will be "square."

3.— Too much stress can not be laid upon the care in planing and locking up the form on the press. Each quoin should be locked but a little at a time, starting with the bottom quoins, thus insuring an even lock-up all around. Forms should not be locked too tight, as this tends to lift the type off the bed of the press, thus causing trouble in make-ready and worry in work-ups.

4.— Be sure that too much packing is not being carried, thus causing the cylinder to ride the form instead of the bearers.

5.— Also, always be sure that the rollers are adjusted properly to a trifle less than type-height. Great care and watchfulness should at all times be exercised, as rollers frequently expand and contract according to weather conditions.

6.— Last, but by no means least, be sure that the press is always well oiled while running.

DE MORTIBUS.

Upon the recent death in a Western town of a politician who at one time served his country in a very high legislative place, a number of newspaper men were collaborating on an obituary notice.

"What shall we say of the former Senator?" asked one of the men.

"Oh, just put down that he was always faithful to his trust."

"And," queried a cynical member of the group, "shall we mention the name of the trust?"— *Puck.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Meaning of Blind-Embossing.

(1865) A Wyoming printer writes: "In the April issue of THE INLAND PRINTER, on page 45, an article on embossing appears. Considerable is said (in this article) about "blind-embossing." It sounds good. But we are going to confess that, while we try to keep up to date on printing subjects, we don't know just what is meant by "blind-embossing."

Answer.— As ordinary embossing is a method of giving relief effect to printed stock by the use of a die and counter-die, blind-embossing means producing either cameo or intaglio effects on paper without the use of ink. Many beautiful effects in paneling are produced by blind-embossing.

Poor Presswork Cause of Complaint.

(1858) An Illinois theater manager submits an advertisement taken from two different newspapers, and writes as follows: "I enclose advertisements from two different newspapers. I would thank you to advise why advertisement No. 1 is so indistinct and what could be done to remedy the trouble. It is made from stereotype, while the other is printed directly from the cuts and type."

Answer.— Ordinarily, a stereotype does not print up quite as well as type and original plates. The specimen submitted is so poorly printed that had the type and original plates been used it would not have been legible. It shows the lack of both ink and impression. If the rollers were in good form and sufficient ink and impression employed, the print from the stereotype should equal the appearance of the impression made from the type.

Gold Ink Troubles Corrected.

(1862) A Pennsylvania pressman writes as follows: "We are having some trouble running gold ink and would like some advice on the way to handle this ink. We are using ——— varnish, which costs $10 a gallon, and it seems that the varnish is all that comes up. We will be pleased to have any information you can give us."

Answer.— We have given the following advice to a number of pressmen, who have obtained good results in following it. The covering capacity of gold ink is improved by adding about one-fourth ounce of Japan drier to each pound of gold ink. If the stock shows through in printing heavy plates or type, add a small amount of dark red cover-ink to the gold. This has the effect of increasing the density of the ink and warms up its tone somewhat. The judgment of the pressman must govern in this case. This is frequently necessary where a cheap stock is employed. We judge you are using the gold furnished in the form of powder and varnish. In this case, use it as heavy as possible. Keep the rollers and the plate fairly warm. A cold plate in a cool atmosphere will be detrimental to good work. The following letter has been received from the pressman: "I received your letter and have followed out your instructions. Everything works out fine, and I want to thank you very much for the information given me in this matter."

Tympan Pulls out from Bales.

(1866) A New Jersey platen pressman writes: "I have been helped greatly by the information that I have received by reading THE INLAND PRINTER, but have a problem that I have never read anything about in that valuable journal. I do not know of any one else who has had the same trouble, so I am going to put it up to you. I have a 10 by 15 ——— press, and when I put on a heavy form, after a few hundred impressions have been pulled, the tympan leaves the bottom tympan bale from the center, thereby affecting the register when fed the second time. It doesn't come loose on small forms, however. It comes up all along the lower side, but seems to hold on the ends. I use a sheet of medium weight pressboard, four sheets of print-paper and a top sheet of heavy manila. The tympan bales are tight. I have to pry them up, so I can not see any reason why the tympan should come up. The bales do not. I will appreciate any information you can give me on how to overcome the difficulty."

Answer.— The peculiar behavior of the tympan is a trouble that will occasionally occur on the presses of the clam-shell type. It is probably due to having uneven impression; the form tends to strike unevenly on either the upper or the lower edge. A test of impression at the time with a large metal letter in each corner of the chase would doubtless clear up the cause. We suggest the next time you have a heavy form on the press that you first test the uniformity of impression, after the form is made ready. This test will not necessarily alter the make-ready. Have the tympan large enough to cover the entire platen and lock up a 48-point metal letter in each corner of the chase and pull an impression. Examine the impression and see if it is even on all corners.

Does Irregular Speed of a Cylinder Press Cause Imperfect Register?

(1867) A Wisconsin pressman submits a cover printed on heavy enameled paper in three colors. The key-plate, the last form to print, does not always register, although everything has been done to avoid the trouble. We advised the pressman to test the register of the press by pulling a number of impressions on the clean drawsheet after the press had reached full speed. The pressman writes: "I have tried the press as you have suggested by printing on the drawsheet at slow speed and then at fast speed and changed speed several times, and the impressions all registered perfect on the draw-

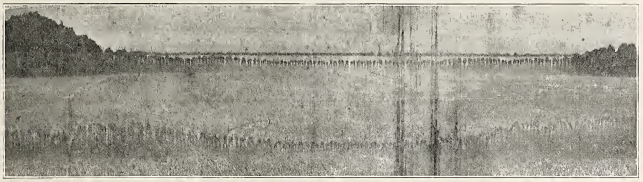
sheet. I have the rack on the bed underlaid to get a close fit on the segment, and the cylinder rides the bearers firmly. The grasshoppers are always in use, and we always see to it that the tumbler on gripper rod rests on the pin so that the grippers will have the proper bite on the sheet. Still, I can not see why we should have a change in our register on the last color of a job when all the other colors worked all right. Perhaps you will be able to throw some light on the trouble. I still believe that it is caused from the change of power."

What have our readers to suggest as to the above trouble?

Pictorial Effect by Inking-Rollers.

H. L. Nicholson, of the Crosby (Minn.) *Courier*, sends a sheet of cardboard which has the appearance of a panoramic picture. He writes:

"I am enclosing something which might interest you. The view on the card was the result of running my rollers over a piece of bristol placed on the plate of my jobber. I had washed the rollers and plate, but, not having any very clean rags, had placed the bristol on the plate to take up any ink still left on the rollers. The result surprised me. Have showed it to several and they all said it was a pencil-drawing. If you care to, reproduce it in your valuable magazine as a freak."



Freak Pictorial Effect Caused by Running Inking-Rollers Over a Sheet of Bristol-Board.
Submitted by H. L. Nicholson, Crosby, Minnesota.

Plate-Marking of Wedding Stationery.

(1848) A Washington printer writes: "(1) Can you help us to get a good deep panel in wedding-stationery sheets without pulling in the corners? We are using a plate of zinc, mounted on a metal base, with blotting-paper for a tympan. This, however, is unsatisfactory because the panel is not deep enough, and the corners are puckered and pulled in or broken. See example enclosed. (2) Can you also suggest a good method for paneling Christmas cards of three or four ply?"

Answer.— (1) The tendency of the stock to pucker at the corners can be avoided by slightly rounding the corners of the zinc plate with a file. If you will observe the contour of the plate-marks that appear on etchings, it will furnish you an idea that can be adapted for plate-marking of printed stationery. The double-panel effect, so produced, can be used to advantage in your work at a slight additional cost. Have your engraver cut a tack-bevel on your zinc plate. The depth of this cut need not be over .003 inch. When you receive the plate from the engraver you can round off the corners with a fine file. Also polish the surface and edges of the plate with crocus cloth. The smooth condition of the plate at and adjacent to the corners will make puckering unlikely, as the friction is reduced. To further increase the effective forming of the stock, you may occasionally rub French chalk on the surface of the plate and the counter attached to the platen. This plan applies to embossing of all kinds, whether hot or cold. We recommend the use of Stewart's embossing-board attached to the platen as a counter for panelwork of this character. It stands up well, and will, if properly used, furnish a means of securing an easily made counter-die. (2) The foregoing plan may be adapted for cards, but it may require two sheets of the board, where one will suffice for paper.

Difference in Radius of Rollers Affects the Laying of Ink.

(1860) A Colorado printer submits two impressions of a half-tone plate printed on two different presses. In one the high-light dot appears slightly elongated, and on this impression the quantity of ink appeared to be about normal. The darker impression appears to carry more ink, as the middle tones are converted into shadows by the filling in of the white dots. The letter reads: "We are submitting samples of half-tone printing about which we have been writing. Sample No. 1 is the same as sent you before and shows the flat result, without contrast, obtained on the press which, we think, has developed a fault. This 12 by 18 press was repaired some time ago by a local mechanic, who lathed a new steel arm pin for the large gear wheel. It is there that we think an inaccuracy develops, but are not positive. Sample No. 2 shows the same plate as printed on a larger press with the same ink and underlay. The result is much better, as you will note. Can you suggest how we can locate the fault on press?"

Answer.— These samples are not numbered, but we judge the darker one to be sample No. 2. If this is correct, we consider the darker one the least satisfactory of the two impressions. The greater quantity of ink used in the dark impression has caused the filling up of the white dots in the middle tones, converting them into shadows. The lighter impression is not filled up so much as the other, and had an ink been used that would not spread so much under pressure, it would have printed much clearer than it did. Examination with an enlarging-glass of identical areas on the two impressions shows that the only difference in dot value comes from the quantity of ink used. We do not believe that a change from one press to another affects the printing qualities except as results from the greater radius of roller surface, which, of course, improves the distribution of the ink. Of the two samples, we believe the darker one was printed with a slightly heavier impression than the lighter one. We can see no bad effect in the printing of the plate that might come from the repairs to which you refer. The lack of contrast in the plate is not due to the printing.

The negative itself doubtless showed but little contrast except as shown between high lights in sky-line and the adjacent part of the picture. A heavier-bodied half-tone ink would improve the work on the plate, but we would not advise carrying so much color as on sheet No. 2. A mechanical overlay will help improve work from a plate of this character, as it is selective in tone-rendering.

Mixing of Ink Causes Trouble.

(1861) A Wisconsin pressman submits impressions of half-tones printed on dull-finished India-tint stock. The type of the form appears to be printed without fault. The half-tones, however, have a dull appearance, due, possibly, to the mixing of a straight ink with a double-tone. The letter reads as follows: "I am a reader of THE INLAND PRINTER and have found much valuable information in the articles appearing therein. I am sending you three proofs of a job which we have on the press. Of these proofs, which has the correct amount of ink? The tone of the dark proof is just what we want, but it can not be obtained in the light proof. If we run the ink heavy it fills up the high lights and appears dirty. We are using a mixture of double-tone and straight sepia ink. Could an ink be obtained that would give the tone of the dark proof and still have the clean appearance and detail of the light proofs? Is the fault in the ink? Would you say there is too much impression? If so, how much too much? I am having trouble with the tympan, make-ready and overlays slipping. How could this be prevented? The tympan (without the mechanical overlays on) is about the thickness of print-paper above the cylinder bearers. The type-bed bearers are the same distance below the plates. We are running this job on a ——— press. Temperature of the pressroom averages 70° F. The plates are mounted on patent metal blocks. The bed bearers are raised about one-ply cardboard to give room for underlay on the plates. Would this make trouble?"

Answer.— It is not a good plan to mix a straight ink with a double-tone, as the results show. You should endeavor to secure the desired effect from one or the other. If you use the double-tone ink you should slip-sheet the work and allow the sheets to remain about forty-eight hours, as the tone development is best between the slip-sheets. You did not state whether you were working with original half-tones or from electros. Sometimes there is a difference in effect. We do not believe that you should raise your bed bearers. These should be exactly type-high. The aggregate thickness of the plate and the metal mount usually permits a thin underlay. If you will furnish us the thickness of each, we can tell you the maximum thickness interlay that you can use under the plate. The pulling out of the tympan from the clamps and the consequent change of register of the overlays is usually due to imperfect contact between the cylinder and the bed bearers. When the form is on the press a test may be made by cleaning both cylinder and bed bearers with gasoline, then lay an inch wide strip of French folio on each bed bearer. Allow the press to come to impression position with a sheet in; stop the cylinder when the row of plates is directly beneath the cylinder. Test the contact by drawing out on strips of folio. These will be held firmly if the cylinder and bed bearers are in proper contact. We are unable to tell why the color is not proper, nor why the plates fill up. The fault may be with the rollers or the body of the ink. On high-class work of that character it would pay to have a specially mixed ink which the inkman will guarantee. The impression appears to be ample, both on plates and type. It may be that the rollers are set too low, causing the ink to be driven into the etched lines of the plate. This would be detrimental to the proper laying on of the ink.

Slurring and Filling up of Half-Tones.

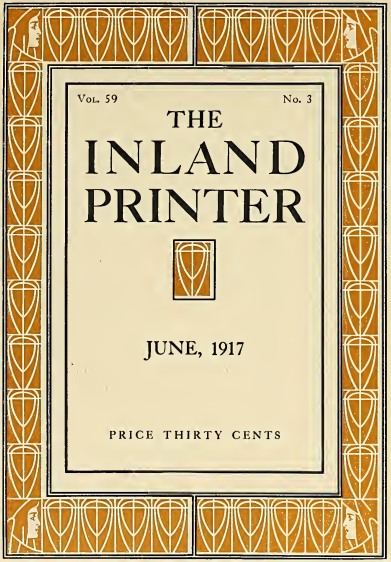
(1859) A South Dakota publisher submits a four-page section of a high-school annual which was printed in black ink on a good grade of enameled paper. A two-point border surrounds the pages, on each of which three half-tone plates and some descriptive matter set in eight-point roman appears. The half-tones are filled up as though a dirty ink had been used. A streak appears on the top half-tone close to the margin, such as might occur where the rollers slide or jump, because of weak trunnion-rod springs. The letter reads: "I am enclosing sample of printing we are trying to do on a ——— jobber, and wish you would tell us what is the matter with it. What, in your estimation, causes the mottled effect on the half-tones — especially the one in the upper left-hand corner? We have changed cuts, but always get the same results in the same position. We have tried four different kinds of ink, news, job and two different kinds of half-tone, but with no relief. We have underlaid and overlaid, used print-paper, tagboard, pressboard and a sheet of tin, in various combinations, but the results are always the same. Our rollers seem to be in good shape and are practically new. We have taped the trucks to make them absolutely the same size as the roller. We have run job with roller bearers and without, have moved the form around in different positions in the chase, but still we get the mottled effect. We have tried inking from a tube, with a brayer, and also from a full-length fountain. The sample we send is a fair average. We have gotten better prints and worse ones. We get better results when we run the ink light. If you can think of anything to suggest that we have not already done, we would be very glad to hear from you regarding it."

Answer.— We believe the trouble is due to using unsuitable ink, or ink that is filled with dirt or lint from paper. It appears that the plates are filled up. This may be caused in part by using too much ink and by not having rollers in the best condition. The mottled effect may be due to some foreign matter adhering to the platen, or there may be nicks or burs raised on the face of the platen. Examine it closely. To improve the work, we suggest the following plan: (1) Use a tympan made of about six sheets of print-paper, with a hard manila top sheet. Place the hard sheet you use under this sheet. (2) Wash the rollers and the plate, and then use clean half-tone ink. Do not use very much. If there is a throw-off on your press, double-roll each impression. (3) If it still gives trouble, lock up the form a trifle below the center of the chase and print one page at a time. (4) Test the impression by locking up a large metal letter in each corner of the chase and pull a print on a sheet of news stock. Set the screws so that each character will print legibly and with uniform impression. (5) Increase the stress of the roller-truck springs, in order to prevent the rollers jumping.

HIS STRONG POINT.

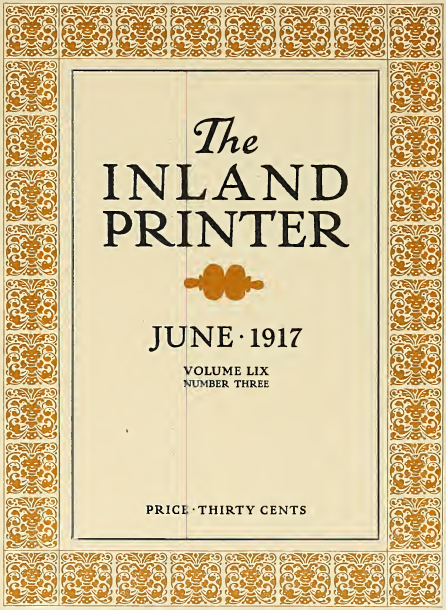
"Is your husband much of a provider, Malindy?"

"He jes' ain't nothin' else, ma'am. He gwine to git some new furniture providin' he gits de money; he gwine to git de money providin' he go to work; he go to work providin' de job suits him. I never see such a providin' man in all mah days."— *San Francisco Chronicle.*



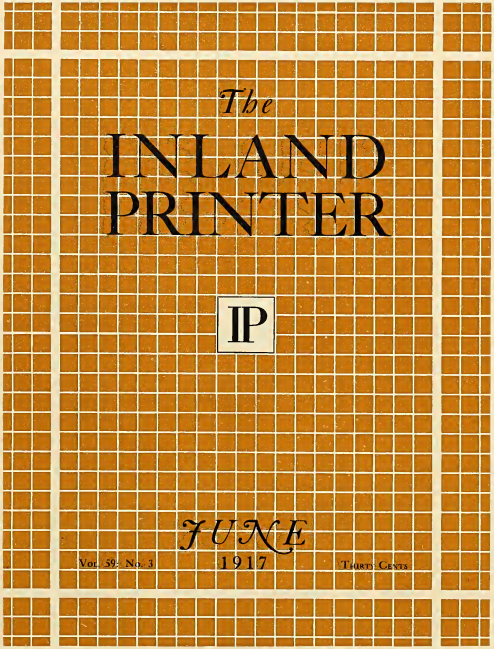
No. 28 — SECOND PLACE

By C. Spaans, The University Press, Cambridge, Massachusetts. Original in blue tint and black on light gray stock.



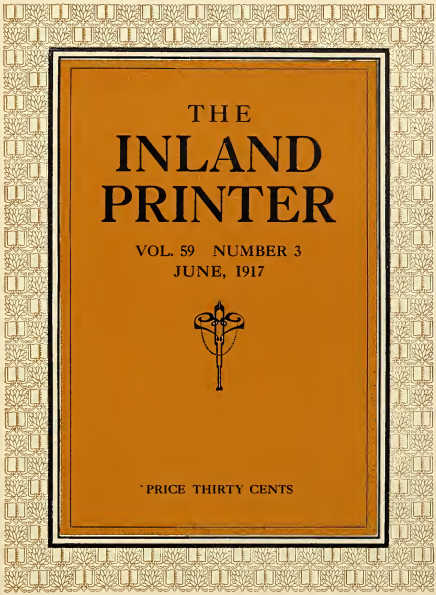
No. 22 — THIRD PLACE

By Howard Van Sciver, Norfolk, Virginia. Original in blue tint and brown on brown stock.



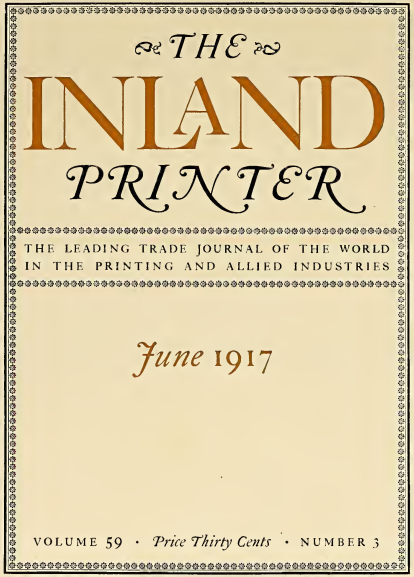
No. 25 — HONORABLE MENTION

By Frederick Strecker, with The Bluntach Service, Rochester, New York. Original in blue tint and dark blue on light blue stock.



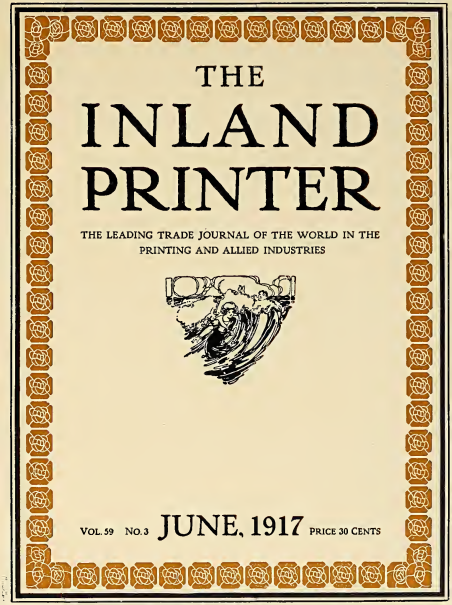
No. 45 — HONORABLE MENTION

By Edwin Morley, with F. F. & A. Wilson, Glasgow, Scotland. Original in dark brown and black on brown stock.



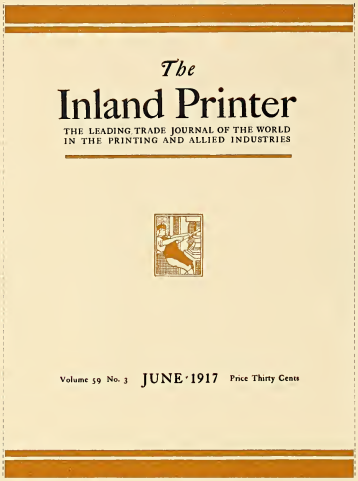
No. 422—HONORABLE MENTION

By David Silve, with The Marchbanks Press, New York city. Original in brown and black on light brown stock.

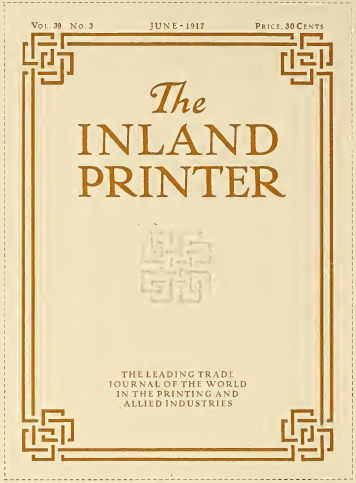


No. 156—HONORABLE MENTION

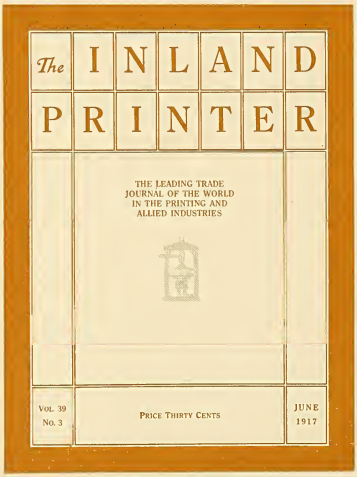
By Peter C. Dooley, with Hudson Printing Company, Boston, Massachusetts. Original in buff tint and dark green on india tint stock.



No. 189—By John Schuster, The Hollenbeck Press, Indianapolis, Indiana. Original in dark brown and black on light brown stock.



No. 282—By Ernest B. Fiedler, Raspeburg, Maryland. Original in green and brown on buff-colored stock.



No. 283—By Ernest B. Fiedler, Raspeburg, Maryland. Original in light and dark brown on buff-colored stock.

No. 256—By Axel E. Sahlin, with the Roycroft Shop, East Aurora, New York. Original in dark brown and white on light brown stock.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Cover-Design Contest.

DID the best design win? We confess we do not know. How, in fact, is the best of a number of designs to be determined when all are equally good from the standpoint of every principle on which they can be judged? Our guess is that there is no such thing as the best; and the opinion of the judges on the relative merits of a number of the designs entered in this contest, on which no violation of fundamental principles could be pointed out, seems to give that guess weight. Personal taste in type-faces, colors, styles, etc., naturally influenced the judges in the placing of the designs.

The prize-winners and those entitled to honorable mention are named in the panel on this page.

Almost five hundred designs were entered, which, considering the size and character of the design, and the fact that proofs had to be furnished in two colors, appears phenomenal.

A committee of the contest judges first eliminated all entries in which faults of design were apparent, which faults were prominent enough to preclude their use on the magazine and to overcome whatever good points were represented in those designs. Some neat and pleasing arrangements were also eliminated because they were too weak for cover-designs. The object of this elimination was to bring before the full "court" of judges those designs wherein no violations of fundamental principles appeared and on which a decision was bound to be prejudiced by taste. Such a plan was the only fair one. In addition to these practically perfect specimens, the committee sent to a vote such designs as were strikingly original and novel, simply to obtain an expression from the judges on comparative preference between the striking and unusual and the pleasing and conventional. The result appears to justify the conventional and pleasing.

Thirty designs survived this committee on elimination, and the points earned are indicated in the table on the next page. First place entitled the design to thirty points, second to twenty-nine, and so on down the line. A judge's last choice is therefore indicated by his giving it one point. In the first column the entry numbers by which the designs were identified are given. The judges did not know whose work they were passing upon. In the next column, subdivided into five parts, the judges are identified by numbers, as follows:

1 — A. W. Friskey, superintendent, The Henry O. Shepard Company.

2 — Harry Hillman, editor, THE INLAND PRINTER.

3 — John M. Larking, former editor, Job Composition Department, THE INLAND PRINTER.

4 — F. M. Kofron, instructor, I. T. U. Course of Instruction in Printing.

5 — J. L. Frazier, editor, Job Composition Department, THE INLAND PRINTER.

6 — F. J. Trezise, former editor, Job Composition Department, now superintendent, Bert L. White Printing Company, Chicago.

By going down the column headed by any one judge's number to the line on which the number of any given design appears (in the first column) it can be seen at a glance just what

THE RESULT

FIRST PRIZE

B. W. RADCLIFFE, Macon, Georgia
with J. W. Burke Company.

SECOND PRIZE

C. SPAANS, Cambridge, Massachusetts
with The University Press.

THIRD PRIZE

HOWARD VAN SCIVER, Norfolk, Virginia
with Eugene L. Graves, Inc.

HONORABLE MENTION

HOWARD VAN SCIVER, Norfolk, Virginia.
B. W. RADCLIFFE, Macon, Georgia.
FRED E. ROSS, Denver, Colorado.
J. FOREST TUCKER, New Philadelphia, Ohio.
DAVID SILVE, New York city.
PETER C. DOOLEY, Boston, Massachusetts.
M. W. DREYFUSS, San Francisco, California.
FREDERICK STRECKER, Rochester, New York.
BERTRAM B. UDELL, Evanston, Illinois.
EDWIN MORLEY, Glasgow, Scotland.
ERNEST B. FIEDLER, Frederick, Maryland.
FRANK D. GIMBLE, Cleveland, Ohio.
JOSEPH JEANGERARD, Wilmette, Ill.
JOHN SCHUSTER, Indianapolis, Indiana.
AXEL EDW. SAHLIN, East Aurora, New York.
A. SAGERMANN, Canton, Ohio.
WILL RANDALL, Prairie City, Iowa.
D. M. BENTON, Macon, Georgia.
SIMON TRUST, Pittsburgh, Pennsylvania.
B. M. KESTER, Cleveland, Ohio.
EUGENE J. VACCO, Pittsburgh, Pennsylvania.
E. A. BURNS, Pasadena, California.
MILTON E. MILLER, Santa Barbara, California.

No. 15.— By Bertram B. Udell, The Printing Studio, Evanston, Illinois. Original in red and black on white stock — a striking design.

No. 178.— By B. W. Radcliffe, Macon, Georgia. Original in gray and orange on gray-brown stock — an exceptionally pleasing design.

No. 65.— By J. Forest Tucker, Marsh Printing Company, New Philadelphia, Ohio. Original in black and orange on white stock.

No. 18.— By Howard Van Sciver, with Eugene L. Graves, Inc., Norfolk, Virginia. Original in gray and orange on gray stock.

position that judge gave the particular design. A number of these designs are reproduced on these pages and on the colored insert preceding, each being indicated by its identification number, corresponding to that in the table. This should prove interesting to all readers, particularly to those contestants who survived the first elimination. If any reader's judgment does not coincide with that of the judges, he need only remember that he, too, has his own likes and dislikes, and remember that most the covers passed upon are equally good in design. It must be particularly emphasized here that none of the designs are reproduced in the colors in which they were submitted; and as colors, of course, had to be considered, one should not criticize the selection of the judges unduly. The selection and handling of colors, for instance, went far toward winning second place for Mr. Spaans. The reproductions, it will be seen, can hardly do more than give a representation of the designs and the manner in which they were broken up for color. In the title-lines below each reproduction, the colors of ink and stock used on original are given, thus giving an idea of the appearance of the design.

It is planned to use one of the designs submitted in the contest on each of the remaining issues of 1917. These will be printed in the same colors and, so far as possible, on the same stock as was used by the contestant. Readers interested in the contest will therefore be able to see how every detail was considered by the judges in making their decision.

HOW THE JUDGES VOTED ON THE DESIGNS.

Rank of designs which survived the first elimination. Thirty points indicates first choice; twenty-nine second; and so on down to one point, which indicates a judge's last choice.

Specimen Number.	JUDGES.						Total Points.	Rank.
	1	2	3	4	5	6		
15	3	25	7	27	22	15	99	17
17	29	14	27	19	18	2	109*	13
18	28	15	26	21	19	3	112	11
22	19	29	23	17	27	21	136*	4
23	18	21	22	28	25	22	136*	3
25	27	20	3	24	23	6	103	16
28	26	27	12	22	29	23	139	2
45	4	16	18	15	20	14	87	18
56	23	6	24	4	3	18	78	21
65	25	7	29	14	24	16	115	8
151	9	4	28	11	17	10	79	20
156	7	26	19	25	21	12	110	12
173	21	23	11	10	14	29	108	15
178	13	19	13	30	28	30	133	5
179	17	24	9	18	26	27	121	6
189	2	8	2	26	8	7	53	24
190	14	18	21	16	16	24	109*	14
200	24	5	1	9	5	13	57	23
256	10	13	5	13	7	4	52	25
235	1	1	4	3	2	8	19	30
282	12	11	17	8	10	25	83	19
283	22	12	6	6	4	1	51	26
292	5	3	14	7	9	5	43	29
298	8	2	16	1	1	17	45	28
299	6	10	15	2	6	9	48	27
314	11	30	20	23	15	20	119	7
405	20	28	8	29	30	28	143	1
410	16	22	25	12	12	26	113	10
411	15	17	10	5	11	19	77	22
422	30	9	30	20	13	11	113	9

* Where two designs received the same number of points, higher rank is given the one for which a majority of the judges expressed preference.

In conclusion, we want to thank all who helped make the contest the success it has been. We are proud of the many fine designs received. Those whose names do not appear among the highest need not feel ashamed, for many very good designs had to lose.

We plan to devote a column or two each month to a brief comment on the designs received, mentioning the points wherein they are weak. Watch each issue, keep your own entry at hand so that when comment on it appears you will see what caused it to lose. The first instalment follows:

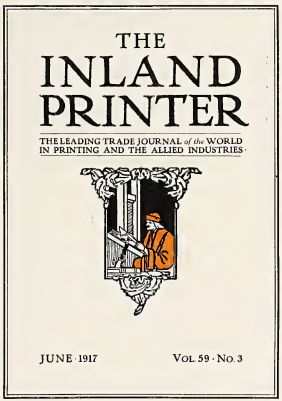
Medard Collette, Central Falls, New York.— Well arranged. "Inland Printer" too weak in proportion to border and word "June." Ornament is displeasing and inappropriate. Broken border counted against it.

Milton E. Miller, Santa Barbara, California.—An interesting design through clever handling of groups in upper left and lower right corners. Such a handling is generally a failure. Would be more pleasing, however, if symmetrically arranged.

Art W. Nolen, Danville, Illinois.— Too weak. The word "Printer" should not be given greater prominence than "Inland," the word which distinguishes the magazine. Too many groups.

Thomas H. Anderson, Boston, Massachusetts.— Fine lines forming background of inside

No. 190.— By M. W. Dreyfuss, San Francisco, California. Original in dark green and green tint on light-green stock.



No. 314.— By Fred E. Ross, Denver, Colorado. Original, in gray and red-orange on antique gray stock, is very pleasing.

panel should have run parallel to long dimension of page. Decidedly oblong panels violate shape harmony.

William H. Kline, Frederick, Maryland.— A very pretty design, printed in pleasing colors. Border is too prominent.

Herbert Fowler, Danville, Illinois.— Border is too "spotty," because of wide separation and prominence of units. Small lines at bottom should not have been printed in the weak blue tint. If one line of a group is letter-spaced, all should be.

Harry O. O'Brien, Anaconda, Montana.— Not enough life — colors are too flat. Main group too low for good balance.

E. A. Burns, Pasadena, California.— Neat. Colors pleasing. Date-line should have been placed higher in interest of proportion.

James M. Ramsey, Pasadena, California.— Your design shows the need of a border to unify it. Too many groups. Ornament should have been placed as much below the upper group as it is above the lower group. Upper group is too high.

Robert E. Bauer, New York city.— Border is not pleasing — it is too crude for a design of this character. Note position of date, price, etc., of winning designs to learn where you failed.

J. J. Connelly, Weyburn, Saskatchewan.—A neat and pleasing design. Upper group on one printed in olive and black is too high and lower group too low to allow pleasing margins. The design printed in orange and green is not so good. Small lines at top cause design to appear overbalanced.

H. Emmett Green, El Dorado, Kansas.—A good design. A point against it is the fact that the bottom is wider than the top.

Charles Grant, Sandusky, Ohio.— Too much of a border that is not pleasing. It is also crowded and undignified.

Bertram B. Udell, Wilmette, Illinois.— The design with the "bled" border is the better of the two submitted by you. It is striking and effective to the "nth" degree. The other arrangement is more striking, but goes a little too far.

Howard Van Sciver, Norfolk, Virginia.—All your entries are good. No faults can be found with them. If you do not win, you will lose to equally faultless designs, which, perhaps, will appeal to the judges as more effective. We like the one set in Pabst better, but must give you credit for striking an original note in the other one.

C. Spaans, Cambridge, Massachusetts.— A very pleasing design.

Frederick Strecker, Rochester, New York.— Your design is very pleasing and effective.

Michael Basar, Omaha, Nebraska.—A rather interesting design, but the separation of the matter in the small group by ornaments is a point against it.

Walter R. McGowan, Philadelphia, Pennsylvania.— Too much rule-work. The ornament constructed of rules is not appropriate or pleasing.

William Atkins, St. Ives, England.— The most apparent fault in your design is that it is crowded. Italic capitals are not pleasing. Lines are not uniformly letter-spaced.

Patsick F. Tynan, Philadelphia, Pennsylvania.— Poor distribution of white space, due to scattered arrangement of parts, is the most apparent fault in your entry.

R. T. Fahey, Colorado Springs, Colorado.— Type-face used is very unattractive. Large sizes of italic closely paneled always appear displeasing. Border and ornament too prominent. Design lacks dignity.

Walter G. Stewart, Columbia, South Carolina.—A very neat design, but a little weak. The gray ink is too weak, considering the character of the parts printed therein.

F. Beck, St. Louis, Missouri.— Pleasing, but too weak. Would be more satisfactory as a title-page. We prefer the one printed on gray stock.

John M. Jackson, Philadelphia, Pennsylvania.— Colors are a little too warm in tone. It would have been better to have something short below the main group to balance the short line above.

John Edington, Glasgow, Scotland.—A very pleasing design. Color treatment admirable.

Edwin Morley, Glasgow, Scotland.— Surely your design will be in the running. With the line "Inland" shorter than the line "Printer," you have balanced the group and made it of pleasing contour by intelligent placing of the lines and ornament below. Some might consider the design too dull, it being printed dark brown and black on dark brown cover-stock. Its excellent design and soft and pleasing appearance overcome that objection.

J. E. Mason, Halifax, Nova Scotia.— The main fault with your first entry is the unattractive face of type used. Freak letters have no place on the cover-design of a publication such as The Inland Printer. The pyramidal shape of the main type-group is displeasing — and that group and the panel enclosing it are too low on the page, over-balancing it at the bottom. The design set in text type is over-elaborate in the use of borders, ornaments and rules. The spaces are

No. 299.— By A. Sagermann, Service Printing Company, Canton, Ohio. Original in green and red on white stock.

No. 151.— By J. Forest Tucker, Marsh Printing Company, New Philadelphia, Ohio. Original in black and orange on buff stock.

not broken up with a view to pleasing variation or good proportion. You should study the principles of design as applied to typography.

H. H. Allen, Goderich, Ontario.—A poor design. Making illustrations with straight rules is invariably a failure. Such a style is out of date, and properly so, as it is not pleasing.

Aza B. Bissinnar, Columbia, South Carolina.— Tint is too weak for printing ornament. Condensed and extended types in same cover-design are sufficient to cause its rejection. Border too prominent for main display lines printed from outline types.

Penberthy Injector Company, Detroit, Michigan.— Wide separation of groups, use of outline type for small lines and treatment of "The" are points which cause your design to fail. General effect, however, is not displeasing.

H. W. Baldwin, Elgin, Illinois.— "Spotty" border is not pleasing and detracts from type. Initial letters to be printed in color should be bolder than letters printed in black, in order that tone will be uniform when design appears in two colors.

Owen E. Lyons, Easton, Pennsylvania.— Colors and general effect are pleasing. Ornament is a failure in color. Design is too weak and spacing is too wide between the main words, considering amount between lines.

Frank F. Lutty, Pittsburgh, Pennsylvania.— Words "Inland" and "Printer" should both be set in capitals or both in lower-case. Design is otherwise pleasing.

Frank D. Gimbel, Cleveland, Ohio.— A "showy" and attractive design. If article "The" had been set in italic, interest would be added.

Thomas Haywood, Elgin, Illinois.— Main display lines are too small for size of page and strength of border. Extended type should not have been used on page of such proportions. Largest lines in cover-design are underscored — underscoring should not be done on covers.

Earl J. Myers, Toledo, Ohio.— Subordinate lines are so large and crowd the main lines so closely, design appears complex and congested. Too many rules.

Edward F. Caffey, New York city.— Shape of main group, a regular pyramid, is not pleasing. Matter in upper left corner does not balance matter in upper right corner because of difference in size of type and in appearance. Border is too bulky for size and tone of type.

John Rodda, Jr., Houghton, Michigan.— Very pleasing. Lower group is a little too low.

L. A. Prudhomme, Natchitoches, Louisiana.— Too many groups or forces of attraction. Poorly balanced and proportioned. Study designs reproduced, especially as to manner of placing the several parts.

A. W. Nelson, Crafton, Pennsylvania.— A good design. "Inland" is a little too large in proportion to "Printer." Considering comparative weakness and extent of parts printed in color, a stronger color — red-orange, for example — could have been used to advantage.

J. Forest Tucker, New Philadelphia, Pennsylvania.— A beautiful design. The words, "The leading trade journal, etc.," are a little too large.

Frank Blattan, Cleveland, Ohio.— The date-lines could be raised about two picas and better proportion result. Good design.

Thomas W. Challis, Oxnard, California.— Colors too flat. Rules of inside panel not properly joined. Rather too commonplace.

Philip Corrin, Los Angeles.— Article "The" too small. Border too "spotty" and attracts too much attention. Colors pleasing.

R. P. Gottschalk, Laramie, Wyoming.— Main display too small, considering strength of border. Neat, but ineffective.

W. J. Hundley, Clinton, Iowa.— A pleasing cover.

Walter H. Handley, Toronto, Ontario.— The design in Chaucer Text is an interesting and pleasing page. Brown is too dark on other design, which is also rather complex and "spotty." Design printed in blue and yellow would be better if "The leading, etc.," was set in smaller type and placed below name of paper.

J. J. Guthrie, Galveston, Texas.— Design is neat, but very weak. It also appears top-heavy.

Joseph M. Cassidy, Los Angeles, California.— Type-face too fancy. Small group printed in orange is in exact center between groups above and below, violating proportion. Small type should not be printed in orange.

W. J. LaBelle, Cortland, New York.— Altogether too "spotty." It is bizarre, undignified and cheap in appearance. White space is poorly distributed by placement of main group, and an appearance of congestion and complexity is caused by scattering of groups over the page.

Robert M. Antes, Evansville, Wisconsin.— Too much color. Triangular ornament made up of border is too large. Letters of word "June" should not have been so widely spaced, or hyphenated.

Benton Brown, Portland, Oregon.— Border is too forceful and is not pleasing. Rather interesting at that.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

NARCISSE J. LAVIGNE, Worcester, Massachusetts.— Your business card is very unusual in appearance and is well executed.

THE WAVERLY PRESS, Baltimore, Maryland. — Your handsome calendar is interesting, effective in design and well printed.

FRED CARPENTER, Philadelphia, Pennsylvania. — The bill-head for the Samuel Carpenter Company is quite unusual, and for that reason effective.

STEBBINS-EBY PRESS, Fresno, California.— The samples of small work indicate to us that you are still on the job and doing the same high-grade work.

THE OBERLANDER PRESS, Syracuse, New York.— Both the letter-head and the removal notice are good examples of typography, distinctive in appearance and well printed.

AMERICAN LOOSE-LEAF MANUFACTURING COMPANY, Chicago, Illinois.— Your salesman's advance card is satisfactory in every way, and very properly emphasizes the name of the firm.

Copeo Facts, house-organ of the Central Ohio Paper Company, Cleveland, Columbus and Toledo, is an interesting little paper, well handled from every mechanical standpoint in printing.

FRED EDINGER, Philadelphia, Pennsylvania.— The tag for the florist is very interesting in appearance, as is also the Carpenter bill-head. We have no suggestions to make by way of improvement on either.

EDWARD ST. GEORGE, San Francisco, California.— Your clever advertising stunts always interest us, and we welcome receipt of them. We have no fault to find with them, for they are excellent in every way.

LORA H. BAILEY, Salisbury, Maryland.— The Messick business card is well designed, but the yellow used for the second color is too weak for the printing of lines of type. Brown or red-orange would have been better.

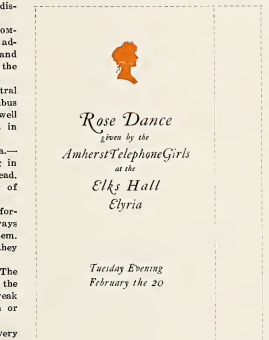
THE INLAND PRINTER has received a very neat calendar from the printing department of The Holyoke Vocational School. The leaves are printed on ripple-finish cover-stock, yellow tint, illustrations of various views about the school being printed from half-tones on white enameled stock and tipped to each leaf of the calendar.

THE E. T. LOWE PUBLISHING COMPANY, Nashville, Tennessee.— The specimen-book of type-faces is well handled. A much smaller page would be better, because it would be more easily handled. Something which could be inserted in the pigeon-hole of a desk or carried in the pocket would give better service, we are sure.

G. E. FORD, Raleigh, North Carolina.— Your own candidate card is a distinct novelty. That novelty should create interest, and, as the advertisers say, "get your message over." The other cards are ordinary, that one for Mr. Collins, your colleague or opponent, being scattered to such an extent as to make holding the attention doubtful.

A. F. DROSTE, Waverly, Iowa.— The specimens are very good. On the large circular for the Tripoli Mercantile Company the small type in the panels is too small, considering the large size and bold character of the display type. The text-matter, in fact, appears lost. The letter-head for the Fleurdale Poultry Farm is very neat.

The Minden Courier, Minden, Nebraska.— The specimens of letter-heads are well designed, but on the one printed in three colors the green is too warm in tone, inclining too much toward yellow. It seems to us that it could have been printed in two colors just as well as three, and with equal, if not better, effect — and at less expense.



Pleasing folder title-page by Carl J. H. Anderson, Amherst, Ohio.

J. J. GUTHRIE, Galveston, Texas.— Typography on the specimens sent us is up to your usual standard. The program for the Texas Cotton Association is not pleasing, however, as printed in medium brown, red and a bright green. It is too warm in tone, too bright and startling for that class of work. Black would have been better than the brown for the several designs.

MARK BLACKWATER, Riverside, California.— The band concert program is nicely designed and composed, but you made a mistake in printing it in such a light color. We dare say you can not read the small lines printed in light brown under artificial light. It places a strain on the eyes in daylight. Black or a dark brown should have been used, considering the color of the stock — sepia.

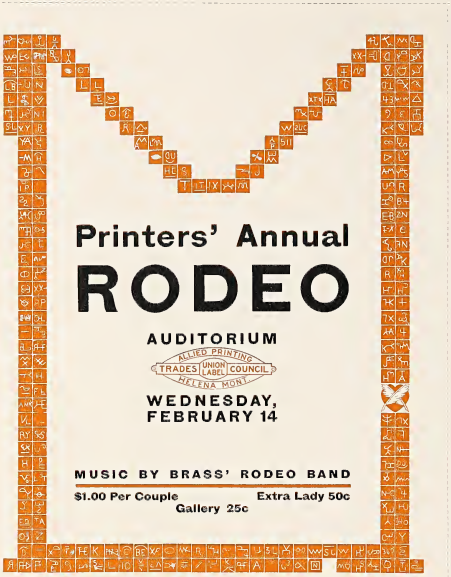
THE INLAND PRINTER has received from *The New York Evening Post* a copy of the type-book which it furnishes advertisers and advertising agents who place advertising in that newspaper. The inside pages simulate a type-founder's catalogue, a line of every size and every style of type in the *Post* composing-room being shown. The book is attractively bound in leather and stamped in gold.

E. A. PARKER, Anthon, Iowa.— The general arrangement of the *Herald* letter-head is good. It would be improved by the use of red-orange instead of the dark lake shade of red used. Another lead or so placed immediately above the main display line would relieve the slight effect of congestion apparent there. We would prefer a single rule to the double rules used as a band across the top of the design.

CARL J. H. ANDERSON, Amherst, Ohio.— Your work is excellent in every way. Simplicity of design and the use of old style type-face are characteristic features. We are reproducing three specimens in this issue.

YE CLOISTER PRINT SHOP, Chicago, Illinois. — The type is entirely too large on the leaflet, "Our Own Abe Lincoln," the size adding to the complexity of the Tudor Black used for setting it. Roman type, smaller in size and with more white space around it than in your arrangement, would result in a great improvement. The same fault, too large type, is apparent in the other leaflet, "Let's Pull Together." The package-label is very effective.

AMOS STOTE, New York city.— The two booklets of the M. W. Kellogg Company, written and designed by you for The W. O. Woodward Company, the printers, are excellent examples of high-grade printing and effective advertising. We see no reason why they should not prove profitable to the firm



An interesting window card from the Record Printing Company, Helena, Montana, in which logotypes, showing brands of various cattlemen, are used to form a border representing a matrix, thus symbolizing at the same time the "Rodeo" and the trade.

using them to impress upon prospective builders the great importance of proper chimney building.

Amos C. Rohn, Minerva, Ohio.—The specimens of your typography are of good quality, much above the average of "country shop" printing, quoting your name for the small plant in the small town. "The School of Magic" stationery forms are effectively designed in a style favored by theatrical enterprises—and yet it does not go to the extent of being bizarre, as such work too often appears.

Record Printing Company, Helena, Montana.—The work you are turning out is of excellent quality. We prefer regular rectangular borders on title-pages, cover-designs, etc., to novelty arrangements such as that made up for the cover of the A. F. and A. M. 1916 Proceedings. When one attempts to obtain odd shapes in borders he not only spends more time on the job than he should, but makes the border such a prominent part of design that, through distinction, it interferes with the attention of the reader to the type. Ordinarily, we discourage the use of dark-colored cover-stocks, for, to make the designs on such stock readable, bold types must be used—and bold types do not make as pleasing an appearance as light-face styles. The window-card for the Printers' Annual Rodeo is a distinct novelty. Printing is symbolized by the formation of a border indicating a linotype matrix, made up from blocks showing in reverse the brands used by different cattlemen in that section of the country to distinguish and protect their cattle. For the information of readers who may not be familiar with the laws of the cattle country, we will state that owners of branded cattle are required by law to advertise their brands in the public press, and these small reverse blocks are used as part of such advertisements. The design is reproduced.

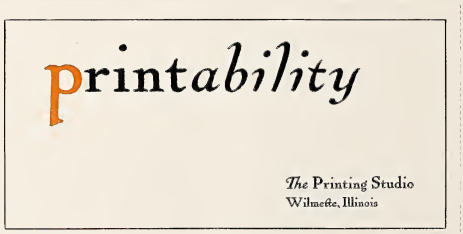
William H. Hoskins Company, Philadelphia, Pennsylvania.—The directory number of your house-organ, giving directions for locating the different departments in your store, is quite satisfactory. We are sure, however, that a red inclining more to orange would have been more satisfactory throughout, although the shade used is not bad. Italic capitals are not pleasing and their use should be avoided. Your letter-head is very striking.

J. L. Alderfer, Lansing, Michigan.—The specimens could be improved by slight changes. The Neer letter-head is printed entirely too low on the sheet. The borders and rules are too prominent on the blotter, "Remember," subordinating by their prominence the type in the design. You improved the Emery invoice. Pay less attention to rules and borders and more to the type. Be sure they are not complex and that they are easily read.

Phillips Printing Concern, Los Angeles, California.—The book, "Dominance," is a forceful piece of work, the format being appropriate to the title—big, robust and effective. We do not admire the use of purple for printing the text, even though the type used is of a comparatively large size and bold. It is too startling. If all the type-pages had been printed in black, as some of them are, the illustrations in color would have, by contrast, been more effective.

The Printing Studio, Wilmette, Illinois.—We are reproducing your interesting blotter, "Printability," herewith, not merely because it is an effective piece of printed advertising, but for the interesting manner in which you have handled "ability to print" in one word. The border, here printed in black, was originally printed in a full tone of green.

The Altoona Mirror, Altoona, Pennsylvania.—The specimens of your printing are in every way up to the high standard of previous consignments. We admire the dignified, plain and neat treatment given the various designs. Simplicity in typographic design is most essential of all requirements for good work, and when such printing has the added advantage of being effective and interesting, nothing



"The ability to print" effectively combined in one word on a blotter by Bertram U. Udell, Wilmette, Illinois.

more can be obtained. We commend your compositors for the intelligence displayed in the work they do.

C. F. WHITNEY, Wayne, Nebraska.— The "Senior-Junior Banquet" menu is very attractive, in marked contrast to some of the overelaborate designs you have sent us before. Simple designs, marked by restraint in tone of type and a sparing use of color, are best. It can well serve as a pattern for your future work. We feel that printing the cut in the same color as the ribbon used to tie the menu adds considerable to the appearance of the work, although the design printed in one color is satisfactory.

WILLIS W. JONES, Merrill, Wisconsin.— The dance-ticket is well set. The letter-head contains too much copy and loses effect for that reason, but, considering the amount of copy, we feel that you did well in its arrangement. The type used for the main display line is primarily an advertising face and is hardly dignified enough for use on commercial stationery items. If the main central group was raised about one pica, the design would be better balanced, and the white space would be distributed to better advantage.

SOUTHERN PRINTERS, Americus, Georgia.— The blotter is not so bad. The diagonal arrangement could have been avoided and the design made more pleasing by placing the group printed in the upper right-hand corner in the lower right-hand corner, thereby balancing the group in the lower left-hand corner. The large central group could be raised somewhat above center to balance the design and to overcome the effect of too much weight at the bottom. The two small groups could have been set in type at least one size smaller.

JOHN J. MCSWEENEY, Boston, Massachusetts. — All your specimens are neat and pleasing in appearance. We would not have printed the folder, "From Cape Cod to the Golden Gate," in orange. To read it in daylight is a strain upon the eyes, and we imagine it would be almost impossible to read it under artificial light. The use of capitals throughout on the McDonald removal notice should have been avoided, as capital letters — especially in masses of small size — are very difficult to read. The letter-head for Meleonian, the rug dealer, is very interesting and appropriate, the square ornaments printed in color giving a very good representation of rugs.

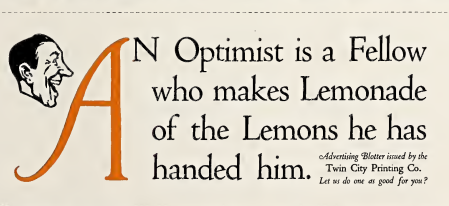
W. J. HUNDLEY, Clinton, Iowa.— You are turning out some excellent composition, and the pressman coöperates with good work in his department. Salesmen for the T. I. McLane Printing Company, the employer in the case, can go out and sell printing on the basis of quality. An occasional specimen puts in appearance which, mainly because more money was spent on it, would be considered of higher quality than yours, but for every-day printing your work will stand comparison with the best now being done. The letter-heads are especially interesting.

The Ravenna Republican, Ravenna, Ohio. — The souvenir folder, "The Creation of Woman," is pleasing in format, but subject to improvement in important details. Such large masses of matter as make up the two inside pages should not be set in capital letters. Capitals in mass are difficult to read, displeasing in appearance and almost invariably repel, rather than invite, the reader. The cover would be more pleasing if type at least one size smaller had been used throughout, and if the lower group had been set in lower-case instead of capitals.

J. GLENN HOLMAN, Champaign, Illinois.— Your specimens are of an exceptionally good grade. Simple, neat typography, coupled with good presswork, produces an effect wholly pleasing. The specimens are as readable as type can make them, which is the really big and important thing — and something that all too many compositors appear to lose sight of. One of your designs is reproduced.

QUINLAN-FRICKE PRINTING COMPANY, St. Louis, Missouri.— The house-organ, *Dash*, is gotten up in an interesting manner. The idea of the return card as a part of the cover, perforated for removal, and so cut out as to clasp the cover in the same manner as some pocketbooks are clasped, is a good suggestion for others seeking a combination of novelty and utility. The red-violet tint-blocks, used

A striking announcement-circular, designed by Ed A. McGrady, with Sleepeck-Helman Printing Company, Chicago, Illinois.



An interesting and effective blotter arrangement by J. Glenn Holman, Champaign, Illinois. Mr. Holman's work is characterized by simplicity of arrangement and the consistent use of readable and pleasing type-faces.

Amherst Chamber of Commerce

President O. H. BAKER
Vice Presidents H. C. BICHTEL

EXECUTIVE COMMITTEE
O. H. Baker
W. G. Schaeffer — Harmon Kreuger
H. C. Bechtel — Conrad Zilch
William J. Bodmann

Secretary W. G. SCHAEFFER
Treasurer F. H. STEELE

Amherst, Ohio
Sunshine Center of the World

Announcement

WE WISH TO ANNOUNCE THAT

Carl J. H. Anderson

has assumed the management of our printing business. Mr. Anderson came to us last November in the capacity of shop foreman, and since that time has produced in our shops much work of exceptional quality. You who appreciate the beauty and dignity of simplicity in printing will value this as we do.

THE AMHERST NEWS CO.
PRINTERS
to His Majesty the American Business Man
AMHERST OHIO U.S.A.

Two interesting and readable typographic forms by Carl J. H. Anderson, Amherst, Ohio, in a style characteristic of all his work.

on the inside pages as backgrounds for the type-matter, are too strong and make those pages appear rather "cheap." A light buff would have been much more pleasing and every bit as effective.

J. ORVILLE WOOD, Cleveland, Ohio.— The Whitmore banquet menu is an exceptionally fine piece of work, typography being especially good. We have always objected to booklets or folders which are bound and open at the top because of the difficulty experienced in turning from page to page and in holding them open. It is all the more difficult to open and hold them in place when the leaves are of cardboard, as in this case. The school menu — cut out to the form of a pennant, with the name of the school on the front cover to further simulate that appearance — is excellent. It should have proved popular with those in attendance.

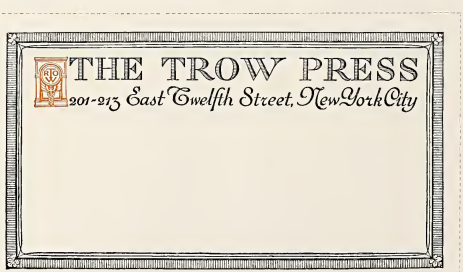
WESTERN PRESS, LIMITED, Moose Jaw, Saskatchewan.— The specimens are not at all bad and have a rather distinctive appearance, due to unconventional arrangement. Tudor Black is a style of letter we have never admired; it possesses nothing of beauty to recommend it, and any design in which it is used suffers in appearance because of it. We note also that the compositor has a fondness for rule and border work, which sometimes causes him to subordinate the type to decoration. Better no ornamentation at all than that which handicaps the type in the performance of the object for which it was intended. Study the simple and dignified arrangements shown in this department from time to time.

MORRIS REISS PRESS, New York city.— Specimens of your work continue to interest us, the various little cards being unusual, attractive and pleasing in appearance. We do not admire the cover-design of the program-booklet for the Mona Club. If the words "Souvenir Programme" had been set in two lines and placed lower in the panel occupied, the white space of the design would have been more uniformly distributed. These important words are hardly prominent enough in the design as printed. On the inside pages of the program, a buff would have been more pleasing than the rather strong yellow. You do very well in the selection of colors — your combinations are quite unusual.

ROBERT SMITH PRINTING COMPANY, Lansing, Michigan.— The Easter Number of *Complete Display*, house-organ of Hugh Lyons & Company, is a very commendable piece of work. It reflects much credit on your copy-service department, as well as the mechanical departments. The cover is pleasing, striking and interesting. Presswork is of a high grade, especially so since machine-finish stock only was used. The half-tones show up nicely — in fact, the only thing about the issue we do not admire is the use of italic capitals for the initial letters of the words in the headings. This style is proper only on work where the nature of the subject-matter permits of an antique treatment. Modern store fixtures and merchandise should not be so represented.

R. C. BAUER, Evansville, Indiana.— The letter-head designed by you for the local pressmen's union is interesting and unusual. We do not like to see the initial letter of a line so far removed from the remaining letters of the word of which it is a part. The design is not well balanced, being too heavy at the left side, but sometimes this may be overlooked if the effect obtained is worth the sacrifice, and we feel that it is here. Owing to the shape and character of the ornament enclosing the initial letter on the envelope corner-card, the design would have appeared somewhat bottom-heavy had the label been left in its original position. As it is now placed it helps to stabilize the design. The colors, a dark olive-green and orange on white stock, are very pleasing.

GRIST PRINTING COMPANY, Lenoir, North Carolina.— The wall-hanger, on which "The



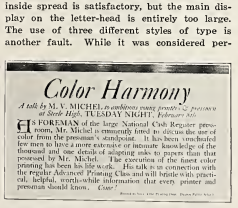
Package-label by The Trow Press, New York city.

Star Spangled Banner" is printed, with the name and business of your firm below, is good. An improvement would result if the display lines at the bottom were raised slightly to obtain more marginal space below and a better distribution of white space all around. One type-face for the display would make the appearance more pleasing. The package-label is not so good, the lines naming character of the business being too large in proportion to the size of the firm-name. If the latter occupied a full line, and if the matter alongside the ornament was set in smaller type and the lines centered, the white space would be more uniform throughout and consequently more pleasing.

PAYNE INVESTMENT COMPANY, Omaha, Nebraska.—In a general way, your publication, *The Land Owner*, is a good one. From the standpoints of copy and general layout, we see small chance for improvement. Presswork is not all that it should be, and the illustrations do not show up as snappily as they might be made to show by more thorough make-ready, better and more ink. To show to best advantage, the solids of a half-tone should appear black, contrasting sharply with clean, light high lights. In the half-tones of the copy sent us the solids and high lights blend in light grays. The pages appear crowded, and it is our judgment that a slightly smaller type-face should have been used. Correcting this effect of congestion, due to crowding, would make the pages more inviting and readable.

O. H. WALTERS, Columbus, Nebraska.—Although not without faults, the specimens of your Mr. Davis' work are good. We would prefer to see your business letter-head printed in two colors instead of three. It could have been so printed, and improved thereby. The yellow is too weak in tone and "carrying power" for printing lines of type. The color used for printing the border, or a medium brown, could have been used for printing all the items appearing in the two colors. We prefer conventional forms on letter-heads, except when something really distinctive is obtained — and distinction is not obtained by excess use of rules, ornaments, etc. The mailing-folder, "Folders," and the folder entitled "Profitable Printing," are very good. The last named item would have been better had a brighter red been used.

LOUIS LEONARD, Chicago, Ill.—The folder letter-head for the *Dairy Trade Market Place*, on the first page of which the regular heading appears — and on the two inside pages a display spread, exploiting the advantages of advertising in the publication, illustrated by a cover of the magazine placed at an angle in the center — is subject to improvement. The inside spread is satisfactory, but the main display on the letter-head is entirely too large. The use of three different styles of type is another fault. While it was considered per-



Card announcing a lecture on color harmony, the border across the top being printed in colors to represent the gradations of color forming the spectrum. Submitted by J. H. Chambers, instructor of printing, Dayton, Ohio.

Design by E. S. Thrasher, a printer, which won second prize of $75 in the "First in America" contest, conducted by *The Detroit News* and *Sunday Tribune*, Detroit, Michigan.

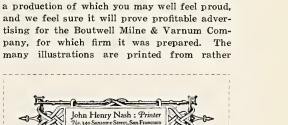
haps necessary to maintain the style of the magazine's heading in the letter-head, the minor lines could have been set in one series. The great contrast in tone is another fault which could have been overcome by using slightly bolder type for the unimportant small lines. Presswork, as you say, is poor.

WILLIAM BURMESTER, Pittsburgh, Pennsylvania.—Considering the limited experience of the apprentices under your guidance at the Ralston School, they do exceptionally good work. The most noticeable fault is the use, in several instances, of larger sizes of type than are necessary or expedient. The verse by Dunbar, printed in pink and green on yellow tinted stock, is a good example to illustrate this fault. If smaller type had been used, it would not have crowded the border so closely, and the effect of congestion, now apparent, would have been eliminated. The verse could then be read with greater ease and satisfaction. We do not admire the rough effect on several of the tint-blocks used. It seems that they detract from the type because so prominent, and that prominence is due in large measure to their "spotty" character. The yellow tint-block could have been omitted from the card, "Who Am I?" and its appearance improved.

H. B. HIBBARD, Rochester, New York.—The blotters would be better if you had refrained from using the border around the calendar blocks. You are right in your statement that there is too much white space at the top, which causes the design to appear bottom-heavy. In addition, it made necessary the use of smaller type than would have been possible otherwise, and the text is therefore not as readable as it should be. By setting the three words of the main display alongside the cut of the milk bottle, the arrangement would have been more pleasing and room would be available for the larger type at the bottom. We prefer to see the calendar-blocks placed at the top or bottom, so that they will not constitute interruptions to the reader in passing from heading to text. Ten and twelve point are more readable than eight-point, and where it is possible at all to use one of the larger sizes it should be done by all means. In both the December and February blotters the signatures crowd the bottom of the sheet too closely, and the variation in marginal space and white space is not pleasing.

J. H. CHAMBERS, Dayton, Ohio.—The memorial book to E. J. Brown is a beautiful one. It would be hard to improve on the design of the title-page, and the text pages, set in twelve-point Cuslon Old Style, printed on Strathmore De Luxe, with wide margins, are decidedly pleasing. We believe the violet tint could have been made slightly stronger to advantage, but it is satisfactory as it stands. The cover-design would be more pleasing if its shape was of the same proportions as the page. However well handled, an oblong group on a narrow page, especially when the group leaves small margins at the side, is never quite plensing because of the lack of harmony between design and page. The text of the cover-design is made up simply of a statement of the deceased, as follows: "I will not be with you for a little while, but you must all work harder than ever to keep up the standard of the schools.—E. J. Brown." The name was printed in blue ink from a zinc etching of Mr. Brown's signature and gives one the impression, at first glance, that each copy was personally signed. Nevertheless, it adds a personal touch, which to friends and admirers of the gentleman doubtless means much. We thoroughly enjoy looking over such specimens. The other work is uniformly good, the handling of the card announcing the talk on color harmony, across the top of which a representation of the spectrum was printed in colors, forming a band, is excellent and sure to inspire interest in the lecture. It is reproduced. We do not admire the use of italic initials on the folder, "History — Art," nor their placement outside the boundary of the type-page. The lesson-leaves on the handling of initials are nicely handled and interesting.

HAYS ADVERTISING AGENCY, Burlington, Vermont.—The handsome booklet, "The Rock of Ages," designed by you to exploit dark Barre granite for monument and building work, is a production of which you may well feel proud, and we feel sure it will prove profitable advertising for the Boutwell Milne & Varnum Company, for which firm it was prepared. The many illustrations are printed from rather



The package-label of one of America's most capable typographic designers, John Henry Nash, San Francisco, California.

coarse screen half-tones in flat black ink — without luster — over a Ben Day or Metzograph background tint plate, printed in light olive, and present an appearance, at first glance, not unlike rotogravure or offset. The text matter is well set in a large, readable size of type, and, being a description of the tising now being done and the frequency with which one meets with most of the type-faces in use. It was interesting to us to find in the collection several copies of the house-organ issued by the Hotel Statler. We have long admired this excellent little publication, "Statler Salesmanship," and have been curious to be considered very good. A nice hand-lettered cover-design would have been preferable to the Bradley used for setting the display on the cover-page. We have never been able to see anything of beauty in this style of letter, and the majority of printers with whom we have talked voice the same opinion.

Effective direct-by-mail advertising forms, planned and printed by and designed and printed under the supervision of Fuller & Smith, Advertising, Cleveland, Ohio.

Vermont granite fields, how granite is found and quarried, it should prove interesting reading to any one. At the bottom of each page of text, an illustration, reproduced in half-tone from line drawing of the grave and monument or tomb of some famous man, is printed, which also adds an element of interest. Of course, the advantages of granite construction are recited, the title, "The Rock of Ages," is advertising in itself — and to the point.

A COLLECTION of some of the finest examples of direct advertising literature has been received from Fuller & Smith, Advertising, Cleveland, Ohio, under whose direction the various items were prepared for the several advertisers. The work is characterized by good, interesting copy, effectively designed and illustrated, and printed in colors in such a way as to force attention. It is, moreover, the kind of advertising that brings results. The display lines on all the specimens, and some of the examples entire, are hand-lettered. This gives the work that distinction which is not so readily obtained with type — if it is at all possible, considering the amount of advertising now being done and the frequency with which one meets with most of the type-faces in use. It was interesting to us to find in the collection several copies of the house-organ issued by the Hotel Statler. We have long admired this excellent little publication, "Statler Salesmanship," and have been curious to know who was responsible for its production. Several examples of this clever work by Fuller & Smith are reproduced.

CLAFLIN-HILL PRINTING COMPANY, Chicago, Illinois.— The book designed and printed by you for the Everett Literary Society is, in a general way, commendable. Improvement would have resulted had the type-sizes on the title-page been smaller throughout, and if the large half-tone illustration of the honorary members was of the same proportions as the page on which it is printed. The wide variation in margins on this page is displeasing. We imagine, however, that it represents only another occasion where the printer was given cuts and an arbitrary page-size, with no relation between the two, and told to go ahead. In such a case you could hardly be held responsible. The printer would do well to insist that he have the decision as to the size, shape and character of the plates he is to use if he is to be held responsible for the quality of the work. Other admirable features about this particular piece of work help to overcome the faults cited and, as a whole, therefore, it would be considered very good. A nice hand-lettered cover-design would have been preferable to the Bradley used for setting the display on the cover-page. We have never been able to see anything of beauty in this style of letter, and the majority of printers with whom we have talked voice the same opinion.

F. E. RACE, Lewistown, Montana.— The large collection of specimens of your typographic work is exceptional in the general all-around merit of every item. Almost any one can do an occasional good job, and many compositors hit the mark more often than they miss it, but all your work is satisfactory. Customers of your house are getting good value for their money, and from the style of the work we are certain that it is rapidly set, which is also important. That's one place where the advantage of simple treatment comes in. To look backward at some of the designs characteristic of the rule-twisting days and compare them with modern styles, leaves no doubt but that typography has improved wonderfully. We note in the small cards, particularly, that you have made too free use of capitals. Capital letters are not only more difficult to read than lower-case, but the fact that capitals are all full height, having no shoulder at the top as many lower-case letters have, causes an effect of congestion which in itself makes for difficulty in reading. The programs are particularly pleasing.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

"A Little Story from Printing's Progress."

"Do you know the story of Billy Sunday and Badsen (not Sinbad) the sailor? The seaman followed the crowd to the big tabernacle and sat entranced through the preliminary service, wondering what it was all about. Suddenly Sunday commanded every one to rise, and requested the sheep to line up on one side and the goats on the other. There were many sheep, but no goats. Badsen sat still till Sunday roared at him, 'Will our seafaring brother please decide as to his hereafter?' Said the Swede, 'I don't know the game, but, just to see it played, I'll be a goat.'

"So many business men are 'all at sea' on the subject of printing that we've made this little pamphlet an explanation of how the 'game is played' at 28 Oliver street."

This is the intensely interesting lead of an artistic brochure by the Barta Press, Boston. Written in a chatty, personal, man-to-man style, the copy itself gives the impression of worth-whileness and the service that the Barta Press offers to its customers. Printed in colors on Strathmore deckle edge, hand-made finish, mode, both cover and insert carry the impression of high quality in workmanship and artistic selection and arrangement of copy and illustrations.

The story of the Barta Press's printing service runs smoothly from one department to another, accompanied by the illustrations.

"Years ago the advertiser wrote all his own copy, tucked it under his arm, and brought it to the printer. All the printer was expected to do was to set it in type. But it's far different now. The client may bring anything, from a vague idea to a complete story in any form, however rough, and copy specialists transform it into a living message, as chock-full of salesmanship as a nut is of meat.

"Then the designers clothe the message in one form of display that best fits its character and purpose. Master craftsmen are these, with a broad knowledge of human nature and an uncanny skill in the many varied forms of display."

Then carefully carrying the thought and interest of the reader from the copy and designing, as covered on pages 2 and 3 of the brochure, the following paragraph begins

FIG. 1.

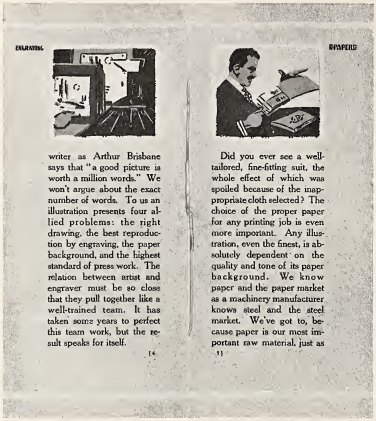


FIG. 2.

on page 3 and runs over to page 4 (pages 4 and 5 are reproduced in Fig. 2):

"Much more than copy and design, however, are necessary to-day. As clever a writer as Arthur Brisbane says that 'a good picture is worth a million words.'" (See Fig. 2.)

Pages 6 and 7 hit the high places of importance regarding composition and presswork, and the closing paragraph on page 8 leaves a good taste in your mouth for more, but invites you to secure additional information about your work from the Barta Press by means of an inclosed return post-card which addresses the Barta Press as follows: "Gentlemen: What special knowledge, experience and equipment have you for helping us to sell more .....(name of product)? Please answer in person — by letter. (Name.)"

The last paragraph of the story follows:

"As Billy Sunday might say, 'We're ready now for the offertory.' What contribution have you to make for printing's progress?"

When measured by the five steps of successful advertising — to attract favorable attention; to develop interest; to create confidence; to convince; to induce action — this brochure should make good. Its appearance would get favorable attention on the desk of any buyer of printing; the first paragraph creates interest, and confidence grows as the story progresses. The reader could hardly fail to be convinced, as the work of the brochure itself is eloquent proof that the staff of the Barta Press is composed of men who are capable of producing high-class work, and the inclosed card makes action easy.

I am sure that the returns from this brochure were sufficient proof of the fact that good printing is economy salesmanship.

"The Business That Service Built."

"To the spirit of success as exemplified by a firm which has tripled its plant and the amount of business done within three short years, is this booklet dedicated. It is a business that service built. To-day it stands as an equal with large city concerns for complete service, and is now considered one of the big, progressive houses of the State." This introduction to the snappy service story of the Flint Printing Company, of Flint, Michigan, is typical of the enterprising way they do things in that State.

Eight pages of the booklet are devoted to illustrations, which give a good impression of the size of the plant and graphically back up their brief statement of the $60,000 investment in machinery and materials. With the exception of the frontispiece — individual pictures of the officers of the company — the illustrations, however, are lifeless and lose much of the impression value that they should give. The illustration of the pressroom as shown in Fig. 3 is similar to the others used in the booklet. It was made when the presses were idle. A retouching to bring out strongly the various machines in contrast to the detail of the background would have helped some, but much better would be a picture of the pressroom when all hands were on deck, as the seaman says. That thirty-two people are employed in the plant is stated in the booklet, but a much stronger impression would be carried by seeing these people at work. The business office, the composing-room, part of the cylinder pressroom, the platen pressroom, the bindery and two views of the building are shown. Besides the story of the success of the Flint Printing Company, a page is given to an explanation of the "Office Service and Bindery" department; a page to the "Advertising Service Department" (shown in Fig. 3); and a page to the suggestions for "Utilization of Postage Waste." The copy of this last page is of particular interest to the printer who would develop a steady business in small forms.

"More than seventy-five per cent of the letters, statements, bills, etc., that go out from the average business office are under weight. They should contain an insert, such as a folder, blotter or booklet, at no extra expense.

THE new Kelly Automatic, shown in the foreground, is really a small cylinder press and will automatically print 10,000 8½" x11" letterheads per hour. The Kelicraft automatic feed plates and the four small Gordons print the small orders

Advertising Service Department

SOMETHING more than modern machinery and skilled workmen is necessary to the perfectly equipped printing plant today

Through the changing conditions it has become necessary that the modern printing establishment is not only produce mechanically perfect printing, but to undertake the production of all Direct Advertising Literature, from the writing of copy to supplying the engravings.

This department will supply new ideas in printing and advertising, furnish layouts and designs, and write up special work in an attractive manner for all who wish to avail themselves of this service.

FIG. 3.

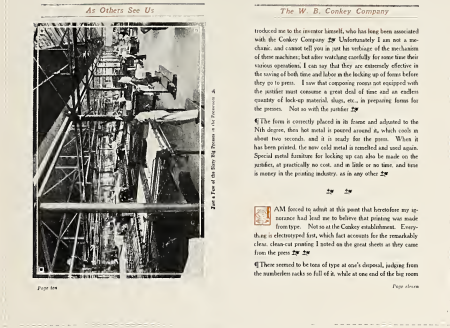


FIG. 4.

"The space one insert would occupy, if paid for at magazine or newspaper rates, would be many times the cost of printing. And your message would be delivered with less competition and for longer intervals than a magazine or newspaper advertisement.

"Letter inserts sent out with your correspondence reach people who are interested in your goods. There is no circulation waste.

"Used in this connection with other forms of direct advertising, envelope inserts properly prepared will more than pay for themselves in direct results.

"Test their pulling power in your business."

Accompanying this argument for direct advertising are two letter inserts and a return card on which the reader is asked to indicate the class of printing regarding which he would have further information, ideas and suggestions.

The hand-lettered title of the booklet is embossed on artist's cover, of a light brown, and the inside pages are printed in black on white enamel paper with orange-tint borders around type-pages and plain rule borders in tint around blocks of type on the pages that carry the illustrations. Initial letters are printed in red. Throughout the booklet there is a more generous use of white space than "war prices" would warrant, but perhaps the quality effect is not lost on the reader of the booklet.

"As Others See Us."

As a good example of the truism that the biggest book is not always the best, the riotous waste of words and the inappropriate use of decoration in the booklet of the W. B. Conkey Company, of Hammond, Indiana, strikes most forcibly. Written in a personally conversational style as the observations of a visitor in the big plant of this company, there is an interest that perhaps could not be secured in any other way, but the too frequent use of superlatives spoils the effect of an otherwise forceful message.

The hand-lettered cover of the book, as shown in Fig. 1, is printed in dark brown on buff antique cover and seems to clash with the heavy artwork around it, which is printed in pale brick-red. That it would draw attention there is no doubt, but one must remember that there are two kinds of attention. The printed message that draws the attention for one fleeting glance without holding it or creating interest has failed in its purpose.

From a very good title-page we turn to an inside view of the president's office, but before we can look at it we must turn the booklet half around, as it is printed the long way of the page, as are half of the other illustrations in the booklet. "But," you say, "the illustrations are long and won't go on the narrow page." Then turn the pages the other way and bind at the end. Make it just as easy as possible for the buyer who is reading your booklet. You are making a bid for his time, and if you bid too high you won't get it. On page 3, with a large initial letter in red, we start our story:

"The thing that inspired this particular article is the fact that I have just made a trip through the plant of the W. B. Conkey Company, at Hammond, Indiana.

"The doors of this great institution were thrown wide open and I had a good opportunity to see and study the inner workings of this, the country's finest and largest printing, bookbinding and electrotyping establishment.

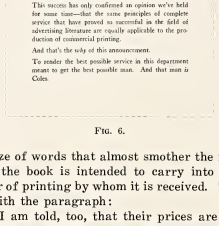
"Among a great many other things, I learned that there is a vast difference between printing merely 'turned out' and printing as expertly produced by the W. B. Conkey Company, and aside from being impressed with the methods, perfections and little cares observed by this company in the production of its work, I could not help but realize the many things an indifferent printer could

FIG. 5.

neglect and still 'turn out' printing. But I found solace in the fact that such productions could never serve to build up an establishment such as the Conkey plant at Hammond. The secret of its success, so preëminent on every hand and in every department, is modern equipment and studied application of brains"—and so on through every department of this great plant we are taken through foundation for their illustrations, which, with but one exception, are good action pictures and tell with dignified eloquence the story of the Conkey plant.

"The Needle"—a Periodical with a Point.

The January, 1917, issue of *The Needle*, monthly house-organ of Young & McCallister, Inc., Los Angeles, Califor-



THE NEEDLE

Big News—*plus*

GENTLEMEN: Mr. Thomas R. Coles, master printer, since January 1st member of the firm of Young & McCallister, Inc.

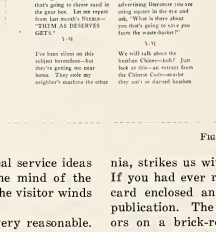
Now that you've been presented—let us tell you that this announces the biggest event we've ever announced. You know that Young & McCallister have from the start devoted their energy to developing a field that had been sadly neglected—the production of efficient, waste-basket-proof, printed sales literature. We have offered a complete service in the production of this work and our efforts have met with unqualified success—both to our clients and ourselves.

This success has only confirmed an opinion we've held for some time—that the same principles of complete service that have proved so successful in the field of advertising literature are equally applicable to the production of commercial printing.

And that's the ody of this announcement.

To render the best possible service in this department meant to get the best possible man. And that man is Coles

FIG. 6.



The Dope Sheet

— Conducted by A. B. Ewe

1917 PROMISES to be best year we've had for some time. Every sign is auspicious. Almost everybody I know believes it. We are going to find some of that prosperity that we've been hearing about. *Some of it*—I said. How much of it will depend altogether on ourselves. If WE don't prove a good year for you, don't cuss anybody but yourself. Better see to one thing at once—that there's nothing about you yourself that's going to throw sand in the gear box. Let me repeat from last month's NEEDLE—"THEM AS DESERVES GETS."

Y-M

I've been silent on this subject heretofore—but they're getting too near home. They stole my neighbor's machine the other night. Maybe we could do with less purity and have a little more safety. Put a lot of those burly defenders of ours to watching our doors instead of roosting house doors. God knows I want a wholesome term to bring up my children in—but I want to live to bring them up and not have to hit up to fifty miles every time I pass a machine standing beside the road at night.

Y-M

Did you ever look the advertising literature you are using square in the eye and ask, "What is there about you that's going to save you from the waste-basket?"

Y-M

We will talk about the brother Chiere—look? Just look at this—an extract from the Chiere Code—under which they say's so darned heathen after all: "Those who deal with merchants unfairly are to be beheaded." "Those who interpret commerce are to be beheaded." "Those who attempt to close the outlet are to be beheaded." "Those who maintain the prosperity of commerce are to be rewarded."

Y-M

"I am opportunity—I knock but once." "Huh," said the man, "you can be opportune, but you look like almighty Hard Work to me. Beat it!"

Y-M

A pretty good way to call those bluffers who are always bragging about what they are going to do tomorrow, is to ask them what they did yesterday.

Y-M

"The hills lie naked in the breeze, the fields unfreshed, bare are the limbs of all the trees—no wonder the earth is shocked." As I found this beautiful bit in *Co-op*, I presented its editor, my friend A. Carman Smith, a pumpkin. I'm glad I'm not.

Y-M

Josh Billings said: "My private opinion is that originality is nothing but plagiarism long ago, and the very best any man can do is to steal with good judgment." And he said that before I began to steal. I wonder which one of you fellows he was driving at.

Y-M

It isn't the bad that you did down here, when your time of life is through, that will hurt so much as that other sphere in the good that you didn't do. Oh, the times you slipped and the times you fell, won't show when your race is run, but it's going to hurt when you're forced to tell the good that you could have done—*Upper & Guest.*

FIG. 7.

a mass of words that almost smother the real service ideas that the book is intended to carry into the mind of the buyer of printing by whom it is received. The visitor winds up with the paragraph:

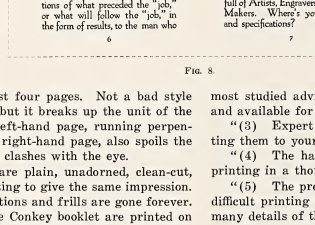
"I am told, too, that their prices are very reasonable. If this is so, I still maintain that Conkey gives more for the money than any other printer in the country, and as I feel sure my intelligent young guide would put it *—bar none.*"

Fig. 4 shows the arrangement of the first twenty-three pages of the booklet and also reminds us that the Conkey Company has about abandoned the use of that faithful little period we have known so long, and substituted for it a bunch of leaves, which, so far as we have been able to discover, adds nothing to the effectiveness of the booklet.

Fig. 5 shows how the style of the Conkey booklet was changed in the last four pages. Not a bad style of arrangement, it's true, but it breaks up the unit of the whole. The type on the left-hand page, running perpendicular to the type on the right-hand page, also spoils the balance of the booklet and clashes with the eye.

Modern business men are plain, unadorned, clean-cut, and they expect their printing to give the same impression. Eighteenth-century decorations and frills are gone forever.

The inside pages of the Conkey booklet are printed on India tint, dull-finish enamel, which gives an excellent nia, strikes us with a point and a punch behind the point. If you had ever read it you would surely return the post-card enclosed and get on the 1917 mailing-list of that publication. The cover, shown in Fig. 1, is printed in colors on a brick-red, hand-made deckle-edge, light-weight paper and the insert on finished book. The same series of type is used throughout, with enough variety of composition to give the eye a pleasing effect. Fig. 6 shows how they feature the addition to their force of an advertising counselor (a half-tone portrait appearing on the page facing the one reproduced), and the following is a summary of the service that his work includes:



good printing, plus copy, with a purpose, will always stand as the ever-welcome comrades of commercial progress.

Almost any printshop can take somebody's dummy and reproduce it in print and paper, charge a price for it and close the book. That is just exactly what some printers are doing. The trouble is they think they are producing publicity whereas they are simply printing.

They are pounding away, day after day, with the one idea of keeping the wheels moving. The questions of what preceded the "job," or what will follow the "job," in the form of results, to the man who

6

pays for the "job," never enter their heads.

Furthermore, to suggest that they are in any way responsible for the selling power of the things they print would probably meet with a distinct protest.—If it isn't in the specifications you don't get it and that is all there is to it.

If you want ideas; why, man alive there are a hundred advertising men in town. If you want a campaign; the advertising agencies are all listed in the phone book under upper case A. The town is full of Artists, Engravers and Paper Makers. Where's your dummy and specifications?

7

FIG. 8.

"(1) A careful analysis of the purposes of the printing to be done, to the end that it may adequately express the character of the institution using it.

"(2) Expert and most studied advice as to paper stocks, the most suitable and available for the object in hand.

"(3) Expert assistance in arranging new forms, fitting them to your needs.

"(4) The handling of the many details of catalogue printing in a thorough manner.

"(5) The production of the most highly technical and difficult printing in a manner that will relieve you of the many details of this class of work.

"In short, no matter what the character of the work—

office stationery, business forms, loose-leaves, blank-books, booklets, catalogues, etc.— Mr. Coles will handle it with that intelligent interest that eliminates waste and makes for real economy.

"That he can do this for you is best evidenced by the fact that he is serving in this capacity two large insurance companies, a large title company and many other representative concerns.

"Mr. Coles is here to help you.

"Call on him."

Fig. 7 shows the snappy department styled "The Dope Sheet." Other articles in this issue are: Some excerpts from a brochure by Watt L. Moreland, president of the Moreland Motor Truck Company, entitled, "What's the Matter with the Pacific Coast?"; "The Business Squatter," by Herbert Kaufman, and "A Prayer 278 Years Old," by Thomas Elwood (1639).

"Progressive Publicity."

A small but very much alive booklet by the Sleepeck-Helman Printing Company, of Chicago, goes right to the point of why some printing fails to make good, and shows the buyer how that company is overcoming that failing of just ordinary printing service.

"Publicity without good printing is like a phonograph without a perfect playing-point, and sometimes it's a good idea to change the point — and the printer.

"Ordinary salesmanship is simply a matter of convincing someone, who wants something, that you have what he wants. Super-salesmanship is the ability to convince someone who thinks he doesn't want what you have, that he is wrong, and publicity is the super-salesman's right-hand man.

"The world has no earthly use for pulseless publicity, it has no use for poor printing, and because of this — see Fig. 8 for pages 6 and 7 and then come back to rest of the story —" Too many publicity plans are built up on about this schedule: Plan-man, copyman, artist, engraver, printer, postman. Dig into them a little deeper and you will find that under such an arrangement the printer contributes just about as much to the success of such publicity as the postman. The printer is simply a carrier when he should play a big constructive part as a producer."

Then follows the story of the company's development of printing service and brings us to the closing paragraphs:

"Publicity without printing is hard to imagine. Printing that puts a livelier pulse-beat into publicity is worth seeking, finding and putting into practice.

"Along the way opened by this book we do not doubt that many of the men for whom it was written will travel to see us. We are willing to travel a little more than half way to meet you, if you be such a man.

"That we can help you we are confident. That you will find in our shop a new sort of service, better printing, broader thinking, helpful, thoughtful, resultful coöperation, can probably best be demonstrated by a personal interview; an interview which we trust you will find time to arrange with these fresh thoughts in your mind." And then they rather overdo the don't-be-bashful-about-patting-yourself-on-the-back idea by the following:

"— Boy! Call Wabash 6234, I would find out who sits at the end of so strong a line of talk." But perhaps we should make allowance for the fact that this was done in Chicago, where one can get away with almost anything. The book is an excellent piece of printing and is extra well bound. It is simple and forceful, and leaves a favorable impression. The final test of its success — will it produce action? — depends a great deal on the attitude the reader takes toward the suggestive paragraph on the last page.

Of all the business concerns that use booklets, brochures and catalogues, the printer should be even more careful of copy, illustration and design than any other concern, for, after all, the character of his shop and its service can be best judged by the kind of work he does for himself.

"DON'TS" FOR THE WISE ADVERTISER.

Let us run over a few "don'ts" in the general advertising field. First don't imagine that all notoriety is good. Mere attention is not enough, if to procure it you have done anything which repels, annoys, disgusts or disappoints, which is coarse, or vulgar, or silly, or sacrilegious. Never sacrifice propriety or a decent self-respect. Be wise without being hard; be gay without being frivolous.

Don't advertise an article which is incorporated in a larger article, unless you first study the situation with great care. If you are advertising such a product as the springs of a carriage, or the eyelets of a shoe, make up your mind whether you want to reach the manufacturers through the people or the people through the manufacturers. There are advantages each way, but the methods in one case are totally different from what are needed in the other. In one case you must advertise the article itself; in the other case the incorporated product.

Don't attempt any campaign which runs counter to fashion. This is setting yourself against human nature, and of course you will fail.

Don't project a plan which contributes in any way, even unconsciously, to rob a man of his satisfaction with himself, with his family, or with his station in life. This advice is not on sentimental or moral grounds, but because you will be bucking against a stone wall without seeing it. That wall is self-respect. You can never reap advantage if you suggest that a man is below others in rank.

Finally — and this is a very important "don't"— don't be afraid of publicity so long as dignity is not sacrificed. There are manufacturers who constantly hold back in their advertising because they themselves lack courage, far-sightedness and impersonality of view.— *Lorin F. Deland, in Harper's Magazine.*

REST YOUR FEET.

With the replacing of the old-style case-stands with the new labor-saving equipment, there has arisen a question as to what we hand compositors, who have the luxury of sitting down to our work, are to do with our feet. It is most certainly a pleasure to work without having our "motion" broken by some ambitious job compositor who wishes to set "only a line," only to be followed by some other job worker who makes the same request. But how we miss the cases we used to put our feet on; and how our arches and ankles ache from the fancy twists around the rungs and legs of our stool, or from bracing our feet against the cabinets, to the marring of the cabinets, in our efforts to stick on our stools while we are "sticking" type! But cheer up! The remedy is simple. Buy, at any good hardware store, a pair of folding brackets, attach a shelf, and attach the whole to the cleats on back of cabinets. Thus you have a foot-rest that is easily let down when not in use, and it is desirable to push the stool out of the way in narrow alleys. With your feet "off your mind," you can set more type, too. Show this to the "boss." He may like to read it, too. Of course the "boss" is interested in the cost. The writer paid only 35 cents at a retail store.— *Annie M. Kempton.*

The Sermon on the Mount

And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him: And he opened his mouth, and taught them, saying, Blessed are the poor in spirit: for their's is the kingdom of heaven. Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness: for they shall be filled. Blessed are the merciful: for they shall obtain mercy. Blessed are the pure in heart: for they shall see God. Blessed are the peacemakers: for they shall be called the children of God. Blessed are they which are persecuted for righteousness' sake: for their's is the kingdom of heaven. Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake. Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you. Ye are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men. Ye are the light of the world. A city that is set on an hill cannot be hid. Neither do men light a candle, and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the house. Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven. Think not that I am come to destroy the law, or the prophets:

Page from a handsome brochure, text of which is made up of Christ's "Sermon on the Mount," designed and printed by John Henry Nash, San Francisco, California. The text pages were printed on heavy-weight, rough white stock — the rules in gold, the decoration in gray, the heading and initial in red and the text in black. The cover-design was stamped in gold on heavy orange Italian hand-made stock.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Dusty Concrete Floors Cause Linotype Cams to Cut.

In printing-plants having uncovered concrete floors, the dust that arises, owing to its abrasive nature, causes the cutting of machine bearings and cam surfaces. This trouble can be avoided by treating the floor with boiled linseed oil, thinned down with gasoline. The floor should first be mopped with a damp cloth to remove the loose particles of dust, and when dry it may be coated with the linseed oil. In the first treatment the liquid should be quite thin, and on each subsequent treatment the proportion of oil may be increased. Three coats will give the desired results.

Matrices Fail to Respond.

A Pennsylvania operator writes: "I am working on a rebuilt Model 5 that has been installed about one month and am having trouble with the matrices failing to drop when key is touched. I washed the matrices and magazine with benzine and it helped for a while, but I find the matrices become oily again. An operator advised me not to use gasoline, but to use denatured alcohol instead. I have done this and also have cleaned the distributor screws, but find the matrices still become greasy. Sometimes the matrices drop in the wrong channel or run into the pi box. There should be nothing wrong with the matrices, as they are new. I notice that the machine shakes quite a bit, as the floor is weak. When I remove the plunger a lump of metal adhering to the rod has to be knocked off with a hammer and screw-driver. I also have trouble with the pot mouthpiece freezing up, and have to use a torch on it frequently during the day. We have a gasoline burner, and the flame under the mouthpiece is only two inches wide and about six inches from the mouthpiece. It will run along nicely for a short time and then gradually freeze up, making it necessary to use a blow-torch to warm up the mouthpiece. I will thank you for any help you can give me."

Answer.— We suggest that you give the distributor screws a further cleaning, using clean cloths and gasoline or wood alcohol. Also remove the ejector and see if there is oil on its surface. The blade should be clean, but there should be no oil on it. Polish the jaws of the first elevator with graphite, using the magazine brush. Give similar treatment to the line-delivery channel. In cleaning matrices, place them in a galley on their edge and take a small piece of clean cloth, moistened with gasoline or wood alcohol. Do not, however, use too much of either liquid. When you have removed the dirt by rubbing, take the graphite brush and polish the upturned edges with graphite. After that operation, turn the matrices over by laying an empty galley on top of the matrices, reversing them, and give the opposite edge similar treatment. Some operators prefer to clean matrices by using a rubber eraser, brushing off the rubber particles with a bristle brush afterward, and then polishing the matrices with graphite on a brush. Good results are obtained in either way. To clean the magazine, use the magazine brush and, as you clean out the channels, occasionally wipe the dust off the bristles with a clean cloth. If the magazine is oily, use gasoline or wood alcohol on the brush, only after all of the dust is removed. Following this treatment, apply a small amount of graphite to the bristles and polish the channels, using the brush vigorously. Before running in the matrices, clean the face of the mold and the grooves in the mold-keeper. Be certain that no oil is applied to the ejector-blade. Keep it clean. The dropping of matrices into the pi channel is doubtless due to a thin matrix lying flat upon the entrance guides. This trouble may be due to a bent guide, or it may be brought about by the vibration of the machine. Bracing the floor underneath the machine may eliminate this trouble. You should have the machine leveled up. Place a spirit level on the vise-cap to determine this condition. To prevent freezing up of the pot mouthpiece, increase the general heat of the metal. Keep the burner clean. Observe if the burner is as far forward as it should go. Doubtless you are operating with a gravity tank — a pressure tank is a better method of supplying gasoline to the burner than the gravity-tank system.

Danger of Inhaling Dust from Plunger.

A Nebraska publisher writes: "I was much interested in reading an article in this month's issue in regard to the danger of lead-poisoning from operating a composing-machine, in which it was stated that the cleaning of the plunger and handling of the dross was attended with particular danger if not properly done. As I have just installed a machine, I should like to learn the proper method of doing this work, and will greatly appreciate your giving me this information."

Answer.— The following plan will help you: (1) Each day, on finishing work on the machine, remove the plunger, shake off the metal into the pot and then dip the plunger into a vessel containing common machine-oil or water. The liquid will cover the plunger, and wetting it will prevent the harmful gray dust from flying about to be inhaled. (2) Remove the plunger, take it out of doors and with a wire brush give the plunger grooves a vigorous rubbing. That will remove the oxid and fine particles of metal. Now, place the plunger on the cover of the metal-pot, where it will be heated, and be ready to place it in the well when needed. Before placing it in the well, it should be immersed in the metal for at least five minutes. That will make it easier to insert. As the surface of the metal is usually covered with dross, it is advisable to press aside the scum before inserting the plunger into the well, other-

wise some of the dross will become enclosed in the grooves in the plunger and ultimately cause trouble. Do not skim the dross from the metal oftener than once a week. Before skimming, place about one or two tablespoonfuls of machine-oil in the pot, or a small lump of sheep's tallow, and stir the metal with an iron spoon until the good metal is separated from the waste. This operation may take five minutes. Remove all of the dust found on the surface of the metal and deposit it carefully in a tight-jointed receptacle. A very good vessel for this dust is an empty news-ink can, which may be used without cleaning after the ink has been removed. The dust may be saved and sold when a sufficient amount has been accumulated. If the operation of skimming is properly done, there will be very little actual waste of bright metal, as nothing but dust is removed. This may be done best when the plunger has been removed and work on the machine has ceased for the week, preferably before the heat under the pot has been turned off. The oil in the pot will ignite occasionally, but this does no harm, as by closing the pot lid the flames are extinguished.

Poor Alignment of Characters Next to Spaceband.

An Illinois operator submits a section of a proof showing a small "e" which is not in alignment with adjoining characters. This letter always appears to the left and next to the spaceband and prints about two points below the character next to it. These small "e" matrices are submitted with the proof. The operator desires to know why the "e" is out of alignment only at the left of spaceband.

Answer.— An examination of the matrices shows that the lower lug of each is damaged. In each instance the matrix received its bruise and lost part of its lug because it was the last matrix in a tight line. The characteristic

Note th_e mis-alignment of letter in this line.
The defective character appears last in this line.

In above lines the identical e matrix was used.

bruise proves the truth of this statement. If the operator would examine the hyphen matrices he would doubtless find the majority of them have damaged lower lugs. To return to the cause of the misalignment of the "e" on the end of a word next to the spaceband: The reason it prints below the character next to it is because, when the line is justified, friction with the spaceband wedge causes the matrix to rise with the upward movement of the spaceband. This is possible only where the upper part of the lower lug is absent, the amount of rise being limited by the rib of the mold-keeper. Matrices having bruises on either front or back lug should be discarded. If the operator avoids tight lines there will be no damaged matrices of that nature.

Operator Desires to Increase Speed.

An Alabama operator, in sending for a copy of "Correct Keyboard Fingering," writes in part as follows: "I have a job that requires 2,000 lines per day of eight hours, therefore please advise me the best way of changing movement so that I will not lose my present speed during the change. I use only two fingers on each hand. Please indicate correct position to sit in chair; position in front of keyboard; space between body and machine; space between keyboard buttons and fingers when stretched out; height of arms, etc."

Answer.— As you are required to set a minimum of about 2,000 lines per day, we can see that you have no time to try experiments on yourself as regards changing method of fingering at once. The change can be made slowly and by method. You may try the following points: Touch all single cap. keys with the little finger, also all single figures. When touching the comma or period, use the little finger only. You may also touch the hyphen and interrogation point with the little finger. This is one of the first steps toward efficiency in operating. In applying the instruction given in "Correct Keyboard Fingering," go slowly about the changes in fingering, adopting the changes gradually. In a few days you should find yourself making these touches without hesitation. Another point may be taken up and added to those already learned. When you hand-space, do not open the assembler gate. Pick up the thin spaces singly with the forefinger and thumb of the left hand and deposit each one in its proper place on the right side of the spaceband sleeve. Continue this method, and as you become more familiar with the plan you will soon be able to pick up three or more thin spaces and deposit them properly by using the fingers as designated. In regard to position at keyboard: If you have had the habit of lounging and not sitting erect, you may easily adopt the correct method by using a chair without a back, or a stool of proper height. When seated properly at the keyboard you will be opposite the black keys. When your thumbs are over the lower row of keys, your elbows will be exactly in line with the side seam of your trousers. Your back should be erect at all times. You may find this method tires you, but if you persist you will not want to return to the old habit of lounging. This habit of sitting erect will, in a short time, give you greater energy in your work and doubtless you will be able to increase your speed several hundred lines a day in several months. We feel certain that if you continue the practice indicated above and gradually bring into use other fingers, as outlined in "Correct Keyboard Fingering," you should be able to set 2,500 lines in six months with the same ease that you now set the 2,000.

Bending of Spacebands Prevented.

A North Dakota publisher writes: "On our Model 5, a spaceband will occasionally be bent to the left by the wedge. This happens just once in a while and with but one spaceband in a full line. The justification springs are not too strong. Some time ago, the knurled screw which adjusts the left vise jaw became loose and I tightened the clamp. It is since then that this spaceband trouble has occurred. The bands are kept in good condition. I will appreciate any information you can give me."

Answer.— The resetting of the knurled screw and the tightening of the clamp did not have anything special to do with the bending of the spaceband. You can correct the trouble permanently by applying a washer about six points thick to the top of the vise-justification bar brace. This is the part that runs diagonally from the vise-justification bar to the first justification-rod collar. Placing a washer at this place will cause the justification block to rise horizontally instead of sloping toward the left. A line with but one spaceband will have no effect toward bending of the wedge thereafter. You may also obtain relief by not sending in lines too full where but one spaceband is used. In the bending of spacebands by this cause the wedge is unable to rise, owing to the maximum number of matrices being used. The pressure of the block, which on first justification slopes toward the left, causes the lower end of the wedge to slide, and the band is bent, as the weak part of the wedge is outside the sleeve. By having the line approximately one or two points less in length, the band can be driven higher, which

prevents the bending of the wedge. The use of the washer may be but temporary, but it serves its purpose.

A recent letter from this publisher reads: "Since writing you concerning my spaceband trouble, I have noticed that it occurred only when I sent over a well-filled, 'snug' line. I have placed the washer, as you suggested, with good results."

Matrix Ear Worn by Back Distribution Screw.

An Iowa publisher submits two eight-point lower-case matrices with marks on the back ear showing where back distributor screw has contact as it moves the characters along on the distribution bar. The letter, in part, reads:

"Enclosed you will find two matrices on which the upper rear ears are damaged or, rather, worn, neither one alike, evidently by the distributor screw. Some channels will have all the matrices worn one way or the other, and some channels will have parts of the matrices only worn. This machine, a Model 5, was equipped with a new distributor bar in November, and new distributor-box rails a short time before that. There was also a divider attached to separate thick matrices when distributing. These matrices are from a new set, used only since November. The lift seems to be in proper adjustment and, as far as we can determine, the matrices move freely out of the distributor to the bar. There seems to be nothing that touches the matrices to cause this wear. Would the little attachment to separate the thick matrices have anything to do with the trouble? There is a fine brass dust deposited on the machine under or near the lift. A suggestion as to where to look for the trouble will be appreciated."

Answer.— The wear on the ear of the matrix appears to have been caused by the back distributor screw. There are two causes that may produce such wear: (1) The space between the top of the back upper rail and the brass strip in the distributor may not be sufficient to allow the matrices to pass freely, and the screw will mar the ear of the matrix because of the friction induced as the matrix is passing between these parts. This space may be insufficient because the distributor bar is set too low. You may test the space by raising the back screw and by placing the upper ear of a new matrix on the highest point of the back rail. Observe if there is a clearance between the brass strip and the top of the matrix. There should be at least one point space there. If insufficient clearance is noted, the bar will have to be raised. (2) Another cause of wear is due to the front upper rail being deflected toward the back rail, thus diminishing the space for the body of the matrix and creating undue friction. However, in a case of this kind both front and back ears show a characteristic wear, which is absent in this instance. We are inclined to believe the first cause mentioned is operating in your case. Examine the thread of the back screw for bruises. The application of the matrix-lift hook support to the lower rails doubtless had nothing to do with the trouble.

Slugs Work off Their Feet on Press.

A Wisconsin operator submits two newspapers and some slugs, with the following letter: "Under separate cover I am mailing you two newspapers, in which you will observe I have marked some type that does not print as well as we would like to have it. I also mailed you two linotype slugs. You will notice that on the bottom of the 13-em 8-point slug there is a small edge protruding and the 26½-em 10-point slug has the same thing, though not so noticeable. The mold in which the 13-em slug was cast just came back from the factory, where we sent it to be repaired. You will also notice that this slug could be trimmed a trifle closer on the top, but as soon as I set the knife-block closer it took too much off the slugs in the other molds. The 10-point slug I have mailed you shows that too much is being trimmed from it, and when I set the knives to trim even on the 10-point, the slug cast from the 8-point mold hardly trims at all. The back knife was recently sharpened and I hardly think this is the cause, although it might be — but I want your opinion. There is little of this edge on the slugs cast from all four molds, a 24-point, a carbolite and two steel molds. We are experiencing much trouble with the slugs from this machine, and I have done everything I could think of to remedy the cause, but my efforts have been fruitless. You will notice by the papers I am mailing you that the slugs seem to be tipped forward, thus causing an imperfect print. I will await your advice before proceeding further."

Answer.— The cause of the slugs working off their feet on the press is due to the slug being thicker at the top than at the bottom. This points to the need of resetting the left knife, or possibly you did not place your mold fully *down* in the mold slot when you replaced it. We suggest that you again remove the mold before you change the left knife; wipe it and the bottom of the slot off. Place the mold back again and bring the cap screws down firmly before finally tightening the front screws. When this is done, set up a cap. line, 26½ ems long, and cast up a few lines. There should be no overhang on the smooth side of the slug. If there is a slight overhang, reset your left-hand knife and remove it. Try a slug from each mold. All should trim alike by the left knife, but on those that fail, remove mold and replace after treating as above. We believe the position of the mold in slot is the cause of the overhang. There is no trouble from the knife as regards sharpening. The slugs show an overhang, and either of the foregoing causes it. The fin that appears on the bottom of the slugs is due to a rounded-off condition of cap and base of mold.

Plain Printing Types --- Bold Face.
Cartoon by Will Hope.

Written for THE INLAND PRINTER.

PRINTING AND MAKING PAPER PRODUCTS.

BY S. H. HORGAN.

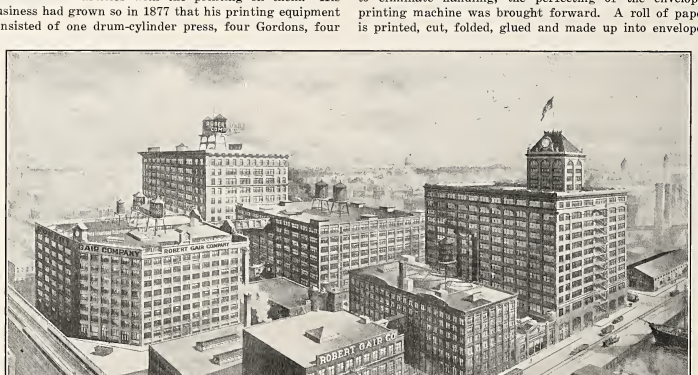
THAT Robert Gair, beginning in 1864 at making paper bags, has during his lifetime developed the printing and manufacturing of paper products until the present floor-space required is over forty acres, is a notable accomplishment. This has been done by combining the manufacture of the paper articles with the printing on them. His business had grown so in 1877 that his printing equipment consisted of one drum-cylinder press, four Gordons, four Degners, two Potters and two chromatics. To-day the poor little equipment of 1877 is replaced by 150 presses, which include the newest big Miehles, the latest offset multicolor presses and practically all types of printing machinery now in vogue.

Mr. Gair's insight into the future caused him to place great faith in the ultimate growth of the package goods business. He saw beyond the envelopes and the paper bags to folding boxes. These were a development of butter cups and butter boxes to oyster pails called notion boxes. The old hand-worked paper-bag knife was superseded by the adjustable envelope die, and from this the cutting and creasing die, which developed the folding box.

All these were crudely printed in one color, but the possibilities of color in advertising appealed to Mr. Gair from the development of what were known as Mandarin papers, a wrapping-paper colored in alternating stripes of brilliant hues done by splitting the roller. He saw that the oyster pail, ice-cream box, notion box and paper bag could all be made more attractive and carry advertising as well, while the corner card on the envelopes should reflect the standing of the firm using them.

From these ideas followed the printing of multi-colored labels and the embossing of seals and advertising cards. Lithography came in, which led to the window-display cutout. The folding box followed, and this required decoration. The merchandising of food in packages required a container, and here the offset press came in as a great improvement on the crude stenciling done on the wooden case. And now Duplex printing-presses print two colors on folding-box stock and cut out the blanks at the same time.

Envelope-making developed in similar ways. In order to eliminate handling, the perfecting of the envelope-printing machine was brought forward. A roll of paper is printed, cut, folded, glued and made up into envelopes on electrically driven machines. And the printing is done in two colors. The writer saw bags printed on manila stock with two bright colors well carried. There were always great possibilities in manila, and Mr. Gair has developed them.



The Plant of the Robert Gair Company, Brooklyn, New York.

To take care of and develop all this machinery a large machine-shop is required. Besides this there is an ink-making plant, a roller-making department, calendering machines and coating machines for raw stock, a glue-making plant, and so on until these combined industries are housed in a white city of solid concrete buildings on the East River between the bridges in Brooklyn. A half-dozen bridges over streets, and numerous tunnels, connect the buildings on five city blocks. The floor-space occupied is 1,750,000 square feet, somewhat over 40 acres. The property is bounded by over a mile of sidewalks, and there are 2,800 workers on the staff, who are fed in immense dining-rooms and for whom a monthly publication called *Us* is issued, in which all the gossip of this colossal plant is printed, for Robert Gair's plant has become a city in itself.

Such an achievement as this surely is worthy of the highest commendation.

COST AND METHOD

BY BERNARD DANIELS.

Keeping Costs on the Selling Department.

Do you really know just what it costs you to sell each job that passes through your plant? Have you any idea of the proportion of the selling cost that might be eliminated by better efficiency in that department?

These are two mighty important items that are generally overlooked in cost-keeping, and too often thought of no account. Most printers are satisfied if the total of the business brought in by the salesman shows a net profit, and many do not consider the matter at all, provided the amount of orders is a certain multiple of the salesman's salary.

This is all wrong, and it is very unjust to the buyer who places his orders regularly with you and gets a minimum of service from the sales department. It is too liberal with the buyer who asks estimates and dummies, and who requires the salesman to call several times before placing the order.

It is very easy for a printer who is using the Standard cost system to keep a separate account of the selling department, and of the actual time and money spent in securing each order of importance so that the man who receives $100 worth of dummies and service will pay for it. It protects the man who receives the attention of the order clerk only, for he will be relieved of the unjust burden of paying for a share of the other man's service.

All that is necessary is for the salesman to report the time he spends on each prospect and for the office to give it a number and charge to it every item of artist's work and bindery work in making dummies and sketches. This prospect should be given a number just as if his was actual work, and when the real order is landed the amount for preliminary work should be charged to him and credited to the sales department in the same way that the work of the other departments is handled. If the prospect fails to place an order, there will be no credit to offset the cost, and it will become part of the expense of the selling department.

A short trial of this method will surprise some of the printers who are now handing out dummies and sketches, and they will soon be willing to subscribe to the doctrine that each buyer should pay for such service, even if he does not place the order.

One great effect of this would be that those jobs that came in by mail or messenger and those which were handed to the salesmen without any preliminary fussing would show a lower cost of production, and the big cost of selling would go to the proper jobs. Customers would soon learn of this and more business would come in without chasing, while honest buyers who needed sketches would take care to select the printer to whom they were likely to give the order and not ask for estimates and dummies from every printer in town.

Try this plan and you will cease to wonder why the overhead shows such a high percentage as compared with actual departmental cost.

Naturally, the salesman who is not really making good will be opposed to any such method of segregating his costs and charging them to the work he lands by direct effort, instead of spreading it over the entire business. When he has tried it out and adapted himself to the idea, however, he will become a booster and do better than ever before, because it will reduce the cost of some of his hard ones and give him the choice of leaving the others alone or getting the right price for them.

Start at once to keep the selling costs separate, place them where they belong, and within six months you will be wondering why you were ever so foolish as to do anything else.

An Injustice.

"What does it cost the trade-composition house to have metal out with the customers of the house more than thirty days?" is the question of a manager who has nearly one hundred tons of metal scattered among the printers.

This is one of the abuses that have grown up with the trade-composition houses as a result of competition between them. It would appear natural that, when a lot of composition was delivered, the metal would be weighed and charged to the printer at the market rate, and the transaction considered as closed. When the printer has some metal which he is through with or tired of holding for repeat orders, he could sell it to the composition plant for cash or in payment of his open account, and be paid for exactly the amount of metal sent in. But this is not the way it is done. The printer gets with his composition a memorandum of the metal which is said to be loaned to him for thirty days, and which he returns when he gets good and ready.

Now, let us see what it costs the proprietor of the trade-composition house. He has his investment in the metal, which calls for interest, depreciation, taxes, remelting when returned, and bookkeeping to keep trace of it while it is out. Suppose we take five tons of metal, or 10,000 pounds, and see how it figures out.

Original cost of metal (average, not present rate), at 12 cents.	$1,200.00
Interest at 6 per cent	72.00
Insurance and taxes	24.00
Storage and handling	10.00
Remelting and toning up, which brings the metal up to its original value and replaces usual charge for depreciation, average ten times a year, at a cost equal to 4 per cent, each time	480.00
Bookkeeping and follow-up of metal out	30.00
Losses by non-return of metal, not paid for, 2 per cent	24.00
	$640.00
Dividing this by 12 gives the cost of carrying for one month as	53.34

This is practically one-half cent per pound per month for each month it is held by the delinquent printer. In a short time this will eat up all the profit on the composition, as the value of the metal at present prices is as much as the

composition, and for each dollar he bills in composition at correct prices he loans the printer another dollar in equipment. And if the composition is billed at the low rate that some offer it, even more is loaned — possibly $1.50 for each dollar's worth of composition.

This is an abuse that printers should get together and stop, as it is very unfair to the honest printer who makes prompt returns and to the shop running its own machines, because it really gives the advantage to the fellow who holds out the metal and who works on another's capital without having to stand interest or depreciation.

The printers who pay and return metal promptly should take this up with the composition houses and insist that they compel the payment of a monthly charge of at least one-half cent per pound for all metal held longer than thirty days, and that the only exception be in the case of the printer who buys the metal outright within the thirty-day limit, or ten days beyond that limit, actually paying for the same in cash or equivalent. This would soon bring about a condition where the metal would be promptly returned, and the larger houses would be able to work on a much smaller investment in metal.

Business Prevaricators.

There is a sufficiently large class of men in the printing business who come under the above classification, if not something stronger, to make the work of those who are giving their time and labor for the uplift of the business an uphill task. Perhaps they may not really know the damage they are doing and feel that they are simply protecting their own interests — and, therefore, justified in telling a few white lies — but the result is sure to damage them.

For instance, there is the fellow who is always boasting that he is getting 'steen thousand a day off his new press, and the other one who has his machine composition down so fine that he is getting ten thousand an hour. On the other hand, we meet the printer who is knocking the typesetting machine and telling about the terrible amount of non-productive time that is eating up the profits, or the one who entertains a competitor with a long tale about the trouble he is having with the new two-color press. And when they send in their 9H reports to the organization, all fake them by omitting or adding something to make it keep tally with the things they have said or what they think others are doing.

Now, these people may think that this is very smart on their part, and that it will keep competitors from encroaching on their preserves, but it seems to have had a very different effect in the past and probably will have in the future. So far, the result has been to force the manufacturers of the machines they " knock " to get records to show just how much the product can be. Trade conditions are thereby upset, because, to reach the printing trade, these records are published in places where the public gets hold of them and the impression is gained that the printer is really doing as well and making a barrel of money on this work. The boosters, on the other hand, have the effect of encouraging a lot of unthinking young printers to rush in and buy additional machines of the kind the booster lauds. Thus, the trade is injured both ways.

The only honest way is to decline to say anything or to tell the truth, no matter whether you are talking to the supply man, another printer, the editor of the trade magazine or the secretary and members of the organization. If you do not, you will surely suffer for it sooner or later — generally sooner.

Eighty per cent of the records that have been published in the last few years are rendered of no real value because of this prevarication. Converting these derelicts from truth to a true understanding of the harm they are doing to the trade is a good work for the organizations. The harm done by these derelicts is in rendering the minds of the printers uncertain as to correct production and cost, and also by encouraging the public to feel that the printer is not giving it a square deal because his actual performance does not come within hailing distance of the saving that these boosters shout from the housetops.

If the printers' organizations could collect and average the true cost of printing all over the United States for two or three years and so establish a basis from which to work, we could soon have such a real knowledge of the cost and production that it would be easy to estimate. The public would thereby be educated to see the real value of printing.

Let us start a campaign of truth in the printing business such as the Ad Clubs are carrying out in their propaganda and organization, the Associated Advertising Clubs of the World. We can do it, and do it even more successfully than they.

It's All in the Price.

Never was a truer word spoken, and yet never was there a phrase so wrongly used as that which forms the heading of this article. It is absolutely true that all the cost and all the profit are in the price, and it is equally true that unless they are there you do not get them. It is not true, however, that the cause of the sales and the building up of the business is " all in the price," unless the man who made the price knew what the goods cost to the last penny and added a sufficient margin of profit.

When your salesman comes in and tells you that John Cheap, around the corner, is quoting a very much lower price than you have given, do not change your price until you have first looked over your estimate (or the cost-sheet, if it is a reprint job) and made sure that there is a profit after the change is made.

There is only one thing that any sensible man stays in business for, especially a printer, and that is net profit to lay away for the rainy day and for the time when old Father Time shall so reduce his energies that he must step aside and let the younger generation take hold. Unless there is something in the price to cover this, you are all wrong. " The public won't pay it! " Do not think that for a minute, because they will and do every day — provided the goods show value for it.

If you or your salesmen are carrying around with you the idea that it is low prices that sell the goods, get rid of it as quickly as possible as it is not true. Start out on the other tack; ask a fair profit on cost and you will find that business men generally expect and are willing to pay you a profit.

Of course, the best way to prove it and show your customer that you are treating him fairly is to have a Standard cost system and show him the records which prove that you are not overcharging him. Agree with him, perhaps, to take a certain percentage on the true cost — not what you guess to be cost, nor some adjustment of overhead that you think fits your case, but the real cost as shown by the system. Then get as much faith in your cost as the Honolulu firm that used the following in a circular to their trade:

" We are almost willing to let you make the price on the printing we do for you. We know to a nickel just what our work costs, and if you allowed us the same percentage of profit that you expect from your own business we would probably be satisfied. It is all a matter of system, and this system of finding and knowing costs was practically unheard of twenty-five years ago. We don't guess that a job

will cost so much and then make a bet with ourselves that it will show a profit. We deal in facts and actual figures when we make an estimate, and we believe that this method of handling printing is just as advantageous to you as it is beneficial to us."

The Cost System in the Small Shop.

It is a poor month that does not bring half a dozen requests for a cost system that is specially applicable for the small shop, with a wail that the smaller shops are being neglected by the cost experts, and that they are different and need something that will almost work itself, because to be careful and accurate as required by the Standard cost system is too much trouble for these small-shop printers. This month has been unusually prolific of these requests and complaints, for they usually come together.

ONE AT A TIME, PLEASE.
Photograph by R. R. Sallows, Goderich, Canada.

Now, let us consider just what the man who is running a small print-shop wants his cost system to tell him; or perhaps it would be better to say what he ought to want his cost system to show, for many of the printers who send in these inquiries seem to have an idea that a cost system is some system of blanks that will tell them all about their business without any bookkeeping or clerical work.

Before a printer can make any progress with the cost system he must get the idea fixed in his mind that it is a method of accounting in the workrooms based upon certain ascertained and fixed principles that can not be violated or set aside if it is desired to get a correct cost record; and any other kind is not worth getting.

We shall endeavor to express these principles in the plainest language possible, so that he who runs may read; and it may surprise you to learn that there are only four of them, and that they may be memorized in half an hour.

The first requisite of any science is to have a unit of measurement, so the first principle of the cost system has to do with the unit of measurement. As the thing handled in the printing-plant is labor, and labor is bought by the hour, it is easy to see that the standard unit of cost must be an hour. But what kind of an hour? It does not take very much brain force to determine that the only hours that amount to anything are those that you sell; which gives us the key to the first principle of cost accounting:

"The standard unit of product shall be the sold hour in the several departments."

Now we know just what we are trying to get the cost of — the hour that is sold from each department; not a general hour, nor the hour of any one individual, but the hour of the department. Simple, is it not?

How shall we ascertain the cost of that hour that we have sold; what enters into that cost? We know that we paid the workman for his time, and that we furnished him a place to work in, and heated and lighted it for his comfort that he might work to better advantage and produce more sold hours. But what else is there?

This brings us to the second principle, which proves that every cost of running the business is for the benefit of the man who buys the product and should in some way be assessed against it in proportion to the character and amount of cost made necessary by the particular job which was done in that time and with that equipment. The second principle says:

"The standard hour-cost shall be its proportion of the gross cost inclusive of labor and all overhead expenses, department and office."

Its proportion of the gross cost of the department in which the hour was rendered productive, including labor, overhead in the department and the office. In other words, the cost of the department plus the cost of doing business and selling the output, divided by the number of hours sold.

The hours sold from a department are easily accounted for by means of a daily, weekly and monthly time system similar to many in use; but how do we get the cost? The first thing we do is to charge to each department everything used in it, such as labor, rent, heat, light, power, foremen's and superintendents' salaries, supplies, etc., which is easy and generally admitted by all. Then there are the items that are sometimes called fixed charges, and sometimes department overhead, consisting of the cost of owning the plant, such as interest on investment, taxes, insurance, depreciation, obsolescence, all of which are

known to be part of the department costs when the expense is incurred.

The next thing is to provide means of fairly dividing the cost of doing business, for that is just what those expenses, generally called overhead expenses, are. These are not capable of division to the departments at the time they are incurred and must be classed as office expenses, such as bookkeepers, stenographer, salesmen, advertising, collections, bad debts, donations, and the other items that are necessary to the proper conduct of a live business. As they can not be divided by actual use, they must be divided by proportion, and this brings us to the third principle:

"The standard method of dividing the overhead expenses shall be to charge direct to each department all necessary items for that department, and to distribute the office or general overhead expenses on the basis of the total department costs, including pay-roll."

Now stop and think. You have included every expense that can occur in a printing-office except one. You have all actually connected with the printing and binding, but not those connected with the purchase and handling of the merchandise — the stock on which the printing is done. We must, therefore, provide for this item. Why keep it separate? you ask. Because in some of the larger plants it is a separate department, and even some of the small ones that are at a distance from the source of supply are compelled to carry a stock that is out of proportion to the business done, and it must be spread over the month's or the year's business so as to be fairly carried by the whole business. This is done by keeping it separate until we make up our monthly account of costs, and then dividing it. The fourth principle provides for this as follows:

"Stock handling, shipping and storage shall be kept as a separate department or departments; but may be carried as an item in the general overhead in order to be divided into the gross cost of the mechanical departments."

The last proviso is specially for the small shop which does not have sufficient business to keep the stock department separate, in which case it is kept apart until the end of the month and then carried into the general overhead to be divided, pro rata, over the departments.

These are the four simple principles upon which the Standard cost system is founded, and once you memorize them and come to an understanding of their simplicity it will not be hard to apply the principles and the cost system to your shop, no matter what its size. This system is working in shops with two employees beside the proprietor, and in those with several hundred employees, and we know of one case where it is proving satisfactory with over three thousand employees distributed over twenty departments.

The blanks? Oh, yes, they are different in different shops, but that has nothing to do with the system. There has been a series of blanks designed to assist the beginners, and some very convenient variations have appeared in these columns from time to time, and will again, but the principles are the thing. The only really important blank is the final Statement of Cost, familiarly called "9H," which has great value as a collation of cost data and which, being largely used by all cost-finding printers, gives the opportunity for comparison of data.

But there is no royal road to cost-finding; you must be content to do a certain amount of clerical work to obtain the necessary records in your plant, and it must be done carefully and faithfully or it is no good to any one.

The cost system, however, is more than a mere system of records; it is a guide as to the conduct of your business, a chart to show the danger places, and a compass to point the way around or past them. Without it no man can consider that his business is safe, and no printer without a cost system is a safe risk for any creditor.

The Big Press in the Small Plant.

There seems to be a sort of fascination for the owner of a small printing-office in the adding of a big press. As soon as he has one or two jobs that seem too big for the platen presses, he wants a cylinder — and as big a cylinder as he can get in the place. But careful collection of statistics and comparisons of costs have shown that this is usually a very unwise move.

The average 13 by 19 inch job-press costs about a dollar an hour to run in the city plant and possibly ten cents less in the real country shop. It will produce an average of six thousand per day, if the shop is reasonably busy. The average make-ready time on such a press is from one-half to one hour, according to the nature of the form.

The average cylinder press that will print a 25 by 38 inch sheet costs from $1.40 to $1.75 an hour to run, according to the efficiency of the plant and the amount of work in the plant. In some small shops where the cylinder is not run more than a third of the time, the cost per hour runs over $2.50. The average output will be found to be about a thousand an hour, running time, and the average make-ready on ordinary work from two to three hours.

Comparing these figures, it will be seen that, where there is a sufficient amount of work to keep the price per hour down to $1.75, the cylinder will produce the same number of square inches of printing at a lower cost, provided there is a long enough run to pay for the plates to run four-up. On a short run the cost is higher. Even a 13 by 19 inch form can not be made ready on a cylinder as quickly as on a job-press, and consequently costs more.

The average job-plant does not have enough work to fit a cylinder press and runs smaller sheets on it most of the time, thereby increasing costs without the chance to get the money back, simply because the press is there and seems to be eating its head off in fixed expenses.

Any printer can prove this for himself by making careful comparative estimates of his work as done by the two methods, and will usually be surprised at the number which can be handled cheaper on the smaller press.

This fact has long been known to press builders and supply houses, and they have made strenuous efforts to overcome it by building high-speed small presses of various kinds. Most of these are good, and the way for a printer to judge whether he needs one is to go over his work and see how many jobs he has of ten thousand or more impressions on a sheet 13 by 19, or that make ten thousand when doubled up to that size. If he has enough of these to keep a high-speed press running half time he may then carefully consider the cost of running, and make a decision.

The bed and platen job-press was designed for handling small jobs in short runs and is unequaled in its field. The high-speed small press was built to take those runs where the quantity is too large for the platen and too small to pay for doubling up, by electrotyping, and running on a cylinder. Each has its place, and the small printer is more likely to need the fast press than he is the cylinder.

The short run of a pamphlet or booklet, apparently calling for a big press, can very often be run for the same price on the jobber, four pages or eight pages at a time, and sometimes for less. Do not load yourself up with a cylinder press until you actually need it, and then buy one that will print a 25 by 38 inch sheet. Anything smaller will be an annoyance, and a larger one will be an expense that will decrease your profits.

GIVE US MEN

GOD give us men. The time demands strong minds, great hearts, true faith and willing hands; men whom the lust of office does not kill; men whom the spoils of office cannot buy; men who possess opinions and a will; men who have honor; men who will not lie; men who can stand before a demagogue and damn his treacherous flatteries without winking; tall men, sun-crowned, who live above the fog in public duty and in private thinking! For while the rabble with their thumb-worn creeds, their large professions and their little deeds, mingle in selfish strife, lo! Freedom weeps! Wrong rules the land, and waiting justice sleeps!

J·G·Holland

THE NEED OF A MECHANICAL HOUSECLEANING AMONG NEWSPAPERS.*

BY A. F. ALLEN.

THE newspaper publisher has become a business man. He is obliged now to do business on his own resources. He is obliged now to do business at a profit, if he is to succeed in that business. Sources of revenue which were considered legitimate when the newspaper was more a political organ and less a newspaper no longer are available. Newspapers can not now be established or conducted with a few hundred dollars' capital. The newspaper business now requires a large investment. Naturally, therefore, the newspaper publisher to-day must adhere to careful business practices.

In former times the business affairs of the average country newspaper were administered in a careless, slipshod fashion. Bookkeeping was lax, and the publisher had no means of knowing whether or not he was doing business at a profit except as his receipts exceeded his outgo. Cutthroat prices were common. Those were the days when " ye country editor," as he was wont to style himself, was poor— and proud of it. Indeed, his poverty was a part of his stock in trade. It was common for the editor to boast of his poverty, and a lot of country editors have not yet gotten over the habit, although they own broad acres of rich farm land and ride in automobiles of their own, besides having a printing-office investment running well into five figures.

But in late years, with the introduction of efficiency methods and cost-finding systems and expensive machinery, country newspaper men have been overhauling their business methods and setting their houses in order. They have been doing some vigorous housecleaning, some much-needed housecleaning, all of it commendable and all of it beneficial. They are getting their business practices on a sound basis. They have learned the folly of doing printing at a loss just to beat their competitors out of a job. Their state no longer is that of poverty, or of mendicancy.

Is There Danger in an Editor's Too Close Absorption in Problems of Accounts, Finance, Etc.?

But it appears to some of us that there is danger of the pendulum swinging too far; that in their absorption in the problems of accounts and finance, and profit and loss, the newspaper publishers are neglecting other important essentials of their business. The general average of the country newspaper is high. I count them all my friends, and I am friendly to all of them. A great deal might be said in praise of them, but I am not here to praise. I have been put on this program to criticize, and it is my purpose, therefore, to direct attention to a few of the shortcomings of our newspapers and to suggest how they may be remedied.

There is no doubt in the mind of any one who makes more than a casual study of the newspapers that much might be done to improve them. Facilities for making newspapers better have multiplied greatly during recent years, but it can not be said that the improvement of the newspapers has kept pace with the development of these facilities. We have a number of examples of careful newspaper-making in Iowa — newspapers which give the reader only satisfaction. We also have a much larger number of newspapers which are slovenly in appearance and which betray indifferent workmanship. Indeed, a careful reader of the Iowa papers is impressed, and saddened, by the slovenliness of much of the work done upon them.

A Newspaper Well Made Up and Well Printed Is the Exception.

It is discouraging to one who loves the newspaper profession to observe how careless of appearance so many newspapers are. The newspaper with good make-up and first-class presswork is the exception, not the rule. Many newspapers which are made up carefully are wretchedly printed. Many newspapers which are beautifully printed are made up carelessly and inartistically. The make-up on some of the newspapers of Iowa is little short of atrocious, and often presswork is little better — and the daily press does not escape in this indictment. Why is it that editors and publishers do not take more pride in the appearance of their newspapers? Good appearance is as valuable an asset to a newspaper as it is to an individual. Does it never occur to the publisher that it might be good business for him to make up his newspaper in some careful, orderly way, and then provide for creditable presswork?

The newspaper, to my notion, should be considered as a piece of jobwork. It should be made up and printed in conformity to the best practices of jobwork. If some publishers turn out as poor jobwork as they do newspapers, I would not want them to do any jobwork for me.

Why should newspaper publishers continue to be abject in their surrender to the advertiser, permitting him to select the space which his advertisement shall occupy, in violation of all rules of good make-up and good taste and to the fearful disfigurement of his paper? Do not publishers realize that such surrender is not necessary? It is time that newspaper men were taking control of their business into their own hands, refusing to submit to the dictation of advertisers.

Make Up All Pages Carefully — Do Not Stop with the First.

A number of Iowa newspaper publishers already have taken this step forward by banishing all advertising matter from their first pages and by arranging the make-up of the other pages in an orderly way whereby the news rather than the advertisements is emphasized. Certain papers which give close attention to first-page make-up stop short there. The larger number of the country papers which come to my desk, however, have no definite, orderly plan of make-up, except that the display advertisements occupy all the choice, preferred locations, on the first and every other page. All kinds of make-up may be seen in these papers, from that which is indifferent to that which is wholly bad. In many of them the pages are merely a jumble, thrown together without thought, save as care is given to locating the advertisements where they may be surrounded by pure reading-matter. Some of them cause a good printer to shed tears every time he looks at them. News and editorial pages receive the same treatment, showing that the country newspaper of this type places slight value upon its editorial matter. Indeed, I might say that the editorial page is the chief sufferer. Looking over many papers, one gets the impression that the preferred position for baking-powder advertisements is at the head of the editorial columns. It might surprise you if you were to take a count of the papers which give this class of advertising matter this choice position. I have seen the Lydia Pinkham Vegetable Compound advertisement stuck down from the top into the middle of one editor's editorials. At the top of another editorial page a black-type, two-

* Address made at Third Country Newspaper Short Course, Ames, Iowa, May 3, 4 and 5, by A. F. Allen, of the Sioux City, Iowa, *Journal*.

column Castoria advertisement confronted me. In another I found, as an editorial sandwich, a reading notice extolling some one's cure for piles. And so it goes. These are but isolated examples.

The newspapers which are committed to this sort of make-up are those which continue to sell to any advertiser, so long as he has the price, space according to that ancient formula, "top of column, next to pure reading-matter," or "surrounded by pure reading-matter." Now, I want to say to you that the practice of selling advertising space on that basis is obsolete to-day in up-to-date newspaper offices. That is one of the practices which you, in your housecleaning, should cast into the junk-pile. The newspaper man who adheres to it but advertises his own weakness and timidity, if not his incompetence. He cheapens himself and his paper in the estimation of his readers, to say nothing of what his advertisers may think of the state of his spinal column.

Cater to the Reader. It Is He Who Makes Your Paper Valuable to the Advertiser.

The newspaper man, while he is studying how he may derive revenue from his advertising, should not fail to consider the claims of the reader. One of the things which it is important that he should bear in mind constantly is the reader. It should be his endeavor always to get the point of view of the reader, to put himself in the reader's place. The reader certainly is not without some claims to consideration. It should be the purpose of the editor to make his paper as easy to read as it is possible to make it. It should be his desire and aim to make it attractive and pleasing to the reader. In pursuance of this purpose the advertising-matter should be incidental to the news-matter, and not the news-matter incidental to the advertising-matter. In a carefully and closely edited newspaper neither the advertising-matter nor the news and editorial matter is thrown in with a scoop shovel, as one might load a wagon with coal. In such a newspaper there is a place for everything, and everything is habitually in its place. Some of the finest examples of newspaper-making in the United States are edited on this principle. The readers of such a newspaper soon become acquainted with its orderly method and learn where to look for its different classes of matter, confident that they will be found in their places in every number of the paper.

Readers Appreciate Good Make-up in a Paper.

The newspaper man deceives himself if he assumes that careful editing, orderly arrangement and correct typography make no appeal to the reader. More than that, he impeaches the intelligence of his readers if he gives way to that assumption. Newspaper readers not only are able to make distinctions, but they do make them.

The magazine publishers long ago discovered the appeal that is in fine printing. A lot of the rubbish that is sold between magazine covers never would "get across," to use a slang expression, were it not for the art of the printer.

The country newspaper man should not persuade himself that it is impossible, as a mechanical proposition, for him to make up his paper according to some orderly method, having a place for everything and putting everything in that place. It should be more possible for him than for the daily newspaper man, for the reason that he has fewer pages to work on and his work need not be done with the haste that is inseparable from daily newspaper work. It is just as easy to do things the right way as it is to do them the wrong way, and often it is easier. It takes no more time to do things as they should be done than it does to do them as they should not be done, and it involves no additional expense.

Pyramid Make-up Most Approved Method.

One of the most satisfactory methods of advertising make-up is the so-called pyramid make-up, whereby all the advertising matter is grouped on the lower right-hand side of the page, the apex of the pyramid being at the right. This plan leaves the upper part of the page clear for an effective display and orderly arrangement of news-matter, the result being well ordered, handsome pages throughout. It is a plan which is not impossible for the weekly newspaper, for it already is in effect in a number of newspaper offices. It is my belief that the newspaper made up after this fashion is of much greater value to the advertiser than the one which follows the old, out-of-date, haphazard plan. And unquestionably the effect is much more pleasing from the reader's viewpoint.

I can imagine what some of you men may be thinking about my suggestions. You are thinking, perhaps, that while my theory is beautiful, it is not practical; that it would be impossible to enforce such a plan of make-up upon your advertisers. You are thinking, perhaps, that it might be all right to talk about such things so far as papers like the *Sioux City Journal* are concerned, but when it comes to your papers any such radical change from the established order is out of the question; you have got to live, and in order to live you must have revenue, and a large part of your revenue comes from your advertisers. But I assert that it is practical, as well as possible, for the newspaper to take charge of its own columns and make them up according to its own notions. That it can be done is best proved by the fact that it is being done in Iowa to-day.

Publishers Suffer from Timidity.

It is one of the weaknesses of newspaper publishers, it seems to me, that they suffer from timidity. They lack self-confidence, they belittle their own strength and dignity. They have got themselves into a wrong mental attitude, or state of mind, toward the advertiser. They have persuaded the advertiser that he confers a favor upon the newspaper when he gives the newspaper his business, and this has put the advertiser in a position to dictate to the newspaper. And the advertiser has not been slow to take advantage of his position. He has had newspapers dancing to his music in shameful fashion, and many of them still are dancing. I assert that this is not necessary. The positions should be reversed. The advertiser should be taught to understand that he confers no favor by advertising in the newspaper. Rather is he privileged in being able to buy newspaper space for publicity purposes. It is purely a commercial transaction. The advertiser can not do business without advertising, and he gets value received for the money he spends with the newspaper.

Time for Publishers to Issue Their Declaration of Independence.

I believe it is time that all newspapers were issuing a declaration of independence in this matter.

I have had knowledge of a good many battles between newspaper publishers and advertisers, and I fail to recall one which the newspaper did not win. The newspaper has all the best of it.

It should be a source of considerable satisfaction to a newspaper owner, and worth a good deal of money to him, to realize that he is able to exist in a community without being under the thumb of his advertising customers.

Another point at which many country newspapers lag

is in the use of head-letter, or rather in the use they do not make of head-letter. It was the old way of the country editor to use little head-letter, nothing more than a single line, no matter how important the news. Display heads of any kind were used only upon extraordinary occasion. Along with this practice it was customary to group all the local news on one page, under a single general heading, an entire page of paragraphs, with only an extra lead between the paragraphs to break the monotony for the reader. This practice still is common in Iowa. Indeed, it is the accepted country newspaper style. Given a clear page, and leaded matter, and the effect is not distressing; but when the paragraphs are set solid, with no leads between, and, as at times, are run a tortuous and devious course through a maze of advertisements, jumping from one page to another, the reader soon becomes distracted to the point of profanity. More than one Iowa paper thus has provoked me at least to the border line of profanity.

How much better it is to separate these paragraphs by the use of head-letter and dashes, conforming to the best usage of the daily newspaper. But in so doing I would counsel you to avoid extremes, to use head-letter with discretion and good taste. Some of our daily papers, in their misuse of head-letter, are by no means to be cited as examples to be followed, but rather as examples to be avoided. The purpose of headlines, primarily, is to guide the reader, to make it easier for him to read the news. But a too lavish use of large, black-face type in the headlines, an unwise multiplication of display heads, to which so many daily papers are committed, defeats the very purpose of the headlines. A page which is plastered over with big, staring heads is more confusing and less intelligible to the reader than a page wholly without headlines. In the use of head-letter it is well to keep in mind always that the newspaper, after all, is but a piece of job-printing. Study, therefore, to produce the most pleasing effect, the most artistic make-up, that the limitations of the newspaper office will permit.

Clean Machine Composition Essential to Clean Presswork.

Another matter which should receive closer and more unremitting attention — a matter fully as important as make-up — is the condition of the product from the linotype. A linotype, or any other machine like it, will not take care of itself, although a good many of them are left to shift for themselves, or seem to be. Indeed, the machine requires constant care and attention if it is to do good and satisfactory work. A glance over the papers of the State will disclose at once those publishers who are giving their mechanical equipment the care it should have, as well as those who are neglecting this important detail of their business. When you see a paper in which the lines of type are full of "slivers," you may know that its matrices are being neglected. When you see alignment imperfect, you may know that the machine is being misused by an ignorant or careless operator. When you see repeated evidences of chilled metal, you may know that both the machine itself and the metal used are not receiving proper care and attention.

It is in these little things that the character of the newspaper publisher is disclosed. These are the indications of slovenly workmanship, of carelessness, of indifference, of lack of pride, or, what is worse, of ignorance. No good workman, having pride in his work, and in the product of his work, will neglect scrupulous attention to every detail by which his newspaper may be made better.

It is difficult to say which is the most important mechanical detail of the newspaper business, but certainly none is more important than presswork. Having taken pains to secure an artistic make-up, and having assured perfect product from the linotype, it then becomes essential that the paper shall be well printed. Neither good make-up nor clear type nor good writing can prevail against wretched presswork. A paper poorly printed and illegible leaves only irritation and dissatisfaction in the mind of the reader. Likewise it is no satisfaction to the publisher himself. We have some handsomely printed papers in Iowa, and we have a lot of poorly printed ones. Many publishers seem to think that any kind of presswork will do, and so we have papers with too much color, papers with not enough color, and papers so blurred by offset as to be unreadable. This, too, is slovenly workmanship — slovenliness that is inexcusable, and unpardonable, and unnecessary. No good printer who takes pride in his work will send out a poorly printed paper; he will rather send out the best printed paper which his office equipment will permit.

Where shall we locate the responsibility for the mechanical imperfections of newspapers? Newspapers reflect in their perfection, as well as in their imperfections, the degree of capability or incapability of "the man behind." Somewhere back of every successful enterprise, whether it be a newspaper or something else, is a directing mind. This directing force may be invisible, but it is there. So back of every imperfect newspaper is some one who, for some reason, is failing in his task. He may be indifferent, or careless; he may be absorbed by other matters; he may be lacking in knowledge; he may be without practical equipment. For the editor who is careless or indifferent there is no excuse; but the editor who does not know is entitled to our sympathy and encouragement. I would not say that no man who is not a printer, who has not mastered the intricacies of the printer's trade, can become a successful newspaper-maker, but I do assert that the most successful newspaper-makers are those who have secured a practical equipment for the task by a course of training in the mechanical departments of a newspaper office. A man who has had such training, it stands to reason, is more certain to be successful than the man who is without it. The most successful editors and publishers in the business to-day are those men who have graduated from the composing-rooms and pressrooms of small country newspapers. These men know what is what. They know when a thing is as it should be. No employee, competent or incompetent, can tell them their business, or swindle and deceive them by indifferent and slipshod workmanship. They are not at the mercy of the incompetent workman, the indifferent mechanic. They are able to put a finger on error and insist that it be made right. They are able to "lay out" a newspaper as well as a piece of job-printing. Many men, however, enter the newspaper business without this invaluable training and knowledge. What are they to do? How are they to overcome the handicap which is upon them? By study, unceasing and persistent study, and by indefatigable industry. They must master the practical details of their business; they must familiarize themselves with the mechanics of that business by unwearying application. Indeed, no one can hope to get anywhere in the newspaper business without persistently studying it. This applies alike to the man trained and the man untrained. Ever there is something new to be learned. No man can hope to learn all there is to be learned about the newspaper business in even a lifetime of study. The print-shop is a school, and the editor is the pupil. It behooves him, therefore, to cultivate the open mind, to be a learner from

day to day, for by such means does he equip himself more fully for his work; by such means does he increase in mental stature and in knowledge and breadth of mind with the years.

What I am asking is that the newspaper men of Iowa shall have ideals in their work. It is not beyond even the smallest country paper to have ideals and to strive for perfection. No man should be wholly content either with himself or with his work. The man who does not progress will retrogress; there is no standing still. The possibilities of the newspaper business are immeasurable; how can any newspaper man fail to be inspired and to aspire?

Patient, Laborious Study Essential to Development of Ability to Manage Newspaper Properly.

"Great newspaper results," said Chester S. Lord, for more than twenty years managing editor of the old *New York Sun*, in an address on "Journalism as a Profession," "require extraordinary effort, for it is a profession to be learned by hard study — just as the law and theology and medicine are to be learned; and you can not learn it in a month or a year, any more than in ten seconds you can start a locomotive or an ocean steamship at full speed. . . . Genius may sometimes do quick deeds under quick inspiration, but for the most part the work of the world is accomplished through patient, laborious study, along lines of established conduct — and not anywhere more conspicuously so than in the newspaper business. You must make your newspaper talked about; you must make it interesting; you must make it absolutely necessary to your constituents; you must be the leader of thought in your community. Your intelligence must direct the intelligence of your readers. You must cram your memory with facts, for the mind feeds on facts. To do all this you must study to the limit of your resources; you must think to the limit of your intelligence; you must strive to the limit of your endurance — then you have done your best, and that marks the measure of your success."

FIGURE PROFIT ON SELLING PRICE.

By the Morrison-Ricker Manufacturing Company, Grinnell, Iowa.

The practice is general in our public schools to teach the figuring of profit on the basis of cost of article instead of the selling price. Salesmen, buyers and storekeepers continue to figure their percentage of profit on cost and their percentage of operating expenses on selling price, which erroneous system is every day causing needless failures.

There are eight reasons why the percentage of profit should be figured on the selling price and not on the cost:

First — Because the remuneration of salesmen is figured on a certain percentage of the selling price.

Second — Because the percentage of expense of conducting business is based on the selling price. If you talk percentage of profit on cost and percentage of expense on the selling price, where are you?

Third — Because the mercantile and other taxes are invariably based on a percentage of the gross sales.

Fourth — Because the sales totals are always given in books of record — cost totals are seldom, if ever, shown.

Fifth — Because a profit must be provided for two items of capital — one the capital invested in merchandise — the other the capital necessary for operating expenses and other expenditures not properly chargeable to merchandise account. This is only possible by figuring profit on the selling price.

Sixth — Because it indicates correctly the amount of gross or net profit when amount of sales is stated. The percentage of profits on sales is indicative of character of result of years' business — percentage of profit on cost is not.

Seventh — Because allowances in percentages to customers are always from the selling price.

Eighth — Because no profit is made until sale is actually effected.

Example No. 1 — An article costs $5 and sells for $6. What is the percentage of profit? Answer, 16⅔ per cent. Process — Six dollars minus $5 leaves $1, the profit. One dollar divided by $6, decimally, gives the correct answer, 16⅔ per cent. This operation is simple, and knowledge of it being vital to any one engaged in, or intending at any time to engage in business, it should be carefully committed to memory and constantly borne in mind.

Example No. 2 — An article cost $3.75. What must it sell for to show a profit of 25 per cent? Answer, $5. Process — Deduct 25 from 100. This will give you a remainder of 75, the percentage of the cost. If $3.75 is 75 per cent, 1 per cent would be $3.75 divided by 75, or 5 cents, and 100 per cent would be $5. Now, if you marked your goods as too many do, by adding 25 per cent to the cost, you would obtain a selling price of about $4.69, or 31 cents less than by the former method. Which is right? When you take 25 per cent off the selling price, figured according to the first rule, you will still have your cost intact. Take 25 per cent from the second sum and see if the cost remains.— *Manufacturers' News.*

SAVE TIME OVERRUNNING CLOSE-SPACED MATTER.

BY ANNIE M. KEMPTON.

It sometimes becomes necessary to overrun long paragraphs of close-spaced matter and still keep the spacing uniform and close. The writer ferreted out a new way of doing this which, while it looks awkward, really saves time. In fact, the writer received a "call-down" for the looks of the galley when the work was half completed, and not being of a disposition to answer back, said nothing. Later, when using the method again when the "boss" wasn't looking, a fellow worker expressed surprise and was glad to use the method when explained.

The method is simply this: Instead of turning handfuls of set matter around on the galley, and picking up the type almost word for word, run the matter over on the galley, but do not space out your lines. Before you come to the end of the paragraph you will find that the question arises whether to divide a word or to squeeze it in, in order to save further overrunning. A careful manipulation of a few lines of unjustified matter around this stage of overrunning makes it unnecessary to touch the rest of the paragraph. When you are sure you have your lines laid out properly, then lift them into the stick and justify them. For the actual amount of overrunning done, this method is slower, but the labor saved on the rest of the paragraph is clear gain for some one. Where the spacing is of no consequence, the old method is the best.

AND THEN SHE GOT HOT.

Her first story had been in the magazine editor's hands for weeks without being returned or published, so she wrote him curtly: "Please print my story or return it, as I have other irons in the fire."

Her manuscript was returned with this brief comment: "We have read your story, and advise you to put it with the other irons."

Written for THE INLAND PRINTER.

WHAT THE GRAPHIC ARTS OWE TO IRELAND.

BY OUR REPRESENTATIVE.

DR. JAMES J. WALSH, author, educator and lecturer, recently told the American Institute of Graphic Arts in New York something about "What the Graphic Arts Owe to Ireland." Some of the thoughts from his most instructive talk were the following:

"With our ideas of progress in the modern time it would seem almost impossible that the graphic arts could owe much to Ireland, since it is so many centuries ago since Ireland, as an independent nation, had an undisturbed power of expressing herself. Still, progress is not the continuous process we are apt to believe.

"In the graphic arts, especially, progress does not proceed in that way. The most beautiful books ever printed were printed within a generation of the invention of printing, while the worst books ever printed were manufactured within a generation of our time, until William Morris came to reform the situation. As to Ireland's place, there are a number of things that might warn us of the probability of finding a fine chapter in the graphic arts in that little island, because there are such magnificent chapters in the history of other branches of esthetics. It is to Ireland that we owe that very precious quality of rhythm in poetry, and the world of music owes more to Ireland primarily than to any other people or country. Altogether, there have been collected fifteen thousand Irish melodies. Handel once said that he would have given all the music he ever wrote to have been the author of the air which is known as "Robin Adair," but which is really the old "Alleluia" of Irish music.

"It would have been surprising under these circumstances if the Irish had not left their impress on the graphic arts. This they did in the most beautiful illumination of books that has ever been done. When Geraldus Cambrensis was traveling in Ireland, in the twelfth century, he records that he saw at St. Brigid's great college for women, at Kildare, a wonderful book of the Gospels so beautifully illuminated that he thought it to have been the result of angelic rather than human skill. He was sure it was the most beautiful book in the world, and "Gerald the Welchman," as he was called, knew, for he had visited previously all the centers of culture in Europe, and they had extremely beautiful illuminations in the twelfth century. We know, too, that Gerald was not inclined to praise anything that wasn't Welch, and, above all things, was he given to dispraise what he found in Ireland.

"Only that we have in our time, in Trinity College, Dublin, the 'Book of Kells,' we would likely dismiss Gerald's praise, but this 'Book of Kells' is the most beautiful in the world, even in our time. It is not the book which Gerald saw, either, for the Gospels he saw were at Kildare and the 'Book of Kells' was never there, so that there were evidently a number of these books in Ireland at that time."

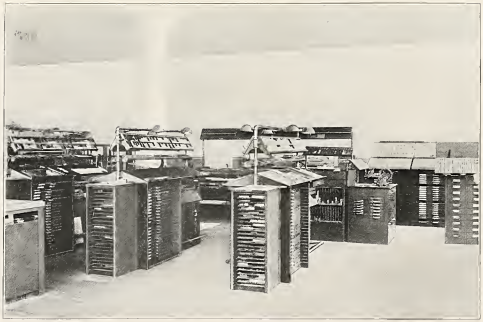
The lecturer then described some of the beauties of graphic art in the first six pages of this book, preceding the Gospel of St. Matthew. No words, he said, could describe the splendor in drawing and color of the initial letters. Examined under a powerful magnifying glass, no less than 158 perfect interlacings of ribbon were counted in the space of a single square inch.

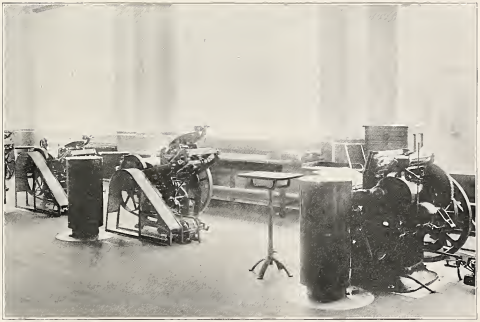
The doctor then told of the wonderfully designed metal-work and jewelry of Ireland. No one has been able to solder, without melting, such fine gold wire to a support as the Irish used in their jewelry. He showed how the Irish art of illuminating books was taught all over Europe, and we find its influence even in our day. He instanced the illuminated Lord's Prayer, by Edward Edwards, in *The Ladies' Home Journal* last Christmas as a beautiful example of Celtic design. Years ago he visited St. Patrick's Church, in Chicago, with its most dingy interior, as all our churches were that were built fifty years ago. He recently visited St. Patrick's again and there was a complete transformation. He saw the influence of the "Book of Kells" all over the walls. On inquiry, he found that Thomas A. O'Shaughnessy, a Chicago artist, had taken the graphic art of the Celts of one thousand years ago, design, coloring and all, and placed it in the stained-glass windows and walls so that it glows with beauty.

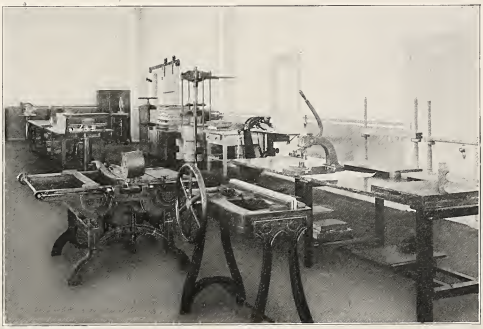
Speaking after the lecture, in reply to the question why there were not more examples of Celtic graphic art in existence, the doctor said that Ireland had been overrun so many times since those days by barbaric invaders, who destroyed everything they could burn, as they have done in Mexico and are doing in Europe now, that it is even surprising that there is a page of Irish literature or art left.

MIAMI CHIEF.

Photograph by Eugene J. Hall, Oak Park, Illinois.







Views in the Plant of the Hershey Printing Company.

Upper left-hand illustration: A portion of the composing-room, showing the high ceilings and the abundance of light. The equipment is wholly of steel, with all of the necessary labor-saving devices for reducing the cost of production. Lower left-hand illustration: Another view of the composing-room. Upper right-hand illustration: A portion of the job-press department, showing the safety devices in use and, also, the excellent light, doing away with the need for artificial light. Lower right-hand illustration: Part of the bindery, showing the orderly arrangement and accessibility of the various machines and tables.

Written for THE INLAND PRINTER.

A MODEL PRINTING-PLANT—THE HOME OF THE HERSHEY PRINTING COMPANY.

BY H. G. ELDON.

LOCATED in the bowl of the beautiful Lebanon Valley of Pennsylvania, Hershey is called the model town, the wonder town, the magic town and many other names indicating a unique growth and prosperity. About a dozen years ago its site was an old corn-field of unprepossessing appearance. To-day there is a modern town made of concrete, steel, marble and brick, and having interests that carry on their combined pay-rolls 2,200 persons. When M. S. Hershey developed his processes for making chocolate, he sought this location not because it was near his birthplace, but for the reason that it was a central point for one of the finest milk supplies in America. The importance of this is seen in the fact that the factory of the Hershey Chocolate Company consumes daily about 100,000 quarts of milk. The growth of the industry has been phenomenal and the need of labor compelled Mr. Hershey to encourage the building of the town. This has been done along advanced lines and with features in the way of welfare and entertainment that are not duplicated in any other community of Hershey's size. For example, there is practically an acre of ground for every resident of the community. There is an unlimited supply of filtered mountain water. There is a complete equipment of trolleys, parks, theaters and everything needed for the entertainment of visitors. Mr. Hershey's idea was that the factory of a food product should have surroundings that would include plenty of sunshine, fresh air and clean living; so Hershey is a town that is beautiful to look upon and healthful to live in.

The output of the Hershey Chocolate Company requires a half billion pieces of printed matter annually. In addition, a great amount of general printing is needed. The printing of the labels and similar matter for the Hershey products is done in a large department of the factory with batteries of presses running day and night the whole year through. For the other printing and for *The Hershey Press*, a separate plant was established and, from the first, high ideals were set. It was planned that, as an auxiliary to the most complete chocolate-plant in the world, there should be one of the best printing-plants. There was also some sentiment in this because Mr. Hershey began life as a printer's apprentice, and he has the pride that always lives with one who has been touched by printers' ink.

Thus, three years ago the largest single building outside of the Hershey cholocate factory in the town was begun. It was completed in 1916, and its main part was occupied at once by the new plant of the Hershey Printing Company. This building occupies one of the prominent corners of the town and runs the length of a complete block. It is 90 feet wide and 332 feet long. It has four stories with basement. The Kahn system of concrete construction was used. With the exception of maple floor-

The Modern Building Housing the Plant of the Hershey Printing Company.

ing on the first floor, there is no wood in the whole structure and it is absolutely fireproof throughout. The building is set on a solid rock foundation, and in its construction 10,000 cubic yards of concrete and 300,000 Hytex bricks were used. The ceilings are finished in concrete. The windows are of steel sash and vertical-sliding, and are 11 feet 6 inches wide and 10 feet high. The height of the first floor is 17 feet 6 inches, the second floor 16 feet, third floor 15 feet 9 inches and the basement 15 feet 6 inches. Floors are constructed to carry 500 pounds to the square foot. It can thus be seen that the building is of unusual strength and solidity, and the value of this has been apparent in the total absence of vibration in the big presses and other machinery. With the modern daylight construction, the printing-rooms are flooded with light and the high ceilings have been found to be advantageous in every respect.

The equipment of the Hershey Printing Company consists of double monotype machines, a dozen presses of different kinds, a full bindery department, and all the needs of a complete publishing-plant. The plant furniture is of steel, and the offices are furnished in mahogany. The

press building is, therefore, not only a splendid workshop, but one of the show-places of the town. During the season a large number of people from different parts of the world visit Hershey and many of them inspect the new printing-plant.

The Hershey Printing Company aims at quality. The weekly newspaper, *The Hershey Press*, is printed on calendered paper and it has been called "the best printed newspaper in America." The high price of paper has not interfered with the policy of giving as perfect a paper as possible each week. The work of the new plant has attracted wide attention, and it is catering to those who believe that if printing is worth doing at all it is worth doing well. It does a general printing business, including books, ledgerwork, house-organs and catalogues.

The management of the Hershey Printing Company is in the hands of practical and experienced men. It began in a modest way in the early years of the town, and has made its greatest development within the past two years. The proprietor, M. S. Hershey, who founded the town, takes a strong personal interest in the work. The manager is Joseph R. Snavely, a trained printer who has been closely allied with the methods and developments of printing, and who has had charge of the Hershey plant since its beginning. There is a complete editorial department supervising the *Hershey Press* and other publications, under the supervision of Lynn R. Meekins, formerly managing editor of *The Saturday Evening Post*, the *Baltimore Star* and other Baltimore papers. All the managing officials of the company began in country job-offices and learned the business from the ground up. There are few changes in the force except necessary additions. The policy is that of coöperation and encouragement, and the wisdom of this policy is shown in the interest and fidelity of the employees.

TO BE SUCCESSFUL YOU MUST LOOK THE PART.

When a man has achieved independence, a great name, or a fortune, or whatever goal he has set out to make, he can afford to wear a soiled collar, frayed coat sleeves and shoes run down at the heel, but this would never do for the man to whom success still beckons in the distance.

To be successful one must have the appearance of a successful man.

He must dress neatly and in fashion.

His linen and shoes must be immaculate.

He must walk as though he were going somewhere — not dawdle aimlessly about like a scion of the aristocracy in a moving picture.

The successful man will bear the appearance of success in his features, in his every action. He will carry lines of character in his countenance and his eyes will indicate concentrated thought as though he were reflecting on important matters.

He will smile (not grin like an ape), be good-natured, considerate of others, be public-spirited and patriotic; and all this will reflect upon his appearance.

The successful man will wear an air of confidence; he will speak with assurance and determination. He will not allow trifles to annoy him and he will not be deflected from his purpose. He will radiate ability and power and he will impress those with whom he comes in contact by his earnestness, his energy and resourcefulness.

To be successful one must look successful.

The successful man can not look like a failure.— *Manufacturers' News.*

FITTING THE MAN TO THE JOB.

The largest industrial plants, in all parts of the country, are now establishing employment departments. In the old days, the foreman had the privilege of "hiring and firing." It was a prerogative which he jealously guarded. However, he seldom performed his duty with much skill or intelligence. He was notoriously a person of likes and dislikes; he had no system, beyond a few crudely asked questions; appraising human nature was not usually his strongest point. Prejudice entered largely into his choice of underlings; not infrequently he was venal, demanding a bribe as a prerequisite to giving a job, and securing pay increases on condition that he obtained a percentage. But this old-fashioned foreman is rapidly losing his power. In hundreds of our largest establishments he now does no "hiring or firing" at all. The modern employment superintendent has succeeded this functionary. This office, usually having a large staff, passes candidates for all positions through its hands. Foremen, when they need steel, iron, or other material, make out written requisitions; now, in the places having up-to-date employment departments, they do the same thing for their materials of brain and muscle. The employment superintendent's business is to supply precisely the kind of men and women needed to do the particular work. If the person sent does not fill the bill, the foreman can refuse him; the employment department sends another man, and then sends the rejected person somewhere else, where his services seem more clearly indicated. The employment department thus performs two functions: first, it studies the requirements of the shop; secondly, it studies minutely the miscellaneous human beings who offer themselves at its doors. Its theory is that every person can do something. It submits all its applicants to physical and mental tests, canvasses their past successes and failures, learns their habits, their ambitions, their aptitudes. By the aid of a competent medical man, it examines their eyes, noses, throats, teeth, heart, lungs and digestive systems. After the employee is once engaged, the department's work has really only begun. It gets periodical reports; if the man is not doing well, it finds out why; and it makes a point of shifting him around until he finds his appointed place.— *Burton J. Hendrick, in Harper's Magazine.*

A HANDY LAYOUT FOR A SORTS CASE.

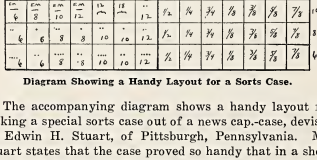


Diagram Showing a Handy Layout for a Sorts Case.

The accompanying diagram shows a handy layout for making a special sorts case out of a news cap.-case, devised by Edwin H. Stuart, of Pittsburgh, Pennsylvania. Mr. Stuart states that the case proved so handy that in a short time all of the men in the shop were using it, and he has since installed it in other places, effecting an appreciable saving of time. The two lower rows on the left-hand side of the case are for fine and coarse dot leaders used in correcting monotyped price-lists and catalogue pages.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

A Big Drive for Uniformity of Rates.

In the July, 1916, number of THE INLAND PRINTER I called attention to the lack of consistency in the rates of daily and weekly newspapers, and urged the adoption of some reasonable standard. That the question was beginning to command attention was shown from the fact that several proposed schedules were cited, any of which, if adopted, would be a great improvement over the present chaotic condition.

During the past year, President E. H. Tomlinson, of the National Editorial Association, who is making every effort to make his organization of the most practical benefit possible to the newspaper fraternity, has directed his attention especially to this problem. He is mainly responsible for the report of the advertising committee which went out over the name of the writer.

This report, which will be submitted to the Minneapolis convention, is as follows:

FOREIGN ADVERTISING RATE RECOMMENDATION.

These recommendations do not apply to local advertising, which is necessarily subject to local conditions.

Realizing that the rates of country papers for foreign advertising now in vogue have been generally fixed at haphazard, with little consideration of costs to the publishers or value to the advertisers, the Advertising Committee of the National Editorial Association has, with its sanction, been seeking to bring about more uniform and adequate rates, taking into account circulation and service.

In view of the fact that many publishers find it necessary at this time to revise their rates because of the prevailing high costs, the committee believes it will be helpful to many of them now to make public the rates it expects to recommend at the convention at Minneapolis in July as justified for foreign advertising under present conditions, and which it believes are at the same time fair to advertisers.

HOME PRINT PAPERS.

It recommends for Home Print Papers, guaranteeing circulation and rates, the following *gross* rates per inch, based on circulation, as set forth:

	Up to 800	Up to 1,200	Up to 1,600	Up to 2,000	Up to 3,000	Up to 4,000	Up to 5,000	Up to 6,000
Weeklies.....	$0.14	$0.16	$0.18	$0.20	$0.24	$0.28	$0.32	$0.36
Dailies.....	.12	.13	.14	.15	.18	.21	.24	.27

The above rates are all *gross* rates which the publisher will quote to all inquirers. From the gross rates the agency's commission will be allowed to recognized advertising agencies and an additional commission to his special representative.

Composition, six cents an inch, net, extra.

The above papers we designate as Class A papers.

PAPERS OF UNGUARANTEED CIRCULATION.

Both weeklies and dailies, ten cents.

Composition, six cents an inch, net, extra.

These papers we designate Class B papers.

*A PAPERS.

We find some Class A papers so completely dominating their field, or for some reason so especially valuable for foreign advertising, that they are entitled to such increase over the rates recommended for the usual Class A papers as the service they are able to give warrants.

*These papers we designate as *A papers.*

3–7

We recommend an absolutely flat rate because (1) It simplifies the placing of advertising; (2) Advertisers and their representatives desire it; (3) Those papers which have tried the flat rate recommend it.

We further recommend that all papers desiring foreign advertising guarantee their circulation and rates, as it will entitle them to the higher prices of Class A, which this committee proposes to aid them in securing, under plans it has in contemplation.

We are led to lay great stress on this point because we find much evidence that when advertisers are assured that circulation and rates can be depended on to be as represented they will more freely place advertising at the higher rates than at the lowest possible prices obtainable when there is a question as to the dependability of claimed rates and circulation.

We believe that all papers are entitled to the above rates, and that they can be secured and maintained by combined effort.

In fact, we know we can successfully uphold the proposition that publishers can not give a service satisfactory to the advertisers without actual loss to themselves at lower rates.

The following explanation accompanied the report:

We do not send out this report as perfect, but do believe it has enough of merit to be of benefit to those small publishers whose rates are now too low and who will find it of help to secure an adequate increase through the knowledge of what we are willing and able to maintain as fair and reasonable recompense for foreign advertising. We believe also that it is a needed and real start toward the simplification of the work of placing foreign advertising in home papers and an aid to the ready distinguishing of those it may be considered by any prospective advertiser desirable to use — two things necessary to the end that such business may attain the growth we see in store for it.

We recognize that it is a big undertaking we have in hand, in which mistakes are likely to be made at the start, and we invite criticism, for we are confident that we are on the right road and will come out successfully, if we have the coöperation of the trade press and all interested factors, in making the plan fully practical and in securing it publicity and support. It has already been submitted to a number of advertising agents who have given hearty approval to the principles involved and who only ask us to the rates we recommend that they be equitable and alike to all, for which we are providing.

As to the fairness of the rates recommended, we hold it readily demonstrable that any paper, no matter how cheaply produced, must have ten cents to exist, and that space is worth that much in any paper worth using at all.

The advance proposed from the minimum rate is the very least that can possibly be considered as a reasonable recompense to provide for the extra expense of issuing a worth-while paper (which we want all papers to have a chance to become) and of the businesslike service which is desired of our papers, but which can not be given without expense.

Why Uniformity is Imperative.

In my article last July, I cited numerous instances of papers published under similar conditions in various States, with rates that were wholly inconsistent. Papers of one thousand circulation and under get anywhere from six to fifteen cents per inch; papers of two thousand, anywhere from ten to twenty cents; and papers of three thousand and up, anywhere from twelve and one-half to twenty cents. Thanks to the educational work of the last few years, the smaller papers now seldom drop below ten cents, but the variance is the greatest among papers of larger circula-

tion. It is possible to cite many instances where papers of one thousand five hundred circulation actually get a better advertising rate than some papers of three thousand circulation. The worth-while papers are not getting the rates they should, but the situation is worst among the papers of larger circulation.

In the small daily field the situation is well epitomized in a compilation made by Jason Rogers, of *The New York Globe*, from which the following data is taken:

Circulation.	Number of Papers.	Average of Rates.	Range of Rates.
2,000 to 3,000	16	.13½	.08 to .21
3,000 to 4,000	21	.17	.12 to .21
4,000 to 5,000	24	.19	.10 to .35
5,000 to 6,000	21	.20½	.14 to .42
6,000 to 7,000	23	.23	.14 to .53
7,000 to 8,000	10	.25	.18 to .35
8,000 to 9,000	16	.25½	.18 to .42
9,000 to 10,000	11	.26	.19 to .30

A study of this list will show how eloquent the demand is for a greater uniformity of rates. I doubt whether any paper in the list is getting too much, and certainly most of them are not getting nearly enough.

If we publishers should place ourselves in the position of the advertising agent, where we could look out over the newspaper world, how long would it take us to come to the conclusion that newspapers as a class do not know what their space is worth? How long would it take us to decide that newspapers are not conducted on business principles, and who could blame us for assuming that, when so many papers set so low a value on their space, the papers asking a fair rate are extortioners? Wouldn't we also overwork the phrase, "Your rate is altogether out of proportion to what we are paying for space in similar publications of much larger circulation than yours."

The gross discrepancy of rates which the committee seeks to remedy is not confined to the dailies, to the weeklies or to the papers of any one State or group of States. Except for certain spots, it is nation-wide, and these spots are where there is a strong organization of publishers giving special attention to business efficiency.

Proposed Schedule is a Compromise.

Coming to a detailed discussion of the proposed schedule, publishers are asked to remember that it is a compromise and that any schedule which its proponents would hope to have adopted by the publishers of the country would have to be a compromise. For the committee to recommend a low schedule of rates would be for it to turn its back upon the leaders of the profession who are striving to bring the newspaper business to a better standard, and for the committee to recommend a high schedule of rates would be to defeat its own purposes, for many publishers can be induced to make a moderate raise in rates who would not consider the adoption of rates which the committee considers fully adequate. Personally, I believe the schedule is too low, but some semblance of uniformity in rates is much more to be desired than the vindication of some theoretical schedule which would be considered impossible by the many publishers who are so wedded to inadequate rates. The committee has considered many plans, schedules and suggestions of varying degrees of merit which it would only be confusing to enumerate, but the aim has constantly been to formulate a report which would commend itself to the publishers of the country with as little objection as possible. A report of this kind always meets fire from two sides, from those who say that it goes too far and those who say that it does not go far enough, and, while the members of the committee do not claim inordinate wisdom and do welcome criticism and discussion, yet the committee does ask the publishers of the country to adopt a friendly rather than a critical attitude. While papers differ one hundred per cent in rates it is not time to quibble over whether a certain rate should be one or two cents higher or lower. It is time to take the action that will bring about substantial uniformity, and that can never be done unless we start. To furnish a starting point is the object of the report, and if the papers act together on this report it will be all the easier to modify it later.

The Base Rate for Service.

It will be noticed that the committee has not adopted the idea of a certain "rate per thousand of circulation," except in modified form. As applied to the smaller paper, the "rate per thousand" is a fallacy, and has been one of the most effective weapons in the hands of unscrupulous agents in beating down rates. As I have repeatedly stated in this department, there isn't a paper anywhere that can afford to sell advertising for less than fifteen cents an inch, however small the circulation and number of pages printed may be. Take a paper printing four pages and with only five hundred circulation: The principal revenue is from advertising, and twelve columns will yield only $36, from which the editor must pay the salary of himself and assistant, and, in addition, all his general expense. Nor can any one expect a publisher to publish an eight-page paper of one thousand circulation if the advertising revenue falls below $60 a week, or $3 a column for twenty columns. The truth is that the cost of production per inch is not materially different in papers from five hundred to two thousand circulation, and there are plenty of papers of five hundred circulation in which the cost per inch of advertising is actually more than in some other papers of two thousand circulation.

The natural deduction from these facts is that any schedule of rates must recognize this fundamental cost of producing a newspaper, whatever its circulation may be (a cost somewhat similar to the composition cost for a job, and reflected in the charge for the "first 1,000" of a job), and make a definite allowance for the first unit of circulation. After mature consideration, the committee finally adopted fourteen cents as the unit-rate for weeklies of eight hundred circulation, and twelve cents as the unit-rate for dailies. The principle of the rate per thousand is thereafter recognized, and the rate for weeklies is increased four cents for two thousand circulation and for each one thousand additional, and for dailies three cents for two thousand and each one thousand additional. These rates are, of course, minimum rates, and it is not expected that any publisher with higher rates will reduce them.

Flat Rate Recommended.

Publishers should take special note of the fact that this schedule of rates is for *foreign* advertising, and not for local advertising, and any criticism aimed at the flat rate (because the publisher uses a sliding scale in his business with local customers) is not germane. The writer is thoroughly convinced that the sliding scale is the only logical one for local customers, and that it is fair and business-building, but he is equally convinced that it is impracticable in dealing with foreign advertisers. The sooner every publisher adopts an unassailable, guaranteed, flat rate, the better it will be for all who desire to see general advertising put upon a stable basis. Theoretically, the sliding scale is just as right for the foreign advertiser as for the local advertiser, but there are other very important factors to be considered. The sliding scale opens the door to the

unscrupulous agent who will contract for two thousand inches and then use only two hundred; it leaves the agent compromised when his client finds it necessary to change his advertising plans; it opens the door for the unscrupulous publisher to give one rate to one agency and another rate to another; and it puts the whole business on such an uncertain basis that it repels rather than attracts business. Both advertising agents and publishers have repeatedly discussed the flat rate and the sliding scale, and the preponderance of opinion is so markedly in favor of the flat rate that it is folly for a publisher to hold out for a sliding scale. One of the suggestions made to the committee was for the adoption of a graduated discount for quantity orders after the order was filled, but any publisher who adopts this plan in dealing with the general advertiser will find that he has only impaired the standing of his rate card and laid himself open to the charge of bidding against himself for business.

Uniform Charge for Composition.

The charge of six cents net for composition is another compromise. The general run of display advertising costs ten cents an inch for composition, but papers are charging all the way from two cents up to ten. It is manifestly impossible to convert the two-center to the ten-cent charge, where it might be possible to convert him to the six-cent charge. The committee is not looking for argument, but for action. For that reason it decided on a rate which it expects will meet with the approval of the majority of publishers and become recognized as a fair charge.

In its practical aspect, the charge for composition is important, mainly to the extent that it will insure the furnishing of advertising in plate form, as that is the more desirable from every standpoint.

Some publishers make no difference whatever between an advertisement furnished in copy or in plate, but, in view of the cost of composition, this is manifestly illogical.

Some agencies ask for a discount for furnishing advertisements in plate, and contend that composition is worth ten cents an inch. This would leave some publishers owing them money.

As a matter of fact, the general advertiser recognizes that the cost of composition is a separate charge from the cost for space, and, rather than indulge in theories, it would be much better for all to conform to the same standard and speak in the same language. The great bulk of the advertising is going to be furnished in plate form, and when we quote a rate it should be for the space, without there being a question in any one's mind as to what is intended. All should understand that the composition charge is extra, and if that charge be uniformly six cents, so much the better.

For a few publishers or a few agencies to hold to some view different from the general practice is only another one of the many obstacles that beset the easy road between the general advertiser and the country publisher.

The Classification of Papers.

In order to command any considerable amount of general advertising, a paper must be printed at home, be entirely controlled by the publisher, and guarantee its circulation and its rates. A paper which complies with these three conditions is entitled to recognition in the standard class, and if any one of the conditions be lacking, it is not entitled to be considered standard, so far as complying with the demands of the general advertiser is concerned.

The publisher using ready-prints containing advertising can not expect to eat his cake and have it too. So long as the general advertiser can buy space at one price on the ready-print page, while he must pay a very much higher price for the same space if he buys it on a home-printed page of the same paper, he is going to buy it in the cheapest market. Whatever advantage the publisher may think there is for himself in using ready-prints, he may as well admit that so far as the general advertising game is concerned, he enters it with a limp. In ninety-nine cases out of a hundred it is the home-print papers that are developing the foreign advertising for the country press, and however much the ready-print papers may claim that they are not hurting the game, they are certainly not helping it. A home-print paper is entitled to standard classification, therefore, because its publisher allows no ambiguity in the relationship of his newspaper and the general advertiser.

Guaranteed rates are also the hallmark of the standard paper, because no such volume of business as general advertising entails can be transacted on the wobbly foundation of unstable rates. When the advertising agencies can transact business on the first letter, and become convinced that they can do so with full confidence, then the volume of foreign business that will flow to the country press will be enormously increased. A paper which does not guarantee its rates is not entitled to standard classification, because the publisher stutters in his speech, where clear, business-like talk is demanded.

Guaranteed circulation is also necessary in order that the advertiser may know exactly what he is buying. Circulation which is not guaranteed is heavily discounted — in too great a degree, it seems to me — and yet such is a fact. It is my personal opinion that most circulation statements are reasonably accurate, but the agencies attach great weight to a sworn statement, and for that reason the publisher should comply with this condition of the trade. It is an earnest of his conduct.

Papers that comply with these three conditions, then, are the standard papers, the worth-while papers, and there is not a publisher who can reasonably object to complying with these three conditions. They show that he is " in the game " and in it right, both for himself and for all the rest of the fraternity. We, therefore, designate them the standard, or " Class A," papers, be the field and the circulation great or small.

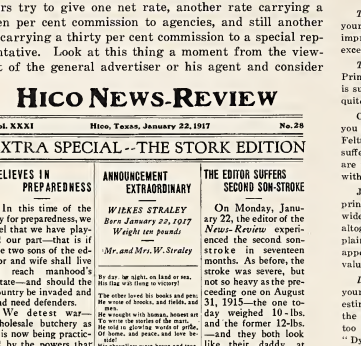
Any paper which does not comply with these conditions is sub-standard. If its circulation is not guaranteed, then it can not be classified according to circulation; if its rates are not maintained, then it is useless to fix its rate. Therefore, being without a resting-place in any fixed schedule, it can not be assigned to a place. All such papers are therefore designated as " Class B " papers and given an arbitrary rate of ten cents.

On the other hand, there are a few papers that practically control their fields and are entitled to better rates than the " Class A " papers. The number of these papers is limited, and they are usually under exceptional business management. For that reason the committee did not assume to formulate a schedule of rates except to recommend that it be higher than the " Class A " rates. These papers we designate the " Class Star A."

Commissions to Agencies and Representatives.

I have tried to point out that in our dealings with the general advertiser we should not only have an adequate rate, but that we should all do business on the same basis, speak the same language and all be understood to mean the same thing. There has been too much confusion in the matter of commissions. Some publishers quote a net rate, others allow the standard commission of fifteen per cent,

while others, for no apparent reason except to be different, quote a ten per cent or a twenty per cent commission. Others try to give one net rate, another rate carrying a fifteen per cent commission to agencies, and still another rate carrying a thirty per cent commission to a special representative. Look at this thing a moment from the viewpoint of the general advertiser or his agent and consider



HICO NEWS-REVIEW

Vol. XXXI Hico, Texas, January 22, 1917 No. 28

EXTRA SPECIAL--THE STORK EDITION

BELIEVES IN PREPAREDNESS

In this time of the cry for preparedness, we feel that we have played our part—that is if the two sons of the editor and wife shall live to reach manhood's estate—and should the country be invaded and and need defenders.

We detest war—wholesale butchery as it is now being practiced by the powers that be in Europe. However, if the invader should desecrate our shores, then we feel that William and Wilkes will show their patriotism. Who knows but that Byron Williams' poem will apply to our "two sons'"—

As fruit of late, wedded love
Were sent two cherubs from above—
Two babes of noble form and face—
The fairest children of their race!
One chose a throne—one chose a tomb—
And found its welcome near and far!—

ANNOUNCEMENT EXTRAORDINARY

WIKES STRALEY
Born January 20, 1917
Weight ten pounds

Mr. and Mrs. W. Straley

By day, by night, on land or sea,
His flag was flung to victory!

The other loved his books and pen,
He wrote of books, and fields, and men;
He wrought with human, honest art
To write the stories of the mart,
He told in glowing words of strife,
Of home, and peace, and love beside!
His cherubim were brave and true,
His women fair, his skies were blue.
His pen of many moods portrayed
Life's bright-est sunshine, sombest shade!

Meanwhile the world bet homage gave
The writer and the soldier brave—
The one crowned the conquering warror-not,
But love was what the other won!

Most of our fellow-craftsmen issued special editions during the Christmas holidays. Not so with us. We would much rather begin the New Year with

THE EDITOR SUFFERS SECOND SON-STROKE

On Monday, January 22, the editor of the *News-Review* experienced the second son-stroke in seventeen months. As before, the stroke was severe, but not so heavy as the preceding one on August 31, 1915—the one today weighed 10-lbs. and the former 12-lbs. —and they both look like their daddy, at least the neighbors say so. All concerned are doing nicely.

such progressive acts. Then again, their "specials" can in no way compare or compete with this paper's edition —ours is a real "live" issue.

The awfulest word of tongue or pen would have been—twins!

Editor Straley, of the Hico (Tex.) *News-Review*, has hit upon an original form for birth announcements, especially adaptable to the use of editors.

how confusing it must be to try to unravel an assortment of rates running the gamut from thirty per cent to no commission, and from nothing to ten cents for composition. This condition greatly hinders business, and any publisher who cites anything but the fifteen per cent commission is putting stones in the road.

The same reasoning holds for the extra fifteen per cent commission to the special agent. A publisher need not have a special agency unless he so desires, but if he does the commission to the special agent should come from himself —in order that there may be no confusion.

Perhaps it would be better if there were no commissions to agents—perhaps, several things—but the stubborn fact is that the great bulk of the general advertising business is being done on a certain basis, and the sooner we all conform to that basis the better for all concerned.

Of course, the National Editorial Association in convention may somewhat modify the schedules here proposed, but, whether it does or not, the remedying of the present chaotic condition lies with the individual publisher, and, therefore, the important question is, dear reader, "What are you going to do about it?" Are your rates up to the schedule, and, if not, why not?

BREAKING IT TO HIM GENTLY.

We would not like to call the editor of the disreputable sheet down the street a liar. We will only say of him that he is a butcher of the truth and an assassin of facts.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Milroy Weekly Press, Milroy, Indiana.—Considering the size of your field and your equipment, we feel that we can suggest a means of improvement that you could carry out. Your paper is, therefore, an exceptionally good one.

The Lake Shore News, Wilmette, Illinois.—Your paper is a beauty. Printed on smooth book stock, from good type and slugs, the appearance is such as is not often seen in a small weekly paper. Advertisements are quite satisfactorily set. We compliment you.

CHARLES MACLEONHARDT, Richmond, Indiana.—All the advertisements you have sent us are nicely displayed and well set otherwise. We presume Feltman, the shoe man, insists on such bold type, but his advertisements suffer because of that treatment. Advertisements set in such bold type are too insistent, and people naturally look upon insistence in any form with suspicion.

J. L. GANNON, Northfield, Minnesota.—*The Carletonian* is well printed, and the composition of advertisements is satisfactory. Such a wide variety of type-faces as used makes it impossible to get up a paper altogether satisfactory in appearance. We would prefer to see light, plain rule borders around all small advertisements, for, where so many appear close together, the effect is rather confusing—and all lose in value on that account.

Dyersville Commercial, Dyersville, Iowa.—You may feel proud of your paper; it is excellent in every way. The first page is very interesting in appearance, and, judging from the headings, we are quite sure the editor is on the job. The words of the paper's heading are spaced too far apart—better a shorter line than such a large gap between "Dyersville" and "Commercial." Presswork is excellent; the advertisements are well arranged and displayed.

The Evening News, Roseburg, Oregon.—Your paper is interesting in appearance. We would prefer smaller sizes of type for the subordinate decks of your large news-headings. Advertisements are well displayed, but the appearance of some is not pleasing because of the use of types which do not harmonize. Head-letter should not be used in advertisements, especially in combination with display letters which are of regular proportion, and considerably bolder. Presswork is satisfactory.

EDWARD M. DOTT, Marshall, Missouri.—The Francois page advertisement sent us is very neat and pleasing, something seldom seen in work of this character. We think the main display line is a trifle weak, and are quite sure plain rules would have been preferable to the "spotty" border made up of prominent geometric squares. The trouble with borders such as you used is that, by their great prominence, they distract the attention of the reader so that he can not give proper attention to the text.

The Prescott Argus, Prescott, Iowa.—Your paper is well made up and fairly well printed. We believe you should use a heavier impression. The column rules may be made to stay down by placing narrow strips of one or two ply cardboard at the base of each rule on both sides. These should be about one-third the height of the rule. You can purchase column rules that are wider at the base than at the top, the use of which obviates the necessity of cutting the strips of cardboard, because such rules will stay down.

The Webster World, Webster, South Dakota.—The type used for news headings on the first page of your paper is too fancy. A plain block letter makes the best head-letter. Do not mar the appearance of your first page by placing advertisements thereon. With but one advertisement on any page, no matter how small, the advertiser has as much if not more than if he occupied all the page. Advertisements are well set for the most part, but the paper is not well printed, too much ink, poorly distributed, being the main cause.

Douglas Enterprise, Douglas, Wyoming.—We admire the strong and effective display which is characteristic of the advertisements appearing in your paper. We would prefer greater uniformity in borders, so that the paper would have a more pleasing appearance, and in order that type and borders would harmonize better. Plain rules are best. The use of Cheltenham Bold for display practically throughout the paper is responsible for much of the paper's good appearance, but good presswork on good paper also contributes.

The Daily Republican, Rushville, Indiana.—The first page of your paper is interesting in appearance. It is not considered good make-up, however, to have large headings at the top of every column as on your issue of May 11. The fault found with that make-up is that the headings confuse the reader. Alternate columns should be started with very small heads, or simply be carry-overs from the preceding columns, so that the heads would have greater prominence by contrast. Presswork could be improved by the use of new rollers, as the appearance of the paper indicates that you must be using old and hard rollers. We may be mistaken on this. The consistent use of one style of a modern display letter would improve the appearance of the advertisements, as well as the

whole paper. Advertisements are fairly well set. They are weakened in some instances by an attempt to emphasize too many points, and in others through lack of sufficient contrast between the important and the unimportant lines. Consistent use of one style of border, preferably four-point plain rule, would improve the appearance of the advertisements and the paper as a whole.

The Beloit Gazette, Beloit, Kansas.— Yours is one of the most uniformly pleasing papers we have looked over in some time. The presswork is excellent, almost as clean and sharp as a book. The advertisements are set in a simple and readable manner, without flub-dubs, a style that could be followed profitably by all papers. We congratulate the one responsible for its appearance on his taste and good sense. The use of one style of display type practically throughout is responsible in large measure for the paper's good appearance.

Hardin County Ledger, Eldora, Iowa.— Good presswork and excellent advertisement composition are the outstanding features of your fine paper. Make-up on some pages is good, but on page four of the May 10 issue we note that three advertisements cover the entire top of the page, not one column of reading matter breaking through. The reading matter of the page, however, is massed and is not cut up into small groups. For that reason the page is not as bad as it might be. Your news headings are good, and the first page is symmetrically made up — to its advantage in appearance.

The Lawrence County Recorder, Louisa, Kentucky.— The type used for the second deck of your "Number 2" headings is both too large and too wide to work satisfactorily with the top line. It would be hard to select two type-faces having less in common. You should have subordinate decks in your top heads. Advertisements are well set for the most part, and are marred mainly by the use of types which do not harmonize. Speed the day when you can use one style of display type throughout the paper. Presswork is poor. At this distance, it appears to be due to a combination of thin ink and hard rollers.

Northern Allegheny Observer, Fillmore, New York.— The copy sent us is well printed, although a trifle too much ink was carried. Make-up is good. Since the type used for first page news-headings is so large and bold, we would suggest that subordinate decks be added to make the break between heading and text less abrupt. You make a mistake in using such a variety of decorative borders on your advertisements. Plain rules are better from every standpoint, but mainly because they do not draw so much attention from the type — the important thing in any advertisement.

The Estherville Enterprise, Estherville, Iowa.— The issue of your paper, on the first page of which you printed an honor roll of young men of the town who joined the colors, headed by "Estherville's Contribution to Our Country," is an excellent example of patriotic effort. Such a roll will undoubtedly stimulate recruiting, for it furnishes an incentive to others to enlist in the honor it gives the men who do. The roll emphasizes the contribution of the country newspapers to the nation's cause as nothing else could. We have commented on the excellence of the appearance of your paper before.

The Journal-Herald, Avoca, Iowa.— You publish an excellent paper. The large amount of local news should appeal to your readers and make the paper popular with them. An eight-column page is too large to be easily handled and read with comfort; it is not a popular size with readers. It seems that you should change to eight six-column pages, all home-print. In that way you could eliminate all advertisements from the first page and your paper would not only appear more interesting, but would certainly be more attractive in appearance, which, of course, is an important consideration. Advertisements are well arranged and displayed, but would appear better if plain rules were used as borders throughout. Considering the size and general character of the advertisements appearing in the paper, four-point rule would be about the right thickness. Presswork is clear and clean.

Delaware Valley Advance, Hulmeville, Pennsylvania.— Good presswork and an abundance of interesting news are the good features apparent in your paper. A few larger headings in the lower part of the first page would make that page appear much more interesting, even though the same matter was used, when it would not really be more interesting. Appearance counts in papers as well as in individuals. With so much available space on other pages, you should not place display advertising on the first page. Speed the day when you will not be compelled to use such a variety of display type on your advertisements. One series gives a paper distinction, "class"; many make it appear commonplace. Many borders, likewise, make a paper unattractive; plain rules make it pleasing in appearance.

The Hollis Post-Herald, Hollis, Oklahoma.— Presswork is poor. We believe the trouble is a combination of hard rollers and too soft an ink. We are, moreover, quite sure the fountain is not set properly. You could have made up the paper without placing that advertisement on the first page in your issue of May 3. Large news-headings such as you use should have subordinate decks set in smaller type, so that the passing from heading to story would be less abrupt. We suggest that you follow the pyramid style of make-up, grouping the advertisements toward the lower right-hand corner of each page, the largest on the page in the corner, with the smaller ones grouped around and above it. This make-up groups the reading-matter in the upper left-hand corner, where it is most convenient for the reader, and, being grouped in one mass instead of cut up into many parts, the appearance of more reading-matter is given.

The Greenfield Recorder, Greenfield, Massachusetts.— The first pages of the several issues of your paper sent us are faultlessly made up and

THE GREENFIELD RECORDER

An interesting, neat and attractive first page, a combination quite the exception in the average small-town paper.

are very interesting in appearance. Presswork is good. The inside pages are also nicely arranged as to the placing of advertisements and reading matter. Considering the equipment at your disposal, we consider the advertisement composition satisfactory. Read the other reviews herewith for points which should prove suggestive to you.

A GOOD TIME TO JUNK OLD MACHINERY.

A short paragraph in the April issue of *Form 9-H*, the bulletin of the Typothetæ of Philadelphia, gives the following suggestion, sent in by one of the members of the organization: "As it occasionally happens that printers have on hand machinery of various kinds that, owing to mechanical deterioration, obsolescence or lack of utility, has no value except as scrap, it might be of interest to such as have any material of this kind to know that the price offered for scrap iron now is probably higher than ever before, and fully twice as high as two or three years ago. This, therefore, is the time to take advantage of the market."

COULDN'T QUALIFY.

Peggy — Daddy, what did the Dead Sea die of?
Daddy — Oh, I don't know, dear.
Peggy — Daddy, where do the Zeppelins start from?
Daddy — I don't know.
Peggy — Daddy, when will the war end?
Daddy — I don't know.
Peggy — I say, Daddy, who made you an editor?— *The Sketch*.

CONVENTION OF INTERNATIONAL ASSOCIATION OF MANUFACTURING PHOTOENGRAVERS.

From the returns being received at the headquarters of the International Association of Manufacturing Photoengravers, it is evident that there will be a large attendance at the coming convention, which will be held in St. Louis, Missouri, June 7, 8 and 9. The program has been arranged

One of the Posters Used to Announce the Photoengravers' Convention.

Original 24 by 36 inches in size, printed in three colors.

with a view to making each session as interesting and practical as possible, and undoubtedly there will be considerable discussion on the side as to how the photoengraving industry will be affected by this country's entrance into the war and what can be done for the welfare of the industry.

The opening session of the convention will commence at 9 o'clock on Thursday morning, June 7. After the preliminary work of registering the delegates and visitors, President George Danz, of the St. Louis Manufacturing Photoengravers' Club, will make the opening address. Addresses of welcome will be made by Mrs. John L. Corley, chairman of the Ladies' Reception Committee; Hon. Henry W. Kiel, mayor of St. Louis; Paul V. Bunn, of the St. Louis Chamber of Commerce, and B. J. Gray, second vice-president of the I. A. M. P. E. Responses to these addresses will be made by E. W. Houser, of Chicago, for the I. A. M. P. E., and Charles A. Stinson, of Philadelphia, for the visitors.

In addition to the reports of the officers and the various committees, addresses will be delivered as follows: "Sidelights on the Work of Other Organizations," by John L. Corley, secretary of the National Association of Dyers and Cleaners; "The Value of Trade Organizations," by George Knapp, secretary of the National Leather and Shoe Findings Association; "Coöperation Between Capital and Labor," by Matthew Woll, president of the International Photoengravers' Union.

Estimating exercises will be conducted under the auspices of the local organizations in each of the following cities, and will be directed by the representative named: New York, A. W. Morley, Jr.; Philadelphia, John R. Bevan; Chicago, E. A. LeGros; Detroit, C. J. Doyle; St. Louis, George Danz. An exhibit of statistics will be made by Louis Flader, commissioner of the organization. An exhibit of cost records will be made by George H. Benedict. Considerable time will be devoted to the discussion of the proposed standard scale and of the standard estimating blank.

Divertisement will be offered in the form of a sight-seeing automobile tour through St. Louis and surrounding territory, and on Friday evening a banquet will be held at the Planters Hotel, the headquarters for the convention. Other features in the way of entertainment will also be

Reproduction of Poster Announcing Photoengravers' Convention.

Original 19 by 24¾ inches in size, printed in two colors.

provided, and the various committees in charge plan to make this twenty-first annual convention equal in value, and, so far as is possible, exceed, those that have passed.

THE BEST OF REASONS.

Mrs. Parker — Now, young man, why aren't you at the Front?

Young Man (milking cow) — 'Cos there ain't any milk that end, missus! — *Tit-Bits.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The New Competition"—Fifth Revised Edition.

That a book dealing wholly with subjects relating to business — one that can not be classed among the list of "popular" books, which frequently enjoy immense sales — has attained its fifth edition should be sufficient recommendation, and should commend it to all who are interested in the advancement of business. This is the distinction which has been accorded the subject of this review, "The New Competition," by Arthur Jerome Eddy, which is "an examination of the conditions underlying the radical change that is taking place in the commercial and industrial world — the change from a competitive to a coöperative basis."

We in the printing industry are all too familiar with the results of what may well be termed unfair or ruinous competition, and the efforts of the leaders in the industry have been toward the elimination, so far as possible, of that kind of competition. It goes without saying that the elimination of unfair or ruinous competition will result in great benefit to all concerned.

Competition has long been called the life of trade, and it is when carried on in a fair manner. When it gets to the point of being unfair or ruinous, however, it becomes the death of trade. As Mr. Eddy has so well stated: "To the man who has downed his competitor, competition is the life of trade; to the competitor who is downed, competition is death."

Further on we read: "Times are changing, and, with the times, business methods. Secrecy is yielding to publicity, men are coming out into the open and dealing more fairly one with another. As an inevitable result, competition is undergoing a change, the old is giving way to a new — true competition is taking the place of the false. . . .

"The old cry, 'competition is the life of trade,' is yielding to the new cry, 'coöperation is trade.' The old cry is the echo of primitive and barbaric conditions; it never did mean competition on terms of fairness and equality, it meant the relentless suppression of the weak, the merciless triumph of the strong; it meant methods so questionable they are now condemned as criminal."

And turning over a few pages, we read: ". . . true competition exists only where (a) there are two or more competitors, (b) competing under conditions that enable each to know and fairly judge what the others are doing.

"The essence of competition lies in the element of knowledge. It is real, true, and beneficial in proportion to its openness and frankness, its freedom from secrecy and underhand methods."

As stated in the foreword, "this book deals, first of all, with what is now going on — with facts; secondly, with the principles underlying actual conditions; thirdly, with tendencies so far as they can be inferred from close and impartial consideration of facts and principles.

"No attempt is made to fit facts to a preconceived theory, or stretch any stubbornly held theory to cover unrelated facts. Such notions as the writer holds have been slowly developed during years of intimate contact with many forms of coöperation, and the best evidence to himself that he has been open minded in his observations is that nearly all his early ideas regarding competition and coöperation have been forced to yield to the pressure of realities.

"The reader will also be interested to know that many of the suggestions — even to the most radical — have been tested in practice.

"In so far as the book has any merit whatsoever, it is of as much value to the laborer as to the employer, to the country mechanic and merchant as to the large corporation and trust."

"The New Competition," by Arthur Jerome Eddy. Published by A. C. McClurg & Co., Chicago. Price, $1.50.

"Printers' Arithmetic."

Difficulty is experienced in obtaining for the printing industry apprentices who have had a common-school education or who have had sufficient training in reading, spelling and arithmetic to enable them to become competent and efficient workers. In many localities and in several organizations, courses of continuation study are operated; and in some instances the deficiency of the young boys is overcome in part by urging or ordering them to take up those subjects at night school.

The Chicago Typothetæ School of Printing was organized and is maintained by the Chicago Typothetæ to overcome the effects of the often necessary neglect of the advantages of the public-school system by the boys who become apprentices in the plants of members. The object of the school is to educate and train boys, that they may become skilled workmen in the printing-trade when they have reached young manhood.

"Printers' Arithmetic" is the text-book in mathematics employed in that school. In realization of conditions which make it impossible for many boys who take up the printing business to go to school past the age when the law permits their employment, about twenty pages in this book are devoted to the four fundamental operations — addition, subtraction, multiplication and division. Otherwise, the book is unlike the average school text-book, in that the problems are print-shop problems in which typographic units of measurement are employed and terms peculiar to the printing-plant are used. As an example: "Find the number of ems each of 6, 8, 10 and 12 point type in 24 square inches." The foregoing is a simple problem, but

one which would worry many journeymen. It illustrates, however, the advantages in practicability of having problems which come up in the printing-office daily as a basis for the instruction of apprentices at the business.

"Printers' Arithmetic" was prepared and written by Charles L. Woodfield, A.M., director of the Chicago Typothetæ School of Printing. It contains 136 pages, 4½ by 6¾ inches, and is bound in green cloth. The book should prove profitable reading to all young men engaged in the printing business, and especially to those whose common-school education has been neglected.

"Printers' Arithmetic," by Charles L. Woodfield, A.M. Published by The Chicago Typothetæ School of Printing. Price, 50 cents.

"A Collection of Poor Richard's Sayings."

J. Orville Wood, instructor in printing, West Technical High School, Cleveland, Ohio, has rendered a distinct service to printing craftsmen by collecting and publishing in pamphlet form many of the maxims and aphorisms of the patron saint of the printer, Benjamin Franklin.

These sayings not only make interesting reading and spread profound truths, but can be, and are, frequently used as copy for wall-cards, envelope-slips, etc., as well as fillers for house-organs and other booklets. It stands to reason, therefore, that the collection in one book should prove helpful.

The booklet contains thirty-two pages, 6 by 9 inches, printed in two colors, and is attractively bound in heavy cover-stock. The cover-design is also printed in two colors.

"A Collection of Poor Richard's Sayings," compiled by J. Orville Wood, Cleveland, Ohio. Published by Mr. Wood. Price, 30 cents, postpaid. Orders should be addressed to the publisher, in care of West Technical High School.

The Latest Book on Offset, Photolithography and Tin-Plate Decoration.

Handbooks on technical subjects are often written in a manner that discourages the lay reader who attempts to read them. If, however, the reader persists and finally finishes a book, he usually has a vague and imperfect idea of the subject he is studying. In the preparation of the material embodied in "Offset Lithography," Warren C. Browne has avoided the use of technical phraseology in favor of an easy descriptive style that at once places the subject-matter in the grasp of the reader. Doubtless the author's aim was to leave no vague impression in the mind of the readers. The various details of the offset, photolithography and tin-plate printing processes are explained in a comprehensive manner. Numerous working methods are given, together with formulas. The explanation of procedures and the working elements of processes are given in easily understood terms and phrases. After perusing the manual of offset and photolithography, the reader is apt to suspect that the author was once a schoolmaster, owing to the preciseness of his explanations.

"Offset Lithography" is a cloth-bound book, printed on heavy book-paper, and contains 200 pages. Of this matter, 126 pages are devoted to offset work, and the balance is about equally divided between photolithography and tin-plate decoration. The last mentioned subject has perhaps never before received such an extended review in a book. Besides numerous recipes and formulas in the text, there is a chapter devoted to solutions, formulas and other useful hints to workers. The book should be read by typographic printers as well as by lithographers.

"Offset Lithography," a treatise on printing in the lithographic manner from metal plates on rubber blanket offset presses, with which is incorporated a comprehensive digest on photolithography; and also tin-plate decorating.

Compiled and edited by Warren C. Browne. Published by *The National Lithographer*, 150 Nassau street, New York city. Price, $3; postage 10 cents extra. May be secured through The Inland Printer Company.

Talks to Paper Salesmen.

Edward O. Dorman, of the Champion Paper Company, is doing valuable work in securing practical technical information for paper salesmen in New York. He organized 212 paper salesmen, representing jobbers in paper, into "The Paper Corporation," that they might lunch together every two weeks and after lunch listen to a short talk on some practical subject connected with the selling of paper.

Eight of these talks were compiled and are just to hand in the shape of a well-printed cloth-bound book of 133 pages, with the title, "Paper Talks to Salesmen." The subjects discussed and the speakers were as follows:

"Manufacture of Soda and Sulphite Pulp," by Thomas J. Keenan, secretary Technical Association Paper and Pulp Industry; "Manufacture of Coated Paper," by Alexander Thomson, sales manager, Champion Paper Company; "Manufacture of Printing Plates," by S. H. Horgan, editor Process Engraving Department of THE INLAND PRINTER; "Lithographing," by J. F. Boyd, American Lithographic Company; "Inks," by John J. Carroll, Sinclair & Valentine; "Printing and Paper Salesmen," by E. A. Kendrick, Redfield, Kendrick & Odell; "Paper and Printing," by George French, editor *Advertising News;* "Manufacture of Bond and Ledger Papers," by W. A. O. Weber, American Writing Paper Company.

This course of instruction was of such practical value, as one can see by reading any one of the papers in this book, that it has been voted unanimously to continue next season with a carefully planned syllabus.

"Our Flag and Its Message."

This is a beautiful little volume, the text of which is made up of flag lore, patriotic songs and President Wilson's "Appeal for Unity" on the entrance of the United States in the war.

The significance of the stars and the stripes is told, and a page is devoted to each of the colors, red, white and blue, and what they signify. Red stands for courage, white for liberty and blue for loyalty.

Another message this beautiful token carries is to The American Red Cross, all the profits on the edition being turned over to that institution.

"Our Flag and Its Message," by Majors James A. Moss and M. B. Stewart, United States Army. Published by J. B. Lippincott Company, Philadelphia, Pennsylvania. Price, 25 cents net.

NOVEL PATTERN.

An elderly lady entered a store and asked to be shown some tablecloths. A salesman brought a pile and showed them to her, but she said she had seen those elsewhere — nothing suited her.

"Haven't you something new?" she asked.

The clerk then brought another pile and showed them to her.

"These are the newest pattern," he said. "You will notice that the edge runs right around the border and the center is in the middle."

"Isn't that lovely!" said the lady. "I will take a half a dozen of those."— *Life.*

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Forwarding — Continued.

Cut-flush Work; Quarter-bound.— The binding consists of marble juteboard, which is cut one-half inch narrower than the width of the sheet. A piece of drab drilling, or cloth, about one inch wide is glued one-half inch on the inside of the board, leaving one-half inch for the hinge, through which the sheets are stapled. A piece of cloth extending one inch on the sides is drawn over the back, from three-fourths to one and one-fourth inches binding margin being allowed, and one-eighth of an inch is trimmed off the front, head and tail. This style of binding is desirable on checks and sheets having perforated stubs which are to be preserved.

Leather (Skiver), Drilling or Cloth Back, Marble or Manila Paper Sides; Full Leather (Skiver), Drilling or Cloth.— Document signatures are made up as was described under "Case Work." Account sheets are made up into sections of four, five or six folded sheets, according to the thickness of the paper. A double end-sheet is tipped on the outer sections, and when sewed the two end-leaves are pasted together. Where a single heavy end-sheet is used, the pasting of the two outside leaves is, of course, eliminated. The books are sewed by hand or on a book-sewing machine on tape, one inch of which is pasted on the end-leaves, after which the backs are glued and a piece of super, extending about one inch on the sides, is put on. The boards are cut the same length as the book, and the width is made from one-fourth to three-eighths of an inch narrower. The backs are slightly rounded and the boards are pasted on the end-leaves one-fourth or three-eighths of an inch from the edge of the back.

The leather (skiver), drilling or cloth is drawn over the back, extending about one and one-fourth inches on the sides. The siding material may be either marble or manila paper, and is pasted on the sides of the board, covering the edge of the leather, drilling or cloth.

On full leather (skiver), drilling or cloth, the operations change slightly, in that the entire covering is of the above-mentioned material. The books are trimmed flush, three-sixteenths of an inch off the front and one-eighth of an inch off the head and tail.

Cut Flush (Postoffice Style).— The operations on this style of binding are the same as on the cut-flush leather-back style, except that the super is eliminated, the leather (skiver) drawn over the back before the boards are pasted on the end-leaves, and the entire back and sides covered with manila paper.

Blank-books. Half-bound (Tight or Loose Back), Half-drab Drilling, Marble Paper Sides; Full Drab Drilling, Imitation Russia and Cowhide Buffing, Marble Paper or Cloth Sides.— The sections are made up in four, five or six folded sheets, according to the thickness of the book and paper, and heavy single or ordinary double end-sheets are tipped on the outer sections of the book. The sewing may be done by hand or on a book-sewing machine on tape. In cutting apart, one inch is allowed on the sides, and after the two end-leaves are pasted up, when double end-sheets are used, the tape is tipped on the sides. The books are then trimmed, three-sixteenths of an inch off the front and one-eighth of an inch off the head and tail, the edges are colored green, the backs glued up and rounded, and a piece of super is glued on the back, extending one and one-fourth inches on the sides. The thickness of the binders' board varies from one-sixteenth to three-sixteenths of an inch, according to size and thickness of book. The boards are cut three-eighths of an inch longer than the length and one-eighth of an inch narrower than the width of the book, after which they are round-cornered. On full-drilling books, the drilling is cut to allow three-fourths of an inch turn-in on the front, top and bottom. On half-drilling, or leather, the backs are cut so as to allow about one and one-half to two inches on the sides and three-fourths of an inch turn-in on the ends. The size of the book should determine the size of the back and the corners cut consistent with the back — that is, the median width from the corner-edge is the same as the width of the back, with about three-fourths of an inch turn-in on the ends. The boards are set off three-eighths of an inch from the edge of the back, thus giving one-fourth of an inch for the front and three-sixteenths of an inch for the head and tail square. On full-drilling books, the drilling is pasted, the book laid on and the projecting ends turned in over the edge of the board. On half-leather, the ends are pared, pasted and drawn over the back and corners, and the projecting ends are turned in over the edges of the boards.

Loose Backs.— On loose-back books a piece of skiver is pasted over the back, extending one and one-half inches on the sides after the books have been rounded. The dimensions of the boards, joints, corners and backs are the same as on the tight-back books. After the back is pasted, a heavy piece of manila paper — the length of the boards and the width of the convex back — is placed over the back and rubbed in the joint. The projecting ends are turned in over the edge of the boards, and the manila paper on the head and tail, and rubbed down. Drilling is worked exactly the same. The siding material is cut to cover the

pared edge of the leather, with three-fourths of an inch turn-in on the front, head and tail, after which it is glued or pasted and the projecting ends are turned in over the edge of the boards. When dry, the end-leaves are pasted up and the books put in press until they are thoroughly dry. The books are then ready for lettering and filleting.

Spring Back.— The thickness of the sections depends largely on the weight of the paper and the number of pages in the book, but ordinarily the sections are made up of five folded sheets. The end-papers consist of a ledger and manila sheet folded the size of the book and joined with a strip of cloth about four inches wide. On large books, drilling or buckram is used instead of cloth to obtain additional strength in the joint; marble paper is pasted on both sides of the end-leaves, covering the edge of the cloth, and a half-inch linen strip is pasted in the fold of the white sheet, through which the end-sheets are sewed to the book. The books are sewed by hand on four or five bands, each five-eighths of an inch wide (the number of bands depending on the length of the book), which extend one and one-half inches on the sides. They are sewed with heavy linen thread, carried around every other band, and locked into the kettle-stitch near the ends. A half-inch linen strip of cloth is pasted between the end-sheets and the outer sections of the book, the front is trimmed three-sixteenths of an inch when dry and the edge colored green or marbled. The remaining operations are described under "Patent Back," second paragraph.

Patent Back.— The sections are made up in five or six folded sheets, according to the thickness of the folded guard and book, and are sewed on a sewing-machine with linen thread through the fold and middle of the guard, which, when folded, is from one-half to three-fourths of an inch wide. The three end stitches on the top and bottom are then doubled and the ends tied. The guards are folded together, pressed and whip-stitched on four or five bands, each five-eighths of an inch wide, the number of bands depending on the length of the book. One side of the guard of one section is sewed to the adjoining side of the other, through one-half the width of the guard, by a whip-stitch around the bands into the kettle-stitch near the ends of the book. Thus sewed, a break between the sections is almost impossible. The white end-sheets are lined in the fold with a one-half inch linen strip and sewed on guards. The manila paper end-sheets are sewed on the bands and a piece of cloth, buckram or drilling about four inches wide is glued in the joint, one half on the white and the other half on the manila paper. Marble paper is then pasted on the sides, covering the edge of the cloth, buckram or drilling. This style of a book is also called flat-opening, because, when bound, the book opens perfectly flat from the guard, with no straps, bands or glue to hinder its opening. Unless there are instructions to the contrary, all books containing five hundred pages and over, which are expected to last for a number of years, should be made with a patent back.

Both spring and patent back books are forwarded as follows: The front is trimmed three-sixteenths of an inch, the edge colored green or marbled, the back is glued up, rounded, and the outside leaves are made into a hinge and pressed with a piece of zinc between the hinge and book. Leather straps are cut, the ends pared and pasted between the bands, extending two and one-half inches on the sides. When dry, the head and tail are trimmed one-eighth of an inch, the edges are colored green or marbled, the hinge is cut close to the outer end of the bands to the edge of the back, and the ends are trimmed one-half inch slant to the corner edge of the back. The size of the book determines the size of the joint, as small rods are used for small books and large rods for large books. The boards are made up of two thicknesses and pasted together, leaving three and one-half inches open for the insertion of the hinge. The thickness of the boards used depends upon the size and thickness of the book, and they are cut one-half inch longer and three-sixteenths of an inch narrower than the book, and then round-cornered. The open part is glued and the hinge inserted about eleven-sixteenths of an inch from the edge of the back, leaving about one-fourth of an inch for the top and bottom and one-half inch for the front square. The spring back is made of tarboard, and varies in thickness according to the size and thickness of the book. It is cut the length of the board and wide enough to project one-eighth of an inch over both edges of the convex back, the board being shaped to fit the back of the book and lined on both sides with ledger paper, for which, on large books, drilling may be substituted. A piece of heavy paper is glued on the concave side of the back, projecting three-fourths of an inch on the sides, and the ends are glued to the joints of the book, thus forming the spring back.

To determine the hub-spacing on full-canvas leather corners and three-quarter bound styles, the length of the back is divided into five equal parts and the hub glued above the division mark, leaving the bottom space the width of one hub longer. On Russia ends and hubs, the three center spacings are equal distance apart, while the head and tail spaces are the width of a hub narrower. The thickness of the hubs depends upon the thickness of the book, and the widths are as follows: Cap (8½ by 14 inches), one-half inch; demy (10½ by 16 inches), five-eighths of an inch; double-cap (14 by 17 inches), three-fourths of an inch; medium (11½ by 18 inches), three-fourths of an inch; royal (12 by 19 inches), seven-eighths of an inch, and super royal (12½ by 20 inches), one inch. The hubs are made of thin binders' or straw board and are glued together and put on the spring back. The ends are trimmed on a one-eighth-inch slant to avoid rubbing on the desk or table. The books are then ready for the covering, which, on the different styles, is done as follows:

Full Canvas Spring Back and Hubs, Leather Corners. — The canvas is cut about four inches larger than the open book, and when pasted is drawn over the back tightly and worked in close to the hubs. The ends are turned in over the edge of the boards, back and the heads being made to cover the convex edge of the book by drawing three-eighths of an inch of the canvas from the concave edge of the back to the edge of the book. A thick piece of twine laid on the canvas before turning in will facilitate the setting of the heads. The books are pressed with a piece of zinc between the boards and the book and joint rods. They should be left in the press about half an hour, after which the hubs can be rubbed up and the heads reset. Leather corners are cut, the ends pared and pasted, and the projecting ends turned in over the edge of the boards. After the book is thoroughly dry the end-leaves are pasted up, and the zinc, which is previously oiled, put between the end-leaves and book proper, joint rods are put in the joints and the book pressed until dry.

Three-quarters Russia, Canvas or Cloth Sides.— The canvas sides are cut so as to permit one and one-half inches turn-in on the front, head and tail. They are pasted and the ends turned in over the edges of the board. The leather corners are cut so that the median width from the corner edge is the same as the width of the leather back, the ends are pared and pasted over the canvas, and the projecting ends of the leather are turned in over the edge of the

boards. The width of the back is marked off on the canvas, and a piece of manila paper covering the rest of the board is pasted and turned in over the top and bottom of the boards. The leather back is cut to allow one and one-half inches turn-in on the top and bottom, and to project about one-fourth inch on the manila paper. The side ends of the leather are pared wide, so that when the manila paper is removed a portion of the pared edge will remain on the board. The leather is then pasted, drawn over the back and carefully worked in on the hubs and sides, the projecting ends on the head and tail being turned in over the edge of the boards and the spring back. The heads are made to cover the convex edge of the book by drawing the leather three-eighths of an inch from the concave edge of the spring back to the edge of the book. Zinc is placed between the book and the boards to prevent the dampness penetrating the leaves, and the book is pressed with joint rods. Before the book is entirely dry the bands are rubbed up, the heads reset and the manila paper removed. The operation slightly changes on cloth-side books, in that the siding is done after the leather is on the book. When the books are thoroughly dry the end-leaves are pasted up, zinc — which has been previously oiled — is put between the end-leaves and the book, joint rods are put in the joints and the book pressed until dry.

Full Bound, Russia Ends and Hubs.— The leather (fleshers) is cut large enough in the center to permit working it in close to the hubs, with one and one-half inches turn-in on the fronts. Leather should be regrained before attempting to work it over the hub. The fronts are pared, leather pasted, and drawn over the back, after which it is carefully worked in close to the hubs and sides, the projecting ends on the fronts being turned in over the edge of the boards. Zinc covered with paper is put between the end-leaves and the boards, rods put in the joints and the book pressed. Before the book is thoroughly dry it is taken out of the press and rubbed up — the surplus leather on the head and tail is trimmed flush with the boards. The Russia ends are cut to cover both sides and back, and extend from the end hub. A turn-in of one and one-half inches is allowed on the front, top and bottom, and the Russia for the center-hub spacing is cut the distance between the hubs, extending one-third the width of the book on the sides. The ends are pared on the turned-in edge, pasted, drawn over the back and sides, and the projecting leather is turned over the edge of the board and back. The heads are set to cover the convex edge of the book by drawing three-eighths of an inch of the Russia from the concave edge of the back to the edge of the book. Zinc, covered with paper, is put between the boards and the end-leaves, joint rods put in the joints and the book pressed from one-half to three-quarters of an hour, when it is taken out and the hubs rubbed up and the heads reset. When the books are thoroughly dry the end-leaves are pasted up, zinc, which has been previously oiled, is placed between the end-leaves and the book, joint rods are put in the joints and the book pressed until dry.

Full-bound Russia, Extra Hubs.— To determine the hub spacing the back is divided into five equal spaces, the lower hubs of the head and tail are cut one-half inch narrower than the panel and the center is cut the length of the panel. The top and bottom hubs are cut one inch narrower than the lower hubs, while for the center two narrow hubs three-eighths of an inch wide are cut. The thickness of hubs is governed by the size and thickness of the book; ordinarily, four layers of No. 70 strawboard are used for the lower hubs and five for the upper hubs. The strawboard of the lower hubs is glued together and put on the respective panels, the head and tail hubs are set off one-half inch from the convex edge of the back, the upper hubs are glued and centered on the lower hub and the two narrow hubs for the center are glued one-half inch from both ends of the lower center hub. When dry, the hubs are cut on a three-sixteenths of an inch slant, flush with the edge of the spring back. The leather should be cut with the grain — that is, the grain should run the width of the book — which enables the leather to be worked in close to the hubs, besides expediting the working out of wrinkles on the sides. In cutting, one and one-half inches turn-in must be allowed on the ends, and the center, where the leather must be worked over the hubs, should have at least three inches for turn-in. The leather is moistened with a sponge, regrained, pared, pasted with thick paste and drawn over the backs and sides. The leather is worked in close to the hubs, all wrinkles on the sides must be carefully worked out, the ends are turned in over the edge of the boards, corners worked in and the heads set as described for the full-bound Russia ends and hubs. Zinc is placed between the boards and book to prevent dampness penetrating the leaves, rods placed in the joints and the book pressed one-half to three-quarters of an hour, after which the hubs are rubbed and the heads reset. When dry, the end-leaves are pasted up, zinc put between the end-leaves, and pressed with joint rods until dry. This is considered the strongest book made, and is preferable for permanent records and account books.

DOING HER BIT.

Granddaughter of E. E. Owsley, president and manager of the Progress Printing Company, Owensboro, Kentucky. Mr. Owsley writes: "I am enclosing the picture of the granddaughter of the youngest printer in the world for his years. . . . Little as she may appear, she is a Presbyterian minister's daughter, and this is just the breaking out of the inherited spirit that has kept 'grandmotherfather,' as she calls the writer, with hardly a gray hair at fifty-five."

Written for THE INLAND PRINTER.

THE SPECIAL PAGE.

BY LLOYD GRIFFIS.

ALTHOUGH not by any means a new idea, the special advertising page to run in the regular edition, which may be applied to practically all the holidays of the year and to local fairs and celebrations of any kind, is one source of revenue that is overlooked many times by the country publisher. This source of revenue is in addition to the regular run of advertising carried.

To discuss this proposition, let us take, for example, a town of 2,500 people. In a town of this size a live newspaper would in all probability have regular advertising contracts from the leading business houses. It should have. But, unless the town and newspaper are both exceptions, there are bound to be numerous firms in various businesses, large and small, which use printers' ink sparingly, if at all. And here is where the special page comes in to advantage; for, while some of these firms would not carry a regular advertisement under any consideration, they are usually easy to secure for a special page for some particular event.

The babies we have with us always, and babies call for photographs, go-carts, milk, and many things. "Baby Week" furnishes a number of potential advertisers for the special page.

There are many and varied ways of laying out these pages, the main essential being to arrange something suggestive of the season at hand. Supposing the time to be near Thanksgiving, a page laid out with a turkey illustration and a write-up appropriate to the day placed in the center and a large display line run across the top, the remainder of the page divided into advertisement spaces, makes a good arrangement. A page laid out in this manner would contain sixteen salable spaces of good size. However, the arrangement of the page is entirely a matter to be governed by the publisher's taste and his intimate knowledge of conditions, which should enable him to decide on the size he can sell most readily and surely.

A plan which the writer has used to advantage — after making out a list of prospects other than the regular advertisers — is to make up the border, spaces and write-up and then pull a proof of the form to use in solic-

Thanksgiving Day offers the publisher a good opportunity to get up a special page, dealers in provisions being easily influenced to take space on that occasion.

iting. This gives the customer a good idea of what the page will be like. It also enables the solicitor to check off the spaces as sold and shows the positions left to select from.

A page sold in this manner usually brings more than regular inch rates when sold by the smaller spaces as laid out on the proof. The writer has sold a special page at twice the price of a regular page at the rate contracted without receiving a single objection as to price. However, if a prospect claims the price is too high, simply show him the advantages to be derived by contracting for regular advertising space. It works both ways.

Another thing which makes a good impression with advertisers on a special page is to give it a short write-up in the regular news columns, mentioning the location of the page in the issue and stating that the advertisers all wish the people of the community a bounteous Thanksgiving, a happy and prosperous New Year, or something in line with whatever the holiday or event may be.

The occasions for these pages are unlimited — New Year's, Easter, Fourth of July, Thanksgiving, Christmas, carnival week, opening of school week, graduation, in fact most any season of the year may be utilized as a basis for

a special page, and an advertisement to correspond with the season can be secured from representatives of practically every kind of business.

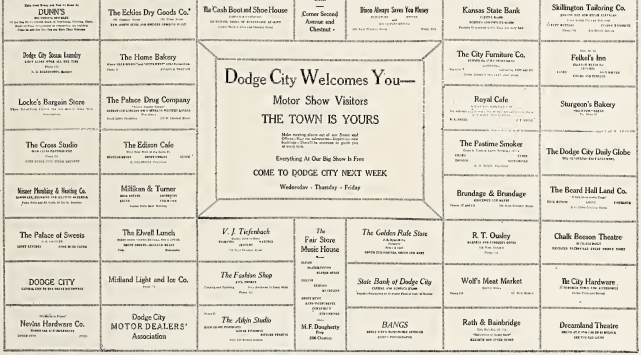
One thing which every advertising solicitor encounters among men in the various lines of business is a disinclination or inability to write their own advertisements and this situation is more pronounced among the firms that do not advertise to any great extent. Hence, a few suggestions from the solicitor along that line will sometimes bring good results. It is a good idea when possible to discourage the advertisers in the too common practice of inserting simply their firm name and location, though some insist on it. Try to make a feature of some article in their stock which is particularly salable in the season at hand — in will find that in the course of a year he can pick up some good round dollars, the gratification of feeling which he would otherwise never have experienced.

FIVE "FIRST AIDS" IN MAKE-READY.

BY A. ERNEST MOWREY.

1.— On platen presses, the first thing to do is to see that the chase is chucked to the left as far as it will go and clamped in so that it will not move.

2.— Be sure that the grippers will clear the type-form, this to include quads, leads and slugs which may project beyond the text-matter.

3.— See that the tympan is low enough to admit of a very *light* first impression. Better far to have a low tym-

From this spread the impression is gained that most any business man will advertise on the "Auto Show" special page — or pages.

other words, get "live-wire" advertisements into the special as you would if working for your regular advertisers.

The special page need not be a single page. A two-page spread is often utilized, and in the center of the paper it makes a very effective showing. We are showing such a "special spread" herewith, taken from a Kansas newspaper on which space was sold to firms who, naturally, could not expect great returns as a result of the local motor show. They are there, to an extent, because of town pride. The owners and managers of garages, agents for the various cars and dealers in supplies took large space in the issue. The fact that a laundry, a tailor, a moving-picture theater, and other lines of business, in no particular way interested in the automobile business, took space in this spread shows how easy it really is to secure this business.

As previously stated, the special page is not a new or recent idea, and yet it is passed up on numerous occasions when, by exercising a little "pep" and by using some design appropriate to the season at hand, the publisher pan and build up to the required squeeze than to have a high tympan, get a strong impression, and try to "build down" by taking off some squeeze. After the top drawsheets are once "embossed" by a heavy "once over," it is useless to try to get a satisfactory make-ready. Particularly if the type-form consists of only a line or two, great care should be taken, as it requires far less impression to print two lines than it does 102 lines.

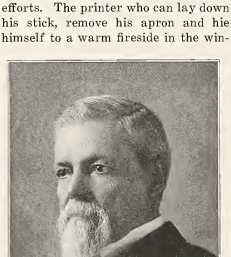
4.— The hard tympan will generally be found to work best. On bond-papers, especially, the harder the tympan the better. On prints, posters and cheap books, the softer the impression the better.

5.— See that the rollers ride over the type with the proper pressure. Forms of only a few lines naturally require a light roller-pressure; forms with solid pages or plenty of display-type, require heavier roller-pressure. Vignetted half-tones are the exception — they require a heavy impression, particularly in the center, to print, but a comparatively light roller-pressure.

OBITUARY

Hugh S. Engle.

It is given some printers to live many years and to devote those years to faithful, efficient and appreciated efforts. The printer who can lay down his stick, remove his apron and hie himself to a warm fireside in the win-



Hugh S. Engle.

ter and cool shade in the summer and feel that he has given measure for measure, can feel that his has been a life worth living. Hugh S. ("Dad") Engle was entitled to feel thus when early in the year he was retired from service in the composing-room of The Henry O. Shepard Company, printers of THE INLAND PRINTER, pensioned in appreciation of his loyalty and service of thirty-one years, and told to take it easy for the rest of his life.

It is a fact, however, often proved, that many men who have been accustomed to working day in and day out, with only brief respite at times, men who find a joy in their work, can not hold up under the strain of idleness. While his former comrades were rejoicing in the opportunity given the "old man" to rest, not thinking that he could not stand to rest, "Dad" was trying to "put in his time."

Then he fell sick, but "Dad" did not suffer long. Heart disease is merciful; it takes one quickly. They buried him on Sunday, April 30, and workers and employers alike gathered around the bier to express for the last time their respect for him who had been faithful in big things and little things through his thirty-one years' connection with the big Shepard printing-plant.

Hugh S. Engle was born in Washington, Pennsylvania, May 3, 1836 — eighty-one years ago. His apprenticeship at the printers' trade was served at Pittsburgh, in the same State, and it was there he joined the typographical union, of which organization he was a member for sixty continuous years. It is doubtful if any member living can boast of longer membership. After working in various positions in various cities, he came to The Henry O. Shepard Company in 1886. He worked in various capacities, and at the time of his retirement he was responsible to the foreman for the progress of all tariff printing through the plant, no easy position for a man of eighty years. His mistakes were few, however, and his eyes were wide open all the time. He did serve well.

Mr. Engle enlisted in the Union army at Indianapolis, Indiana, in November, 1861, and served throughout the war as first lieutenant in the Tenth Indiana Battery, being mustered out in July, 1865.

He is survived by his wife and one daughter.

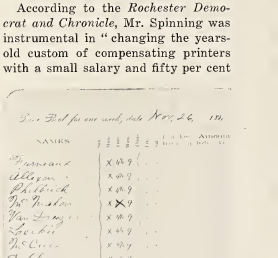
Frederick Bridgen.

In Toronto, Canada, April 16, Frederick Bridgen, pioneer engraver and a leader in the art of wood-engraving, died at the age of seventy-six. Mr. Bridgen was president of the firm of Bridgen's, Limited, at the time of his death, and had been engaged in the engraving business in various capacities in Toronto for over forty-four years. He came to Canada in 1872 from Sussex, England, and joined the engraving firm of Beale Brothers. Later, he and Henry Beale founded the Toronto Engraving Company. Subsequently his two sons, George and Frederick H., the artist, became associated with him, and a few years later the firm-name was changed to Bridgen's, Limited. At this time a printing department was added and conducted under the supervision of the elder Mr. Bridgen's brother, William H.

James B. Spinning.

The oldest printer in Rochester, New York, James B. Spinning, died there on April 15 at the age of eighty years. Remarkable as it may seem, Mr. Spinning followed his trade until two years ago, being active at the business, therefore, when seventy-eight.

According to the *Rochester Democrat and Chronicle*, Mr. Spinning was instrumental in "changing the years-old custom of compensating printers with a small salary and fifty per cent



Page from Chapel Chairman's Book, Thirty Years Old.

Mr. Engle's name appears about half way down the page. Three men listed thereon — Cobb, Allexon and Green — are still on the Shepard pay-roll.

of the profits on all the work they contracted. This change in conditions encouraged the formation of the printers' labor union."

Mr. Spinning gained rather a wide reputation as an authority on spelling.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the fifteenth day of the month.

The Johnson Process Manufacturing Company Moves Into New Quarters.

The Johnson Process Manufacturing Company, manufacturer of paddingglue and gelatin, has moved from 335 Broadway to 8 Wooster street, New York city. In new and more commodious quarters, the company extends a cordial invitation to all printers to call when in the city or near the place.

S. H. Farkas Elected President and Sales Manager of Graphic Colorplate Engraving Company.

Announcement was recently made of the resignation of S. H. Farkas from the Metropolitan Art Craft Company and of his election as president and sales manager of the reorganized Graphic Arts Engraving Company, to be known as the Graphic Colorplate Engraving Company hereafter. The firm is located at 241-245 West Thirty-seventh street, New York city.

Ideal Coated Paper Company Elects Officers.

The annual meeting of the Ideal Coated Paper Company, of Brookfield, Massachusetts, was held at the main office of the company, Tuesday, May 15, and the following officers elected: President and secretary, William Wallace MacLaurin; vice-president, George Goodsir; treasurer, John MacLaurin; directors, W. W. MacLaurin, Henry K. Hyde, John MacLaurin and George Goodsir.

Flag Raised at Scott Press Works.

The flag presented by the employees to Walter Scott & Co., printing-press manufacturers, was raised to the top of the pole on April 19, in the presence of the members of the firm and employees. The flag was unfurled by D. J. Scott while the Dutch Arms Band played the "Star Spangled Banner." Walter C. Scott, in a speech of acceptance on behalf of the company, said in part: "I desire to thank you for your generosity and patriotism in presenting us with the handsome flag. I feel sure that we will all derive great satisfaction from working under the Stars and Stripes, and we shall all work for it when called upon."

Annual Meeting of American Institute of Graphic Arts.

At the annual meeting of the American Institute of Graphic Arts, held in New York, the reports of committees showed increasing public interest in the Institute, particularly in the exhibitions of the graphic arts, promoted by them and which have been shown in many of the large cities.

The following officers were elected: John Clyde Oswald, honorary president; Arthur S. Allen, president; Thomas Nast Fairbanks, Arthur W. Dow and J. H. Chapin, vice-presidents; P. H. Bancroft, secretary; Hal Marchbanks, treasurer; John Clyde Oswald, John G. Agar, Edward B. Edwards, Frederick A. Ringler, E. A. Kendrick, Ray Greenleaf, William Edwin Rudge, Cyril Nast, Fred W. Goudy, J. Thompson Willing and Clarence H. White, directors.

Form Wilson H. Lee Club.

At a dinner-meeting of the executives and salesmen of The Wilson H. Lee Company, New Haven, Connecticut, held Tuesday evening, May 1, constitution and by-laws were presented and a club representing The Wilson H. Lee organizations was formed. Wilson H. Lee was elected president; John R. Demarest, chairman; William A. Brehle, secretary and treasurer; Adolph W. Lembach, chairman Entertainment Committee; Lee Hills, chairman Advisory Committee, and Raymond A. Peck, chairman Publicity Committee.

The organization is the result of a get-together dinner recently held at the Quinnipiack Club. The object of the club is to promote good fellowship and better relations between the men inside and outside The Wilson H. Lee Company and affiliated organizations.

Meetings will be held every two weeks and social attractions are to be made one of the features.

Lee Hills was selected to give a twenty minutes' talk at the next meeting of the club, which will be accompanied by a chart and exhibit showing how a manufacturer's organization dovetails with an advertising plan as prepared by the agent, linking up the trade-mark, the product, the demand, competition, etc., and outline to the members of the club how thoroughly the advertising service covers the manufacturer's distribution.

H. & M. Machine Works Makes Counting-Machines for Paper Rulers—Not Numbering-Machines.

The wires became crossed between the advice and the copy-paper when the item concerning the H. & M. Machine Works, Davenport, Iowa, was being prepared for the May issue of THE INLAND PRINTER. The statement was made that the company was making several models of "counters, or numbering-machines, expressly for paper-ruling machines." That was incorrect. The H. & M. device is not a numbering-machine for placing numbers on ruled sheets, but a counting-machine that registers the sheets as they go through the layboy. The company advises us that they have had many inquiries regarding the device, which shows how closely matter appearing in this publication is watched. We like that part of it, much as we regret the error.

American Association of College News Bureaus is Organized.

Announcement has been made of the organization, on April 6, at Chicago, of the American Association of College News Bureaus. The organization was formed to further the interests of college publicity and give this branch of journalism prestige and formal recognition. Until now, the matter of college publicity has been slighted or ignored. Some colleges have disap-

proved of all publicity; others have considered it a necessary evil; while still others have encouraged publicity of all sorts, with little regard for quality and method of distribution. As a result, the college publicity agent and his press bureau have been limited in their activities.

The association, as organized, hopes to change this condition by giving dignity, value and system to college press bureaus; to establish order in the college work of publicity, and to give a definite place to the college publicity editor. It intends, furthermore, to establish a worthy and educational method by which the interests of the college may be furthered. It will strive to make news educational in a broad sense. By systematizing college publicity methods, it purposes to distribute news in an efficient and economical manner. All these purposes are to be accomplished by various methods, such as intercollegiate correspondence, counseling, advisory meetings and conventions.

The officers of the new organization are as follows: President, T. T. Frankenburg, Western College, Columbus, Ohio; vice-president, E. W. Smith, Leland Stanford University, California; secretary and treasurer, Bernard Sobel, Purdue University, 1529 Ferry street, Lafayette, Indiana.

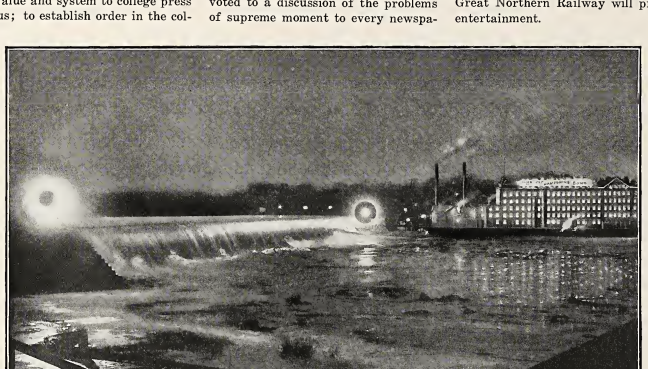
National Editorial Convention.

The National Editorial Association meeting and outing of 1917, we are advised, will prove far more important and significant than appears on the surface. The meeting will be devoted to a discussion of the problems of supreme moment to every newspaper man in America. The paper question will be entered into and discussed by the ablest men in the organization. President Tomlinson is to present some foreign advertising propositions which, if adopted, will mean money to every publisher who will have the nerve to stick to what he knows is his due.

The program of the convention — a thoroughly practical one — is being whipped into shape by President Tomlinson. The local entertainment at St. Paul and Minneapolis is now receiving attention from the commercial organizations of the Twin Cities. Among these features will be the presentation of Longfellow's story, "Hiawatha," which is to be produced in elaborate form, and native Indians from the North woods will be used in the cast. The lake resorts will be visited and a boat ride enjoyed on Lake Minnetonka. It is also planned to spend part of a day at the State University farm, where the visitors will be given an idea of the methods in vogue at that institution. A day is also to be given to St. Paul, where the printers'-supply people and the Great Northern Railway will provide entertainment.

Following the convention, the party will leave over the Northern Pacific for western Canada, striking en route, St. Cloud, Little Falls, Staples, Detroit and Crookston, Minnesota, and Grand Forks, North Dakota. This trip, which under ordinary circumstances could not be taken for less than $175, will be open to bona fide newspaper men at a cost of about $65. This amount includes every item of expense, meals, berths, and railway travel in the neighborhood of four thousand miles.

Taken as a whole, the meeting, the trip and the associations which will be formed will make this gathering of 1917 one that will be remembered by those who participate as not only truly enjoyable, but thoroughly prof-



How the Holyoke Water Power Company is Protecting the Water Supply for the Paper-Mills.

The Holyoke Water Power Company supplies all of the water power for the many mills in Holyoke, Massachusetts, and as a matter of precaution its dam has been closely guarded at night. The above picture, which appeared in the Springfield (Mass.) *Republican*, shows how the dam is lighted at night as a part of this precaution. In the background, at the right, can be seen the illuminated sign of the Hampshire Paper Company, manufacturers of Old Hampshire Bond.

itable in its revelation of big things. Literature descriptive of the convention and the Canadian trip will be issued shortly by the secretary, George Schlosser, Watertown, South Dakota. Those who desire copies or any other information should write Mr. Schlosser.

St. Paul Printers Prepare for More Business.

St. Paul printers are not fearful for the future of their business if new quarters, and the installation of new equipment and new machinery, is any barometer as to their condition of mind.

Brown, Blodgett & Sperry recently moved into a fine new building, built especially for their business, installed new machinery and otherwise prepared for expanding business.

The Lewis F. Dow Company has made changes in its plant, materially increasing its capacity.

The Capitol Printing Company has installed within the last few weeks the second automatic press so far in 1917, and the William F. McMurray Company recently added a large cylinder press to its private plant.

Manifestly, no St. Paul printer wants to be responsible for leading the entire flock over the precipice of fear. That's the "business as usual spirit," with the emphasis on the "usual." It is the only spirit that will carry business and business men through the present crisis unscathed. More power to the fearless.

Additions to Sales Staff of Miller Saw-Trimmer Company.

Announcement has been made by the Miller Saw-Trimmer Company, of Pittsburgh, Pennsylvania, manufacturer of the Miller saw-trimmer and the Miller platen-press feeder, of the appointment of J. R. Kemp as sales manager. Newspaper publishers and printers throughout the country know Mr. Kemp best as an efficiency expert in printing-plant equipment, in which line his efforts have been highly successful. His office will be at the company's factory, Point Building, Pittsburgh.

The company also announces the engagement of Theodore R. Foster as special sales representative. Mr. Foster has been in charge of the printing department of the Westinghouse Electric & Manufacturing Company, of East Pittsburgh, for the past fifteen years, and as he has a wide knowledge of the Miller machines, he will make a valuable addition to the company's sales force.

Fred G. Low is Vice-President of the Paper House of New England.

Daniel Lewerth advises THE INLAND PRINTER that he has sold an interest in The Paper House of New England to Fred G. Low, who will be vice-president of the company.

Mr. Low's connection with the paper industry makes an interesting story. He was formerly a very successful printing salesman for Rogers & Co.,

Fred G. Low.

New York, but more recently was connected with Henry Lindenmeyr & Sons as manager of their sales-promotion and advertising departments.

He plans to make his home in Springfield, Massachusetts, The Paper House headquarters, and to travel through Connecticut territory. Mr. Low, being a native of Hartford, intends to renew many old acquaintances in that city while developing business for his new concern.

Philadelphia Craftsmen Hear Fine Lecture.

The regular monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen, held Thursday evening, May 10, was interesting from start to finish. More than one hundred well-known printers and allied tradesmen were present.

After the coffee and cigars had arrived, Harris B. Hatch, of the Royal Electrotype Company, gave an illustrated lecture, entitled "Hunting and Fishing in Maine and Canada." This talk was based on Mr. Hatch's personal experience as a sportsman, and it was filled with thrilling accounts of big-game hunting and fishing. The pictures were beautiful. Not one of the audience left the Bingham Roof Garden during the lecture.

Mr. Hatch is a member of a society which is taking care of a lot of boys and teaching them farming. Following his suggestion, the Craftsmen passed a motion to pay the expenses of a number of youths in this educational movement.

The May meeting was the last indoor affair until next fall. The big June outing will take place as usual. More than two hundred Craftsmen and their friends are expected to be at this picnic. Delegations from the New York and Baltimore clubs will join in this event.

Dinner to Frederick J. Warburton.

On the evening of April 23, the seventy-fifth anniversary of the birthday of Frederick J. Warburton, treasurer of the Mergenthaler Linotype Company and vice-president of the Columbia Graphophone Company, a coterie of his friends celebrated the occasion by a dinner in his honor at the Engineers' Club, New York city. The menu brochures contained a fine portrait of Mr. Warburton, the cover-design being the coat-of-arms of the Warburtons. The tribute was a surprise to Mr. Warburton.

Representatives of the Mergenthaler Linotype Company and the Columbia Graphophone Company and invited guests, numbering sixty persons, joined in felicitating the guest of honor, and congratulatory telegrams and cablegrams from home and abroad were received and read. A set of engrossed resolutions, suitably bound, was presented to Mr. Warburton as a souvenir-memorial of the day.

Changes in Sales Organization of Golding Manufacturing Company.

The Golding Manufacturing Company, Franklin, Massachusetts, has announced the following changes in its sales organization:

E. E. Birner, for many years with the Harris Automatic Press Company, has been appointed manager of the New York city office, located at 38 Park row, succeeding Oswald Carliss, who is no longer in the employ of the Golding company. N. S. Woods has been taken from the Chicago office to represent the company in Ohio and Michigan, his headquarters now being in Columbus. Walter H. Gracie, for many years identified with the company in Pennsylvania, has been transferred to the Chicago office, which is located in the Rand-McNally Building.

The Golding company also announces that The Hamilton R. Marsh Company, Philadelphia, Pennsylvania, has been appointed special representative in that State.

Industry Succeeds Over Adversity Even in War-Torn Mexico.

THE INLAND PRINTER editorial staff takes keen interest in the letters from its subscribers, which are by no means infrequent. Sometimes these letters are of great help, for the writers tell us wherein we can make the paper

Agustin M. Perea.

more valuable to our readers. Then, the writers often tell us what a fine paper we are getting out, and how much it has helped them all through the various processes of their shop operation. Such commendation is a source of gratification, and by knowing what helps the readers we have a better idea as to what others are thinking about and would like to have.

A letter of the character last described was received during the past month from Agustin M. Perea, a master printer of Tacambaro, Michoacan, Mexico, acknowledging receipt of a copy of THE INLAND PRINTER. Mr. Perea writes, in part, as follows: "I was at once struck by its contents, and I see that for the graphic arts it is indeed a jewel. Its typography is indeed irreproachable, while the illustrations shown therein are of the most refined style in art." It would appear, therefore, that Mr. Perea likes THE INLAND PRINTER very much, in spite of the fact that he does not read, write or understand English.

In a short note detailing his experience in the printing business, we are impressed with the fact that success in business in our sister republic to the south is possible, which suggests that reports of conditions in Mexico, as they appear in the press, are somewhat exaggerated. The story of his life, as written by a friend, is almost romantic and would be considered commendable in this country, which has not known internal strife or disorder for over half a century.

We gather from what the friend has written that Mr. Perea showed a predilection for the art of Gutenberg at a very early age. His first case of type was a font of twelve-point, which he received in exchange for some hunting implements, the future printer making his own case and press, the latter consisting of two boards connected by a hinge. Later, he served as pressman in a small printing-office, where he received the equivalent of $1 per week for running off the edition of a periodical known as *The Flower of the Field.* He finally gathered a small plant, made up of several old and incomplete fonts of type and an 8 by 12 hand press, and engaged in business on his own behalf. To-day, through perseverance and attention to details, Mr. Perea has a very nice business and is beginning to acquire modern machinery, type and other accessories, with a view to future growth. He expects to install the new equipment at a place called Esperanza, the name of his plant to be "Tipografia Moderna," as his former place of business was destroyed "by a political disturbance on the night of March 24, 1915."

As a matter of interest to our readers, we are showing on this page a design which Mr. Perea incorporates in his stationery items, as well as an illustration of the gentleman himself.

Design Used by Mr. Perea on His Business Stationery.

Tribute to Ottmar Mergenthaler.

In commemoration of the sixty-third anniversary of the birth of Ottmar Mergenthaler, inventor of the linotype, exercises under the auspices of the Old-Time Printers' Association of Chicago were held at the Henry O. Shepard School, Chicago, on Friday, May 11. A bust of the inventor was unveiled, the presentation being made by his daughter, Mrs. Rody Patterson Perkins, of Baltimore, with remarks by Mrs. Emma F. Mergenthaler, also of Baltimore. Charles S. Peterson, of the Peterson Linotyping Company, and a member of the Board of Education, delivered an address in acceptance of the bust. Other addresses were delivered as follows: "Mergenthaler," by Miss Ruth Russell, associate editor of *The New World;* "Mergenthaler as an Aid to Education," John D. Shoop, superintendent of schools; "Mergenthaler as I Knew Him," Will D. Eaton, of the Press Club of Chicago; "Mergenthaler at the World's Columbian Exposition," M. H. Madden, representing Chicago Typographical Union, No. 16. Remarks were made by the designer of the Old-Time Printers' memorial window, Thomas A. O'Shaughnessy, and by Miss J. Katherine Cutler, the principal of the school.

Associated Metal Lath Manufacturers' Publicity Bureau Moved to Cleveland.

Announcement has been made by the Publicity Bureau of the Associated Metal Lath Manufacturers that the offices have been moved from Chicago to Room 901, Swetland Building, Cleveland, Ohio, and that Zenas W. Carter, formerly of Boston, has been appointed commissioner, to supervise all publicity, promotion and investigation from the Cleveland office. Mr. Carter has been manager for manufacturers' associations for the past ten years, directing coöperative publicity and promotion work between manufacturers, distributors and consumers.

The plans cover a series of extensive and exhaustive tests of the fire-resistance properties of metal lath, its use in fire-retarding construction, the exploitation to architects and the public of the saving in space which can be effected through the use of this material, its proof against vermin and rodents, investigation and assistance

in the revision of building codes of cities so that metal lath will receive proper recognition by city officials and engineers.

Among the plans of the Metal Lath Association which are yet in the embryo is a coöperative national campaign of publicity.

Philadelphia Printers Install New Equipment.

THE INLAND PRINTER is in receipt of advices from Robert F. Saladé, of Philadelphia, a well-known writer on printers' technical and business subjects, that local printers are active in increasing their equipment and facilities for handling more business.

The William F. Fell Company, one of the larger Quaker City printers, has been particularly active in improving its plant. During the last few months it has been enlarged and improved by the addition of a new folding-machine, designed to handle a large variety of circular, folder and booklet work; a paper-drill; a large and modern paper-cutter; an automatic press; and a late model jobpress, equipped with all the late attachments, including rider rollers and quick-stop brake. The cylinder pressroom has been completely outfitted with press seats, designed especially for the Fell Company.

The John C. Winston Company has also improved and enlarged its equipment, the platen pressroom being materially added to. Several of the cylinder presses have been equipped with feeders, new typecasting machines have been added and much new material has been placed in the composing-room. Mr. Saladé was advised by Charles F. Kindt, vice-president of the company, that the house has enough business on hand now to keep the plant busy until August.

The Hare Printing Company has increased its business five-fold over the corresponding period of last year. This company recently added a large and modern cylinder press, an automatic paper-cutting machine, a cylinder-press feeder and three heavy platen presses. In addition, considerable type has been purchased to take care of the rapidly increasing business.

The Philadelphia *Press* plant has been greatly augmented, and hereafter the *Press* and the *Evening Telegraph* will be published in the same building and with the same equipment. The building, known as the Press Building, has been completely renovated and arranged anew, with a view to greater efficiency. Thirty-three typesetting and casting machines have been added, two new casting-machines, a lead and rule caster, two modern proof presses and two electric presses. In addition, much new type has been laid, and steel imposing-frames, ad.-men's frames, type cabinets and lockers have supplanted wood equipment.

The Curtis Publishing Company, publishers of *The Saturday Evening Post*, *The Ladies' Home Journal* and *The Country Gentleman*, has added new presses, new type and other new material.

The Central Press Company, since moving into its new home on the eighth floor of the Gilbert Building, has increased equipment by the addition of two new cylinder presses, a new wire-stitching machine and considerable composing-room equipment.

Convention of American Newspaper Publishers' Association.

That the thirty-first annual convention of the American Newspaper Publishers' Association, held in New York April 23 to 27, was the most important and impressive in the history of the organization is the general opinion expressed by those present. All previous records for attendance were broken, and the registration lists showed that only three of the large number of members were not enrolled. Every session presented questions of utmost importance for consideration and discussion, chief among them being the print-paper situation, the government censorship bill and the proposed increase in postal rates.

Notwithstanding the many difficult problems confronting them at the present time, the general attitude of the publishers was one of optimism, the majority holding the opinion that business was good, which goes to show that they are advancing the spirit of "business as usual" and are going to forge ahead in spite of the difficulties.

The result of the election of officers was conclusive evidence of the fact that the methods of conducting the business of the organization have met the hearty approval of the entire membership. It was also a great tribute to the effective work of those who have controlled the destinies of the association during the past year, as all were given the opportunity, by being re-elected, to continue the work during the coming year. These officers are as follows: President, Hopewell L. Rogers; vice-president, Frank P. Glass; secretary, John S. Bryan; manager, Lincoln B. Palmer; treasurer, Edward P. Call. The directors are Elbert H. Baker, Hilton U. Brown, Jason Rogers, Herbert L. Bridgman, Harry Chandler, J. S. Mackay, D. D. Moore and Charles H. Taylor, Jr.

He Trained Her Quickly.

Previous to her marriage six years ago, Mrs. O. A. Blevins had never seen a type-louse. In other words, she had never seen the inside of a printing-

Mrs. O. A. Blevins.

plant, machinery, etc. Now, through the careful instruction of her husband — O. A. Blevins, of course — she has become adept at all the work done in the average country newspaper and has graduated to the care and operation of the "machine" — a Model K linotype — in the office of *The Ossian Journal*, Ossian, Indiana. We are pleased to show on this page a half-tone portrait of the talented young woman.

Dr. H. H. Steinmetz, of Philippine Islands, Visits "The Inland Printer" Office.

During the past few weeks THE INLAND PRINTER office has had the pleasure of receiving a number of visits from representatives from foreign countries, as mentioned in the editorial columns of this issue. Since those columns were closed, another visitor has been added to the number — Dr. H. H. Steinmetz, who has spent a number of years in the Philippine Islands. Doctor Steinmetz is one of the many printers who have left the ranks to enter the professions, yet can not resist the smell of printers' ink

and the lure of the type-case. While working on the Louisville (Ky.) *Herald* he studied medicine, and after completing his course and securing the necessary credentials he became interested in mission hospital work. To this work he has been devoting his time on the island of Panay. He has also taken considerable interest in the work of the *Enterprise Press*, a newspaper published on the island.

While in Chicago, Doctor Steinmetz intends taking the machine-composition course in The Inland Printer Technical School, as he aims to take a machine with him when he returns to Panay and, believing in preparedness, is going to familiarize himself with its erection, operation and care so he can do the work himself and also instruct the compositors working on the paper.

George W. Cope Resigns from Staff of "The Iron Age."

Carrying out a purpose announced to his associates some months ago, George W. Cope retired on May 1 from active participation in the editorial conduct of *The Iron Age*. Both in the length of his career in iron-trade journalism and the industries it represents, Mr. Cope has a unique distinction.

Mr. Cope first became a contributor to *The Iron Age* when he was associated with James M. Swank in the office of the American Iron and Steel Association in Philadelphia. When he took up his duties there in 1873, the foundations were being laid for the statistical work which long made that office famous.

In 1885, after nearly two years' service as associate editor of *The Iron Age* in New York city, Mr. Cope resigned to become secretary of the American Iron and Steel Association, Mr. Swank having at that time been elected general manager. In January, 1887, Mr. Cope accepted the position of western editor of *The Iron Age*, with headquarters in Chicago.

In all his activities Mr. Cope exemplified a saying on which Andrew Carnegie often laid stress — that what one likes to do, he does well. Mr. Cope liked all his work, whereas the average editor develops a strong liking for some things he does and frankly confesses that other things are in the *bête noire* class. The added duties that came to Mr. Cope from time to time seem to emphasize afresh the philosophy that the reward of all good work well done is always more good work to do.

Maryland State Federation of Labor Wants Government Printing Done in Government Printing-Offices.

We are advised by Walter H. Mules, of Baltimore, that the session of the Maryland State Federation of Labor, which met in Cumberland, April 16, was the best in point of work ever accomplished by that body. The sessions were full of business and were put through with dispatch.

The most important resolution adopted pertaining to the printing industry was Resolution 23, which follows:

WHEREAS, The United States Government owns and operates several printing-offices throughout the country; and

WHEREAS, It has come to the attention of this convention that efforts are being made to have the Congress of the United States empower the Secretary of War to expend $300,000 for printing and binding, with the understanding that the Secretary of War has full power to place these orders for printing and binding wherever, in his opinion, it will be to the best interest of his department; and

WHEREAS, Efforts are also being made to take part of the printing and binding for the Naval Academy away from the Government Printing Office at Washington, D. C., and place it in commercial printing-offices; therefore, be it

Resolved, That the Maryland State and District of Columbia Federation of Labor is in favor of having all government printing and binding done in the Government Printing Office, except in cases of extreme emergency, where the business of the Government would be hampered; and be it further

Resolved, That the Maryland State and District of Columbia Federation of Labor is opposed to putting the government-owned printing-offices in competition with the non-union and unfair printing-offices throughout the country; and be it further

Resolved, That a copy of these resolutions be forwarded to the chairman of the Joint Committee on Printing of Congress, to each of the cabinet officers, to the director of the Bureau of Engraving and Printing, to the Public Printer, to Samuel Gompers, president of the American Federation of Labor, and to each member of the Board of Directors of the International Allied Printing Trades Council.

The convention will meet at Baltimore in 1918, the second week in April.

John H. Ferguson was reëlected president.

"The Hoskinsman," as an Advertising Character, Wins Second Prize.

The Philadelphia Club of Advertising Women held a Trade-Mark Frolic and May-Pole Dance on May 3. Each participant was arrayed in the dress or costume of a national advertising character of note, such as The Campbell Twins, Old Dutch Cleanser, Light House Cleanser, The Dutch Boy, and others equally well known.

The character of "The Hoskinsman," representing the William H. Hoskins Company, among the other famous figures, created a great deal of attention and interest, and succeeded in winning the second prize.

Recent Incorporations.

FEDERAL CO-OPERATIVE ASSOCIATION, Kinney Building, Newark, New Jersey. Printers and publishers. Capital, $50,000.

ALEXANDER BROTHERS, INCORPORATED, printers' supplies, Pittsburgh, Pennsylvania. Capital, $25,000. Incorporators: Albert F. Doyle; Guy F. Morris; Ross C. Seddon, Pittsburgh, and E. C. Sterling, Beaver Falls.

FILING, INCORPORATED. Printer, bookbinder, stationer and bookseller, Manhattan, New York. Capital, $50,000. Incorporators: David K. Byers, Rollin A. Camp and Harold D. Greeley.

THE OHIO PUBLISHERS COMPANY, Cleveland, Ohio. Capital, $50,000. Incorporators: Walter E. Pagan and others.

CONSUMERS' GUIDE PUBLISHING COMPANY, INCORPORATED, Manhattan, New York. Printing and publishing. Capital, $100,000. Incorporators: E. M. Carney, 461 Eighth avenue; L. F. Sniffin, 49 Wall street, New York city; J. L. Druck, Grantwood, New Jersey.

AMERICAN EDUCATION PRESS, INCORPORATED, Manhattan, New York. Editing and printing magazines. Capital, $650,000. Incorporators: F. G. Smith; P. Davis, Myrick Building, Springfield, Massachusetts; E. W. Beattie, 15 Dey street, New York city.

COHEN-CHELSEA, INCORPORATED, Manhattan, New York. Advertising. Capital, $30,000. Incorporators: M. Cohen, 621 Broadway, New York city; C. Doris, 659 Georgia avenue, Brooklyn; W. Hirsch, Montclair, New Jersey.

EXCEL PRINTING COMPANY, 417 Jane street, Hoboken, New Jersey. Printers and publishers. Capital, $25,000.

EUREKA PRESS, INCORPORATED, Boston, Massachusetts. Printing business. Capital, $50,000. Incorporators: John C. Kelly, Boston; James S. Fender, Malden; Richard Darby, Everett.

GRISWOLD & MCWAIN, INCORPORATED, Batavia, New York. Printing and publishing. Capital, $60,000. Incorporators: G. S. Griswold, 304 East Main street; A. J. McWain, 17 Ellicott avenue; L. W. Griswold, 530 East Main street, Batavia.

F. G. MARQUARDT, INCORPORATED, Manhattan, New York. Manufacturing paper, paper stock and supplies. Capital, $25,000. Incorporators: F. G. Marquardt; H. Thom, Rockville Centre; F. P. Ufford, 501 W. One Hundred and Thirteenth street, New York city.

SMITH BLANK BOOK COMPANY, INCORPORATED, Manhattan, New York. Manufacturing waybills, blank and account books; stationer and bookseller. Capital, $60,000. Incorporators: Percy J. Smith, Robert Tindale and Milo F. McAlpin.

THE GULFPORT PRINTING COMPANY, Houston, Texas. Capital, $20,000, and $10,500 paid in. Incorporators: J. W. Gillespie, L. A. Fridell and J. O. Van Ness.

TROUT DIRECT FILING SYSTEM, INCORPORATED, Wilmington, Delaware. A general printing business. Capital, $250,000.

UNCLE SAM STATUE AND PICTURE COMPANY, INCORPORATED, Troy, New York. Printing, electrotyping and engraving. Capital, $10,000. Incorporators: C. E. and J. F. Lyon; C. A. Smith, Troy.

SUCCESS PRESS, Manhattan, New York. General printing. Capital, $10,000. Incorporators: Louis Schaffer, Samuel Sloane and Joseph Sloane.

WILSON-GARRICK COMPANY, INCORPORATED, Wilmington, Delaware. General advertising business. Capital, $100,000.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 59. JUNE, 1917. No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations, Associated Business Papers, Inc., Chicago Trade Press Association.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication is not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

WORLD-ROMIC SYSTEM. MASTER KEY TO ALL LANGUAGES. Three sample books, 38c in stamps. LANGUAGES PUB. CO., 143 W. 47th st., New York.

BUSINESS OPPORTUNITIES.

FOR SALE — New York city printing-plant and bindery; 10 large two-revolution presses; 10 job presses, including automatics; 4 linotypes, all with motors; bindery for publication work; whole outfit up to date; plant can be purchased on liberal terms; present owners will furnish $25,000 worth of work per year. PECKHAM MACHINERY COMPANY and National Type Foundry, Marbridge bldg., New York city.

FOR SALE — Trade-machine plant, consisting of one 2-magazine machine, latest model, and extras; business established 10 months; located in one of the principal business establishments in San Francisco; reasons for selling explained by letter. J. W. VALIN, 86 Third st., San Francisco, Cal.

PRINTING AND PUBLISHING BUSINESS for sale in a western city of 14,000; plenty of factory work; fine plant; linotype equipment, 2 cylinders, 2 Gordons, bindery, etc.; business making money; owner wants to go South; will sell at a bargain for quick sale; part cash, balance easy terms. C 417.

FOR SALE — $9,000 job plant for $6,350; linotype, pony cylinder, 2 jobbers, stitcher, perforator, $1,000 worth of stock, all kinds of type; balance due on plant, $2,500; $3,350 cash will handle; ideal plant for printer and pressman; doing fine business; good reasons for selling. C 395.

FOR SALE — Job-printing plant in town of 15,000; now being run in connection with newspaper; reason for selling — same interferes with newspaper; will sell at invoice; no brokers. TRIBUNE PRINTING CO., Beaver Falls, Pa.

FOR SALE — Universal typecaster; will lease or install and operate on trial anywhere, or will sell all or part typefoundry business to typecaster or monotype expert. GEO. WAGNER, 959 S. Penn. st., Denver, Colo.

FOR SALE — Modern job plant in city of 7,500 in central Illinois doing good business; will carry part on plant to reliable parties; $2,500; don't write unless you mean business. C 463.

FOR SALE — Successful law-printing plant in New York city; fully paid; 3 machines, 10 tons of metal; cost $12,000, sell for $7,000. C 375.

FOR SALE — A job-printing business, established 20 years, in county seat of 20,000 of Indiana; $3,500; reason — age of owner. C 409.

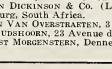
ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — $75,000 printing-plant, all or in part, as follows: Miehles — two 26 by 34, one 33 by 46, one 39 by 52, three 43 by 56 and two 46 by 65; C. & P. Gordons — three 8 by 12, six 10 by 15 and two 12 by 18; Brown & Carver cutters — one 34-inch semi-auto clamp, one 44-inch automatic clamp; 36 by 48 Dexter 5-fold jobbing folder; Miller sawtrimmer with router and D. C. motor; 2 Miller feeders and 10 by 15 C. & P. presses; 12-inch Roller carbon ribbon inking machine and ribbon attachement for 12 by 18 C. & P. press; Cowan 3,000-pound truck; large number chases; patent blocks, racks, tables, etc.; all motors used, 220-volt, D. C. The composing-room or plant is for sale to buyer who can take over large, established trade; this equipment is in first-class condition and can be demonstrated; come at once or write for lists. Also embossing, printing and photo-mount machinery, all or in part, as follows: Embossers — 28 by 38 Seybold, 14 by 18 Sheridan and 12½ by 18½ John Thomson; presses — 2 Style 6-C and 1 Style 5-A, 14 by 22 John Thomson presses; 20 by 30 Thomson cutter and creaser; 2½ by 4 Carver die press; 13 by 13 foil and gold-leaf stamping or embossing press; 1 automatic machine for attaching corner caps on photo-mounts or cards; also miscellaneous small machinery and equipment; many of the machines are nearly new and all in first-class condition. Come at once or write for list. Tell us your requirements. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

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60 Duane Street NEW YORK
From us or your dealer. Free booklets.

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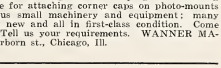
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — 10 by 15 Challenge Gordon, $100; two 10 by 15 C. & P. Gordons, each $150; 12 by 18 C. & P. Gordon, $200; 22-inch drum Hoe, $250; 33-inch drum Hoe, $350; 53-inch crank Huber, $1,150; 53-inch Optimus, $1,000; 53-inch Cottrell, $800; 53-inch book and job Campbell, $700; 32-inch Champion power cutter, $130; 36-inch Sanborn power cutter, $140; 36 by 48 Eclipse folder, $150. J. H. DANIEL PRINTING MACHINE CO., 114 Olive st., St. Louis, Mo.

FOR SALE — Three Cottrell magazine presses: one 65-inch sheet in colors, with cover feeder, delivers flat or folded, spiral-groove cylinders; one 46-inch one-color with motor for $3,000; one for high-grade work, delivers flat sheet 39 by 54 or smaller, with motor, for $3,000; big composing-plant equipment also. Ask for lists. PECKHAM MACHINERY CO., Marbridge bldg., New York city.

MONOTYPE EQUIPMENT — Caster, air compressor, low-quad and display molds, cellular matrices, all necessary appliances, everything up to date; also water-cooled molds for making metal pigs from used type; $4,000 value for $1,500; cash or approved notes; big trade if you can use a monotype. C 342.

DO YOU NEED A FOLDER? — We have a No. 315 Brown job folder, sheet range 6 by 7 to 19 by 25, folds 4, 8, 12, 16 and 32 pages; good as new; cost $750; will sell at about half price; splendid machine; reason for selling — have bought larger folder. HYDE BROTHERS, Printers, Marietta, Ohio.

ROTARY PAPER-CUTTER — One Dillon rotary cutter for cutting paper from roll and also rewinding; will handle rolls up to 42 inches in width; machine in A-1 condition, ready for immediate delivery. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

PHOTOENGRAVERS' MACHINERY — One No. 96 Hoe beveler, one No. 213 Hoe router; both of these machines in first-class condition and ready for immediate delivery; price reasonable. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

FOR SALE — Harris S-1 press, sheet and envelope feed attachments, also perforating and numbering attachment; this press is in good condition and at a bargain. Write THE HESSE ENVELOPE COMPANY OF TEXAS, Dallas, Tex.

FOR SALE: PATENT BASES — 2,300 square inches Warnock patent bases with 443 register hooks; fine condition; highest offer before June 15 takes the lot. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286; also Model 5, serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE: TIME RECORDER — One No. 5 Cincinnati time-recorder clock, with in and out racks for 150 cards; excellent condition; $55. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

FOR SALE — One of American Type Founders Company's Kelly presses, automatic feed; reason for selling — find machine not suited to our line; new machine. HUBBARD PRINTERY, Richmond, Ind.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

FOR SALE — CALCULAGRAPH CLOCKS — Three Calculagraph time-record clocks in perfect condition; $50 each. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

FOR SALE — Double sixteen Dexter folder, size 32 by 44; has Dexter pile feeder; running every day; will demonstrate. THE CARGILL COMPANY, Grand Rapids, Michigan.

OLD CLOISTER TYPE, 1 font each 48 and 36 point, 3 fonts 18-point; never run on press; will sell at once for $8.50. RELIABLE POULTRY JOURNAL, Quincy, Ill.

FOR SALE — One 150-line Levy engraved circular half-tone screen, 15 inches in diameter, A-1 condition. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

FOR SALE — Cylinder, A-1 fast press, 43 by 56, Miehle bed movement; big bargain; also 2 Gordon jobbers. OPPENHEIMER PRINTING CO., Cincinnati, Ohio.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, St. Louis, Mo.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

PAPER-BOX MACHINERY — Write us your wants; also if you wish to dispose of such surplus machinery. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model No. 3, serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

LINOTYPE — Model 2, serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

PRINTING PRESSES, cylinder and job presses for sale, rebuilt and guaranteed. Send for list. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model 1, serial No. 8605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — E. & V. bronzing machine; takes sheet 28 by 42; price $100. HILTON LITHO. CO., 125 W. Ohio st., Chicago.

FOR SALE — Kirkman job-press feeder. ELI LILLY & CO., Indianapolis, Ind.

HELP WANTED.

Composing-Room.

WANTED — First-class linotype machinist-operator in one-machine job plant doing highest grade of work; one who can help with proof-reading desired; excellent working conditions and a fine job for the right man. EUGENE SMITH COMPANY, Aurora, Ill.

WANTED — Competent machinist-operator-printer; job office; job and book experience, and accuracy preferred to speed; floorwork part time, mostly reprint and distributing; no cigarets or booze. McMULLIN & WOELLHAF, Burlington, Iowa.

WANTED — First-class, all-around, rapid job compositors, above the scale. THE ROGERSON PRESS, 107 N. Market st., Chicago.

Managers and Superintendents.

WANTED — Superintendent for printing-plant; concern doing business of about $80,000 a year; must be a sober, reliable and experienced man; union preferred. C 402.

Pressroom.

WANTED — First-class folding-machine operator; must be experienced on all popular makes, particularly on Dexter Automatic wire-stitching folder; also Cross feeders; none but seasoned mechanics need answer this ad. C 170.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; 85 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

THE UNDERSIGNED desire to hear from calendar (pictorial and novelty) printers not at present represented in New Zealand, with a view to agency; sample sets required in December. McLEOD & SLADE, Ltd., New Plymouth, New Zealand. (Reference: Union Bank of Australia, Ltd.)

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, competent in all branches, with thorough business experience and good executive ability, wants position. C 410.

BOOKBINDER — First-class finisher, stamper, marbler and forwarder wants position. C 368.

Composing-Room.

SITUATION WANTED — As foreman of composing-room of linotype trade-composition plant by operator and mechanic; experienced in all methods of trade composition — both linotype and monotype — as well as the make-up, layout methods for catalogue work and advertising matter, cost systems, editing and handling of copy, and all the tricks of the trade YOU would expect a man to know to produce the greatest number of "ems"; let me prove to you I can make your product yield greater dividends. C 416.

PROCESS WORK —and *Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

DO YOU NEED A MONOTYPE KEYBOARD MAN? — I have had 2 years' experience on board in job office handling all kinds of copy; 8 years on case; graduate L. T. U. Course and I. C. S. Course in Advertising; clean proofs, fair speed; willing to help on caster or floor part time; now employed; good reason for change; married, union, good habits, steady; all letters answered promptly. J., 1325 Fifth av., S. Fort Dodge, Iowa.

SITUATION WANTED by linotype machinist-operator; any class of work, any model machines; efficient as a mechanic, fast and accurate as an operator; an all-around man that can increase the efficiency and output of any composing-room; want to locate permanently in a live city of 40,000 or more; union. C 415.

STONEMAN — All-around printer; years of experience on high-grade catalogues, booklets and colorwork; accurate on stone, can line up and O. K. forms; have good knowledge of composition and make-up; capable of holding executive position; want to locate in Southern States; married; references; non-union. C 406.

WORKING FOREMAN OR STONEMAN — 6 years' experience as working foreman and 10 years as stoneman; sober, reliable and industrious; can furnish references; union. C 411.

FIRST-CLASS JOB COMPOSITOR, at present employed in New York city, desires change; union; steady, reliable; age 25. C 401.

LINOTYPE MACHINIST, 20 years' experience, married, sober, wants situation; will go anywhere. C 413.

Cost Accountant.

COST ACCOUNTANT — Certified public accountant, specializing in printing costs, 15 years' experience, seeks opening in large job or newspaper plant; Eastern States preferred; now employed, but services available on short notice. C 407.

Cost and Estimating.

GRADUATE of one of the Typothetæ Printing Schools desires position with some efficient plant; understands costs and estimating, also the manufacturing end of the business; 24 years of age; reliable and energetic. C. D. H., 3424½ Ward st., Pittsburgh, Pa.

Managers and Superintendents.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. C 210.

PRESSROOM FOREMAN — Have had experience on all classes of printing of the better kind, can furnish quality if that is what you are after; references from the best printers in this country regarding my work; would like to hear from a firm that appreciates a sober, steady and progressive man, and one that can produce results; at liberty after September 1. C 405.

I AM SEEKING a future with a concern needing the services of a thorough, practical superintendent; 20 years' experience on high-grade printing; exceptional references; can take entire charge of plant. EXECUTIVE, 1721 N. 23d st., Philadelphia, Pa.

POSITION as manager or superintendent of printing-office by a man of experience in all branches, and who is capable. C 266.

Miscellaneous.

FOLDING-BOX SUPERINTENDENT offers services to large concern requiring a manager of tested ability and experience in the making of the best grades of folding boxes, both printed and lithographed; technical and practical in every detail of folding-box making, all departments of manufacturing, estimating, layouts and stock handling, on a large-plant basis, employing the most modern equipments in printing, lithographing, and cutting and cressing; special knowledge in the making of small vending-machine boxes; a man of initiative and strength of practical purpose; at present superintendent of a large representative concern. C 412.

Pressroom.

HIGH-GRADE CHICAGO PRESSMAN seeking position with prospect to advance; thoroughly capable to take charge; have studied estimating. C 227.

SITUATION WANTED — First-class cylinder and platen pressman; cut and color man; employed. C 331.

CYLINDER PRESSMAN requires position in a city or town in Ohio; 43; reliable. C 408.

POSITION WANTED by cylinder and job pressman, experienced on all grades work; age 29, married; references. C 418.

Proofroom.

PROOFREADER — A woman, aged 26, with large experience in high-grade book, job and periodical work, wants permanent position; can readily translate Norwegian. C 404.

WANTED TO PURCHASE.

WANTED — A large 120-line engraved circular half-tone screen; when answering state size, make, condition and price. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

WANTED — AUTOPRESS, 11 by 17 size; must be a big bargain for spot cash; give description and price. C. L. D., 129 E. 8th st., Cincinnati, Ohio.

WANTED — Several good bundling machines, 52-inch, or large 4-track drum press. WANNER MACHY. CO., Chicago.

THE F. C. DAMM CO., 714 S. Dearborn st., Chicago, pays cash for used linotype machines.

WANTED — Secondhand 24-inch or 30-inch paper-cutter, hand power. C 413.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"— new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Artist.

WORK THAT'S WORTH THE MONEY. 25 years a printer's artist. W. S. CRAWFORD, 17 Bleecker av., Troy, N. Y.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFOHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

EMBOSSOGRAPHY

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfits from $50.00 up. *Embossing Powder, $2.00 per lb.*

EMBOSSOGRAPH PROCESS COMPANY, Inc. - - - - - - 251 William Street, NEW YORK CITY

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

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Presses.

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KEYSTONE TYPE FOUNDRY — See Typefounders.

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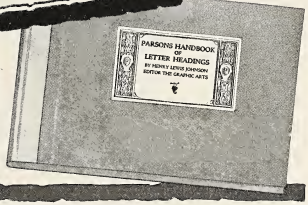

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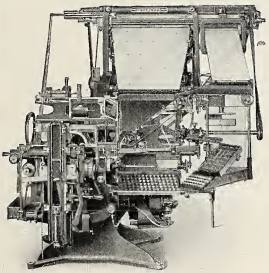

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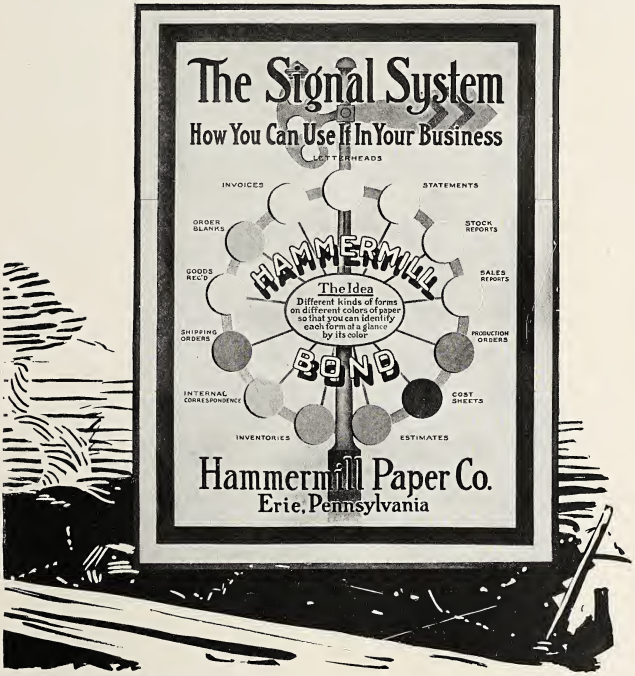

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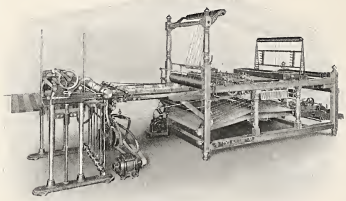

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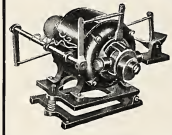

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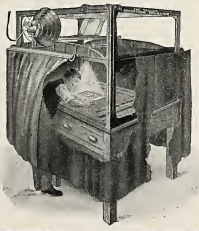

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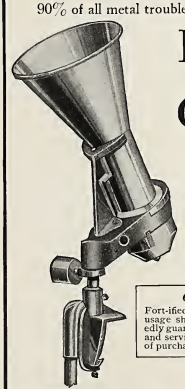

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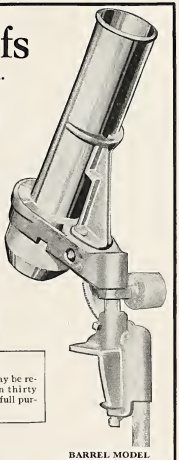

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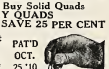

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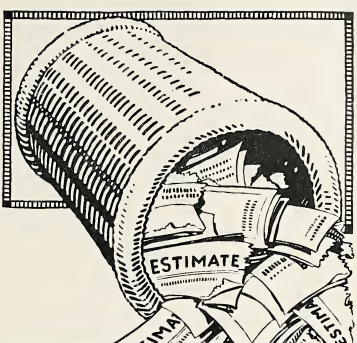

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All About PAPER

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THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

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Covers 1917-1918 at the very special rate of $1.00 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense, to printers.

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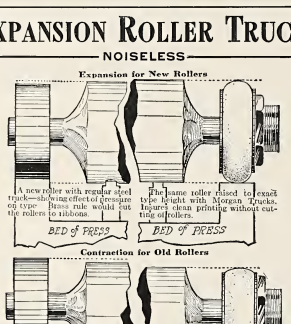

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Extra Rubber Tires, $1.00 per dozen. For sale by all Type Foundries and Supply Houses, or sent C.O.D. for price of trucks, plus 25 cents postage. Guaranteed to be practical and accomplish results claimed.

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319 North Broadway, Los Angeles, Cal.

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Northwestern Agents for

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"Johnsonized" Printing Machinery

The economical, high-grade machinery for the printer who wants to get practical, money-making printing equipment at the LOWEST PRICE

Complete Stock carried at

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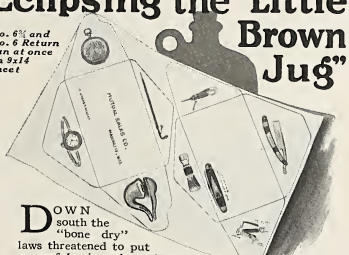
Eclipsing the "Little Brown Jug"



DOWN south the "bone dry" laws threatened to put an awful crimp into the printers by cutting off the big volume of whiskey advertising. But is Mr. Dixie Printer sobbing his eyes out? Not much! He is making envelopes fill the gap by suggesting just such ideas as this to the legitimate trade.

With the Western States System, envelopes printed flat in the sheet before making give you unlimited opportunity to offer your trade real advertising envelopes at remarkable savings.

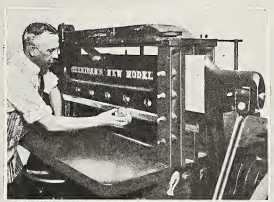
Look for the "W" Notched Under Flap

Western States Envelope Co.

Dept. N. Milwaukee

Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers.

A Sharp Paper Cutter Knife When You Need It Most



SUPPOSING the blade goes dull in the midst of a run of stock—and supposing the grinder hasn't delivered your extra knife. ¶ Are you going to shut down the machine or are you going to have right handy a

Carborundum Machine Knife Stone?

¶ Three or four strokes of this stone and the blade will be keen and ready to go back to work.

Your hardware dealer has these wonderful sharpening stones or send $1.50 direct.

The Carborundum Company

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Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

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The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED—SIMPLICITY—DURABILITY

Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

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Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
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Manufactured in inch and half inch sizes from two to five inches.

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Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

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Editor of "Process Engraving" Department of The Inland Printer

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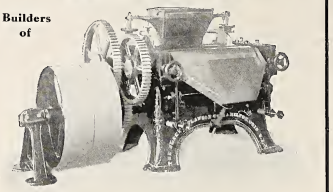

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Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples.

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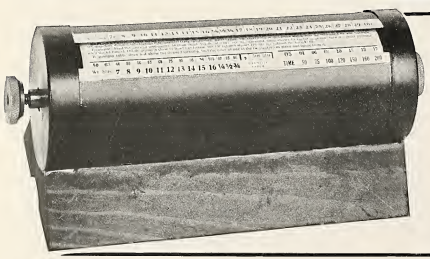
PACKERS AND DEALERS IN
PAPER STOCK
'Phone: Superior 3565 **448 W. Ohio St., CHICAGO, U. S. A.**



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It Saves Time and Mistakes

Complete details, prices, etc., sent on request

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PATENT BASES

The WARNOCK *and* Sterling *Systems*

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WARNOCK DIAGONAL BLOCK AND REGISTER HOOK SYSTEM. Fastest and most accurate plate-mounting device known to the trade. One-third the weight of steel and more durable.

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for the printer is among his gravest problems. The quality customer is earnestly sought for and persistently desired. The quality customer can only be attracted and held by quality work. He is willing to pay the price if he can get what he wants. We have made the quality customer want

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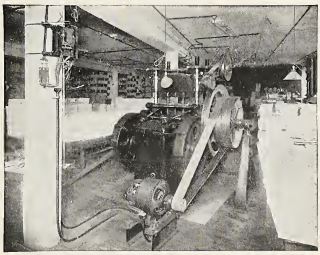

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Westinghouse Electric & Mfg. Co.

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if you use the paper made by

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It is non-curling, gives perfect register in any number of colors, and will not stick together through atmospheric conditions.

Write for Sample-book and Prices

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Invaluable whether you operate your own bindery or must depend on others for such work.

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This book is recognized as the standard reference work on the subject. For a thorough understanding of the Linotype in all its parts it has no equal.

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Doesn't It Sound Good?

The next time you buy knives, buy one of your usual kind and one of ours; use them and see which is the better. That will tell the story. Glad to quote you any time.

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Is the Keynote of the

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JOB FOLDER No. 110

The *Anderson Folder* is no experiment, but a demonstrated success. Hundreds are in use, many of them "repeat" orders sent in after the first machine had been thoroughly tested in actual service.

It stands to reason that leading Printers everywhere would not give the *Anderson* preference unless convinced by experience that it is a folder of highest efficiency.

What it has done to increase output for others it would do for you.

WRITE TO-DAY—the sooner the "110" is running in your plant the quicker your folding costs will begin to slide downward.

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Some thin papers are merely thin.

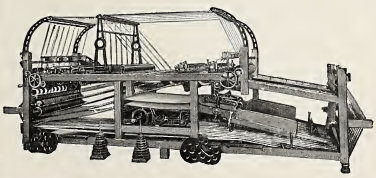
ESLEECK'S THIN PAPERS

are strong, effective, useful, uniform and durable.

Ask Dept. B for Samples

These papers are useful for invoice blanks and other manifold forms, bulletins, lists, foreign and branch letters and for copies of letters, reports, records, etc.

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-line quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

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Everyone enjoys music. Most persons enjoy dancing. The Grafonola gives the management a means to make greater efficiency among employees by giving enjoyment that relaxes nerve tension.

Make your operatives know each other better and know *you* better —let the Grafonola introduce you to each other afresh.

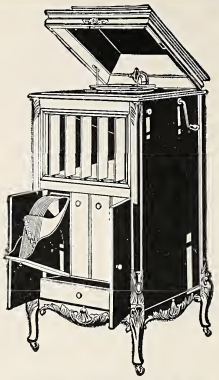
Just put a Grafonola in a vacant place in your establishment and prove that your employees will enjoy good music and dancing—you will have happier and therefore better employees and workers.

Satisfy yourself to-day—to-morrow wont be too late, but why put off any longer.

See any Columbia dealer, or address

Columbia Graphophone Company

WOOLWORTH BUILDING, NEW YORK



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It does not undertake to make printers. All the students are compositors first. There is no time lost in teaching the rudiments of the compositors' trade. The minds of all are concentrated on one thing —learning the machine. The instruction is thorough. The concentration of purpose by instructor and students is of the greatest importance to compositors who wish to become operators.

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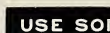

or Make-ready Saver on your platen presses, which will enable you to lift a job and return to same at any time thereafter without losing register, tympan sheets, make-ready, quads, etc. Further information for prices, etc., from your **SUPPLY HOUSE**, or

Pat. July 25, 1916

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that give the maximum wear and require the minimum make-ready.

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for the **MONOTYPE MACHINE**

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Model D—for C. & P. presses only.

The Best Counters

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ANWAY Adjustable Job Press GRIPPERS

Patented December 7, 1915

The Times Enterprise Pub. Co., Union City, Pa., ordered one set 10x15 Anway Grippers Jan. 17, 1917. April 21 they ordered one set 7x11 and 1 set 10x15. Listens good, don't it?

Send for descriptive folder and list of users.

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Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

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Do not discard your Campbell Presses. We supply parts promptly for all the different styles and are sole owners of the shop rights. We carry all the original drawings and patterns and a large stock.

Works: Brooklyn, N. Y. *New York Office:* Pulitzer Building

Avoid delay when needing repairs by sending orders direct to office.

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By Taking Orders for Bonds

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"ROUGHING" Let us handle the occasional job of this character for you. Three and four-color half-tone illustrations, gold-bronze printing and high-grade work of every character is improved by giving it this stippled effect. All orders entrusted to us are given prompt attention. Charges reasonable—prices on application. Write us your needs in this line.

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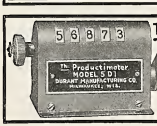

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in printing plants all over the country is counting production with never-failing accuracy.

Send for one on 30 days' free trial. Attachments for any platen press.

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You can reach 2,400 Editors and Publishers in the Northwest—the wide-awake ones—every month with your selling message, through the columns of Pollock's News. *Send for sample and rate card.* 710 TEMPLE COURT, MINNEAPOLIS

Stand Behind the Men Behind the Guns

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and Help Win the War

INTEREST 3½%

Issued by the United States Government

Denominations—$50, $100, $500, $1,000, $5,000, $10,000, $50,000 and $100,000

First Payment as low as One Dollar

You have until August 30, 1917, to pay in full for your bonds. *Ask* any *Banker, Postmaster, Express Company* or *Merchant* for an

Official Application Blank and

Apply for Your Liberty Loan Bond To-day

A Tribute to the Flag and the Safest Investment in the World

"Wars can not be conducted without money. It is the first thing to be provided. In this war it is the most immediate help—the most effective help that we can give. We must not be content with a subscription of two billion dollars—we must oversubscribe this loan as an indication that America is stirred to the depths and aroused to the summit of her greatness in the cause of freedom. Let us not endanger success by complacent optimism. Let us not satisfy ourselves with the reflection that some one else will subscribe the required amount. Let every man and woman in the land make it his or her business to subscribe to the Liberty Loan immediately, and if they can not subscribe themselves, let them induce somebody else to subscribe. Provide the Government with the funds indispensably needed for the conduct of the war and give notice to the enemies of the United States that we have billions to sacrifice in the cause of Liberty.

"Buy a Liberty Bond to-day; do not put it off until to-morrow. Every dollar provided quickly and expended wisely will shorten the war and save human life."

SECRETARY W. G. McADOO,
May 14, 1917.

A Liberty Loan Bond is Uncle Sam's Promise to Pay and He is Worth $225,000,000,000

Important Announcement

ABOUT THE

Patriotic Poster Contest

Recently we decided to inaugurate a contest in poster stamp design and printing, and a limited number of circulars announcing the fact were issued. We have since decided to make the contest more important than was at first contemplated, but because the postal regulations do not permit the changing of conditions in a contest once they have been stated we therefore hereby announce that our previous offers of prizes are entirely withdrawn. A new contest has been inaugurated, the conditions of which are as follows:

First Prize - - - -	**$200.00**
Second Prize - - - -	**100.00**
Third Prize - - - -	**50.00**

This contest of skill is open to designers, artists, printers or employees of print-shops without restriction of any kind.

The design is to be of a patriotic nature, such as flag, sticker, emblem, shield, patriotic poster stamp, etc.

The conditions are very few and simple, principal ones being that the design must be of a patriotic nature and printed on gummed paper. We do not care what grade or what manufacturer's gummed paper is used. Simply advise us when sending in your design what grade was used. If the contestant desires we will furnish free of charge any one of our grades to be selected by the contestant (the grade of paper will not be taken into consideration by the judges).

The design must not show any advertising.

Prizes will be awarded for the best specimens submitted, judged on the following basis:

1. General attractiveness.
2. Artistic quality of design.
3. As a specimen of printing.

Please note that this contest is not of a mercenary nature. The design submitted still remains the property of the contestant by whom it is submitted, regardless of whether it is adjudged a prize winner or not. We *do not* retain possession of any design submitted.

Send us, therefore, the sticker or poster stamps, etc., you are now selling as a patriotic emblem. It is absolutely unnecessary to go to the expense of getting a new design, if you have one you are already distributing. Simply enter that one in the contest.

The contest will close at midnight of July 31. No entries accepted that bear a later postoffice date.

Don't delay. Send for entry blanks now.

IDEAL COATED PAPER CO.

BROOKFIELD, MASSACHUSETTS

COLOR

AND ITS DISTRIBUTION IN PRINTING

HOW TO ESTIMATE INK

By

E·C·ANDREWS

PUBLISHED BY
THE INLAND PRINTER COMPANY
CHICAGO

IT has been asserted that out of ten men who go into the printing business only one lasts ten years. Why? Because of lack of knowledge of facts. Their estimating is guessing, and

GUESSING IS A GAMBLE

To take the gamble out of estimating ink is one of the objects of this book. Still more important is to know the relations of colors to each other—their distributive percentages of carrying power—their balances in color strength.

SIXTY PAGES OF COLOR EXAMPLES

PRICE: Five Dollars. Postage 15 cents extra.

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AND ITS APPLICATION TO PRINTING

By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great *practical* value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

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For the Good of the Trade in General, and Your Business in Particular—*Read These Books*

COLOR AND ITS APPLICATION TO PRINTING. By E. C. Andrews. *Price $2.00.*

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THE HUMAN FIGURE. By John H. Vanderpoel. *Price $2.00.*

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632 Sherman Street, Chicago

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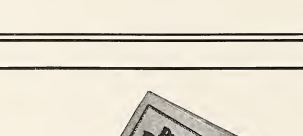

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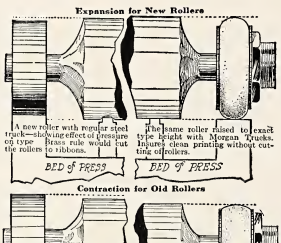

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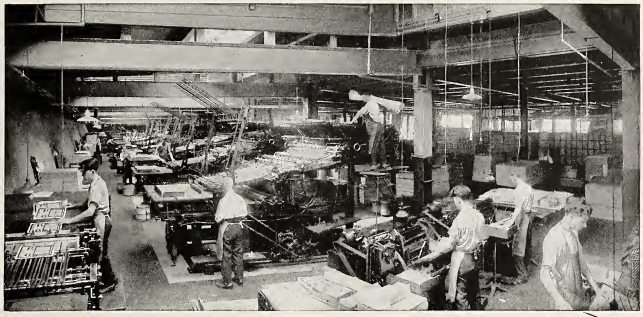

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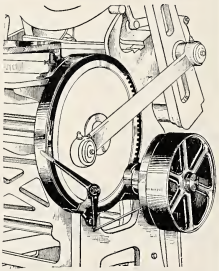

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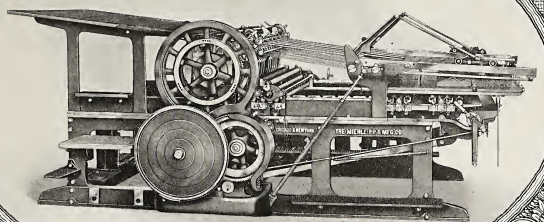

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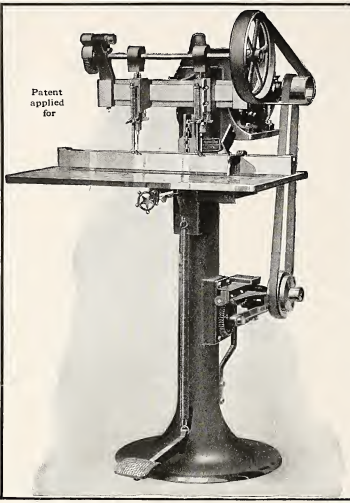

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KIMBLE MOTORS

KIMBLE MOTORS

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These representative printers *have* discarded slug machines and now use *Monotypes exclusively*, having demonstrated the efficiency of the Monotype in their plants from every standpoint. Nothing is too intricate or too good to be produced on the MONOTYPE.

THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo., say:

Instead of operating three Monotypes and five slug machines we will use five Monotypes. Our entire slug machine plant has been discarded. You have shown us the very great economy and convenience of an all Monotype plant.

ATLANTIC PRINTING CO., Boston, Mass., say:

In a word, we replaced slug machines with Monotypes because we found from experience that with Monotypes we get greater value for each dollar spent.

SAULTS & POLLARD, Winnipeg, Can., say:

We set the slug machines aside for Monotypes, for the very good reason that composition of all kinds can be had from Monotypes cheaper than from slug machines and vastly superior in quality.

CANTWELL PRINTING CO., Madison, Wis., say:

We installed Monotypes and tested them for months on every kind of work. We have disposed of our slug machines, and from now on we are a Monotype office.

MODERN PRINTING CO., Montreal, Can., say:

We formerly operated three slug machines which we have replaced with two Monotypes and feel sure that as regards quality and quantity of output we are better equipped to handle all classes of work than ever before.

UNIVERSITY OF CHICAGO PRESS, Chicago, Ill., say:

Our composition is very complicated, being frequently interspersed with Hebrew, Greek, Syriac, Ethiopic, etc. The use of slug machines for such work we have found impracticable, and the adoption of the Monotype plant has resulted in great increase not only of efficiency but in peace of mind of the workmen.

THE EDDY PRESS CORPORATION, Cumberland, Md., say:

After years of experience with slug machines and over a year now with the Monotype, we are satisfied in our own mind that we have the machine for the work we do.

THE FRANKLIN PRINTING CO., Louisville, Ky., say:

Our chief reason for making the change to Monotype was the need of a higher grade of work, and we have not been disappointed.

THE JOHN C. WINSTON CO., Philadelphia, Pa., say:

For publications and general printing there is no question that the Monotype is far preferable to slugs, especially in the matter of corrections, which can be made from case, in many instances when set by slugs it has delayed the work hours at a time.

REDFIELD BROTHERS, Inc., New York, N. Y., say:

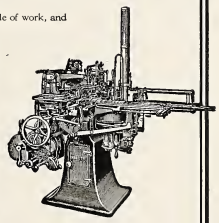
After ten years' experience in doing magazine work with type-setting machines, the Monotype is by far the most satisfactory. Our decision in making a change from slug machine to Monotypes hinged on this very point.

CON. P. CURRAN PRINTING CO., St. Louis, Mo., say:

We are discontinuing slug machines in our plant as we find they do not measure up to Curran efficiency standards. There is no composition that cannot be more efficiently handled on the Monotype.

FRANCIS EMORY FITCH, New York, N. Y., says:

In our class of work we have found that we practically lost the use of one slug machine in making corrections. This is entirely obviated in using the Monotype.



Don't be misled by statements of preference for one kind of machine that is not demonstrated by the discarding of the other, or which is not based upon actual experience with both styles of machines.

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

NEW YORK: World Building — **CHICAGO: Plymouth Building**
BOSTON: Wentworth Building — **TORONTO: Lumsden Building**

147

JAENECKE-AULT CO. Successors to

THE JAENECKE PRINTING INK CO.

CHAS. H. AULT, President and Treasurer

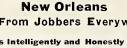
You Like a Square Deal Don't You?

We do. Most people do. They're entitled to it. You'll get it from us—with three-quarters of a century's successful ink experience behind it. That's something. Isn't it?

Branch Offices in

New York Baltimore Chicago
New Orleans
And From Jobbers Everywhere

Export Orders Intelligently and Honestly Executed on Satisfactory Terms of Payment. Inquiries Solicited



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

This is an American corporation owned and operated by Americans

---

"Checks are money"

NATIONAL SAFETY PAPER

The thing you believe in

you can always sell. You know how easily check raisers can operate upon checks made on plain paper. You know that banks can protect themselves and their depositors by having their checks made on National Safety Paper, or you can easily satisfy yourself that this is so.

You believe banks need the protection National Safety Paper gives. Then you can sell it, not once, but regularly. You'll find it profitable business.

Send for samples

George LaMonte & Son
Founded 1871
61 Broadway New York City

FOR SALE
(SECONDHAND)

Two No. 1 Mergenthaler Linotype Machines.
One Mergenthaler Lead and Rule Caster.
One Bronzer, to take sheet 17 x 22.
One Singer Sewer, style 16-81.
One White Numbering Machine.
One Vandercook Proof Press, 10 x 15.
California Job Cases (italic, caps, etc.)
One Thompson Typecaster.
One Seybold 14 x 16 Embosser.
One Seybold Book Compressor.
One Crawley Rounder and Backer.
One Smyth No. 4 Book Sewer.
Two Smyth No. 3 Book Sewers.
One Rotary Board Beveler.
Two Sanborn Standing Presses, 21 x 29.
Two Latham Standing Presses, 20 x 28.
One Fuchs & Lang Rougher.

CORRESPONDENCE INVITED, COMPLETE DETAILS FURNISHED PROMPTLY

THE HENRY O. SHEPARD CO.
632 SHERMAN STREET, CHICAGO, ILL.

Job Press equipped with Sprague Electric, variable speed, single-phase motor, belt drive and foot control.

EVERY PRINTER

who uses A. C. current should have some of these

Single-Phase Job-Press Motors

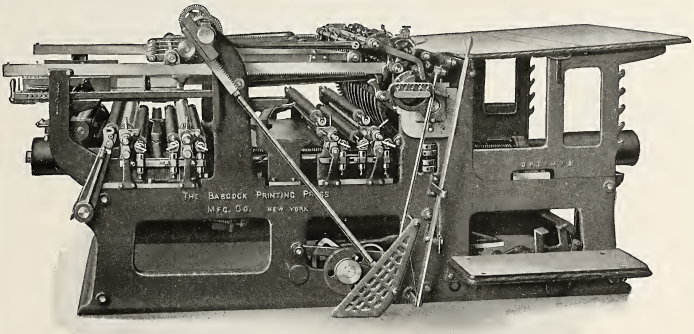
Safety First and Both Hands Free

WRITE FOR BULLETIN No. N-4

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

The Babcock Optimus

Number 43



Every requisite for fine half-tone and colorwork or for rapid commercial printing is built into

The Babcock Optimus No. 43

All composition rollers are interchangeable. The distribution is not excelled on any press of any size or make. It prints anything from a postal card to a 25x38 sheet and can print a 26x40. The press runs easily and quietly at 2,500 per hour, stands low, takes up little room, is conveniently handled and, with our other pony presses, has never been approached in efficiency in printing small forms with big profits. It's a small machine for big business.

See the Babcock Optimus No. 43 at Work

Our Best Advertisements Are Not Printed—They Print.

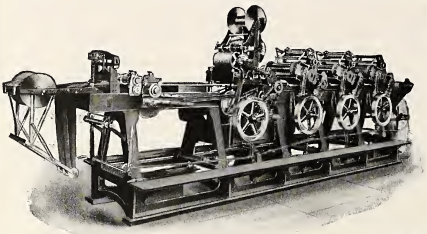
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E.C.

New Era Multi-Process Press

This is the Era of Specialists
This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000–8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

ONCE THROUGH THE PRESS COMPLETES JOB

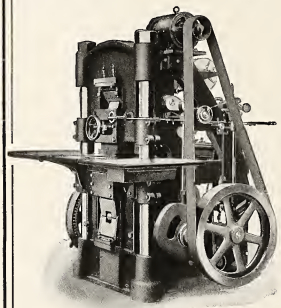
Prompt Deliveries of Work Mean Pleased Customers

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by **The Regina Company** *Manufacturers of High-Grade Specialties*

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS. J. H. SCHROETER & BRO., Atlanta, Ga.

HOW

OSWEGO CUTTING MACHINES

are INTERKNIT with the great industrial fabric of the United States is evidenced by this list of some of the users of the new Oswego Rapid-Production Cutting Machines:

The United States Government	Clothing Manufacturers	Newspapers
Many Bank Note Companies	Educational Institutions	Paper Mills and Dealers
Blank Book Manufacturers	Envelope Manufacturers	Printers
Camera Manufacturers	Food Product Makers	Public Services
Card Index Makers	Insurance Companies	Textile Manufacturers
Chemists	Machinery Makers	Shoe Manufacturers, Etc.

Furthermore, the largest and finest concerns in the United States are customers of Oswego Machine Works, and have been for many years depending upon the development of Oswego Cutting Machine Service for the improvement of the quality and the increasing of the quantity of their product.

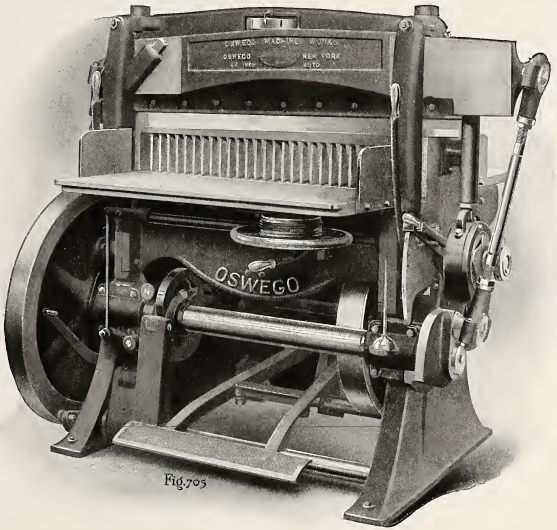


Fig. 703

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

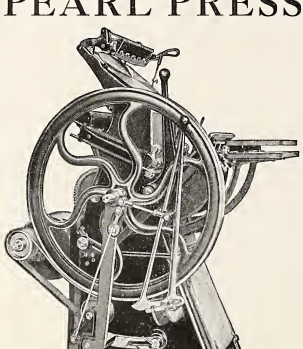
New York Office: Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

The IMPROVED PEARL PRESS



The Lowest Priced Job Press Made

SAVES

Labor, Power, Type, Floor Space in Every Operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press. Very efficient motor equipment as illustrated.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency—a basis for reasonable cost—a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "Speed, Capacity and Quality." Ask for it.

Golding Manufacturing Co.
Franklin, Mass.

Additional Products: Golding Jobbers, Pearl and Golding Cutters, Hot Embossers, and various Printers' Tools.

NEW YORK: 38 Park Row CHICAGO: Rand-McNally Bldg.

A Sharp Paper Cutter Knife When You Need It Most

SUPPOSING the blade goes dull in the midst of a run of stock—and supposing the grinder hasn't delivered your extra knife. ¶ Are you going to shut down the machine or are you going to have right handy a

Carborundum Machine Knife Stone?

¶ Three or four strokes of this stone and the blade will be keen and ready to go back to work.

Your hardware dealer has these wonderful sharpening stones or send $1.50 direct.

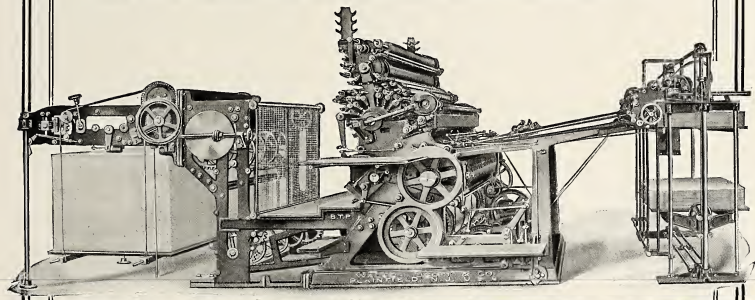
The Carborundum Company
Niagara Falls, N. Y.

New York Chicago Boston Philadelphia Cleveland Cincinnati Pittsburgh Milwaukee Grand Rapids

THE SCOTT

Rotary Offset Press with Patented Pile Delivery

Does away entirely with the handling of freshly printed sheets, as the product is placed on delivery board which is lowered automatically to truck and wheeled away, from either side of press or in front as desired. This delivery can be placed on any of our offset presses.



IMPORTANT NOTICE

Walter Scott & Company announce that they are owners of United States Patent 815857, which absolutely controls the manufacture, sale and use of a Rotary Offset Lithograph Press with Pile Delivery of the style now manufactured by us and illustrated here.

WARNING

Notice is hereby given that an offset press with a Pile Delivery of the type shown herewith can only be lawfully obtained from Walter Scott & Company, or their licensees, and all rights under this patent will be fully protected and all infringers will be prosecuted to the full extent of the law. We would suggest that any one interested should send for a copy of this patent immediately, and if you are a Lithographer make sure that any Rotary Offset Lithograph Press with Pile Delivery you use or purchase, bears patent plate with our patent No. 815857.

WALTER SCOTT & COMPANY

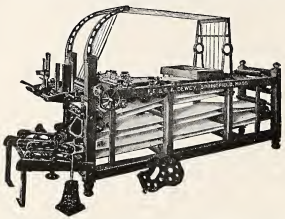
DAVID J. SCOTT, General Manager

NEW YORK OFFICE: 1457 Broadway — CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: Waltscott, New York — CODES USED: ABC (5th Edition) and Our Own

This Wonderful Automatic
CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

Our Perfect
Printing Plates

Please
Particular
Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES

"Wear Like a Pig's Nose"
and register to a "Knat's Hair"

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE Co
24-30 SOUTH CLINTON STREET Chicago Franklin 2263—2264 Automatic 53-753

PRINTING
INK
For all uses
The
Ullman-Philpott Co.
Cleveland, Ohio.
Established 1881

BLOMGREN
BROS. & CO.
ESTABLISHED 1875
Designers
Engravers
Electrotypers
Nickeltypers
512 SHERMAN ST.
CHICAGO

Important Announcement

ABOUT THE

Patriotic Poster Contest

Recently we decided to inaugurate a contest in poster stamp design and printing, and a limited number of circulars announcing the fact were issued. We have since decided to make the contest more important than was at first contemplated, but because the postal regulations do not permit the changing of conditions in a contest once they have been stated we therefore hereby announce that our previous offers of prizes are entirely withdrawn. A new contest has been inaugurated, the conditions of which are as follows:

First Prize - - - -	**$200.00**
Second Prize - - - -	**100.00**
Third Prize - - - -	**50.00**

This contest of skill is open to designers, artists, printers or employees of print-shops without restriction of any kind.

The design is to be of a patriotic nature, such as flag, sticker, emblem, shield, patriotic poster stamp, etc.

The conditions are very few and simple, principal ones being that the design must be of a patriotic nature and printed on gummed paper. We do not care what grade or what manufacturer's gummed paper is used. Simply advise us when sending in your design what grade was used. If the contestant desires we will furnish free of charge any one of our grades to be selected by the contestant (the grade of paper will not be taken into consideration by the judges).

The design must not show any advertising.

Prizes will be awarded for the best specimens submitted, judged on the following basis:

1. General attractiveness.
2. Artistic quality of design.
3. As a specimen of printing.

Please note that this contest is not of a mercenary nature. The design submitted still remains the property of the contestant by whom it is submitted, regardless of whether it is adjudged a prize winner or not. We *do not* retain possession of any design submitted.

Send us, therefore, the sticker or poster stamps, etc., you are now selling as a patriotic emblem. It is absolutely unnecessary to go to the expense of getting a new design, if you have one you are already distributing. Simply enter that one in the contest.

The contest will close at midnight of July 31. No entries accepted that bear a later postoffice date.

Don't delay. Send for entry blanks now.

IDEAL COATED PAPER CO.

BROOKFIELD, MASSACHUSETTS

There is Money in Making Gummed Labels

if you use the paper made by

SAMUEL JONES & CO.

It is non-curling, gives perfect register in any number of colors, and will not stick together through atmospheric conditions.

Write for Sample-book and Prices

Booklet of specimen Poster Stamp Shipping Labels will also be mailed on request

Samuel Jones & Co., Waverly Park, N. J.

Charles Hellmuth Inc.

PRINTING AND LITHOGRAPHIC

INKS

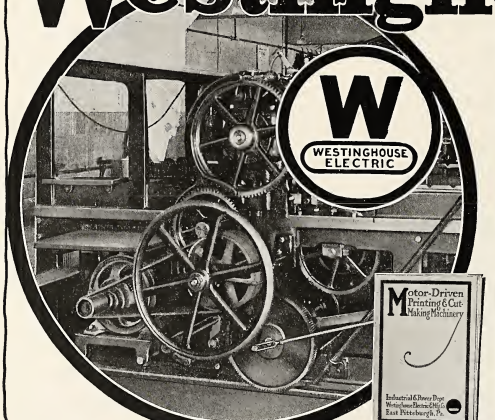
DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

Westinghouse



Electricity and the Printing Plant

Electricity is being used more extensively each year. This is due to its many advantages—also to—

Westinghouse Electrical Equipment

Few installations are exactly alike. Each needs individual consideration. Here's where Westinghouse is exceptionally well equipped to serve you.

For not only does the Westinghouse Engineering staff include a great number of experts in design and application, but every engineer commands the knowledge of every other engineer in the big Westinghouse corps. This, together with equipment that bears the Westinghouse trade mark assures you of the highest quality of product and UNFAILING DEPENDABILITY.

Write for Booklet 3185

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Dominance

in Your Line

An open letter to all Manufacturers of and Dealers in Printers' Supplies and Equipment

Dominance implies BIGNESS and BROADNESS.

The manufacturer of machinery and supplies for sale to printers—as well as the supply man, the middleman between manufacturer and buyer—must employ dominant methods.

His ideals must be high, his policy sound, his dealings broad gauged.

In every activity he must be represented in a manner that speaks dominance.

His advertising—the impression of his business presented to the public—must carry the impression of Dominance wherever it goes.

He must place that advertising in the medium that is dominant in its field. He must employ that medium with force and regularity.

To dominate in the line in which he is engaged, the manufacturer or dealer *must dominate in the medium which dominates its class.*

In the field of printing and allied industries, THE INLAND PRINTER is dominant.

THE INLAND PRINTER has the largest circulation of any printing-trade paper.

It is dominant, furthermore, because 70 per cent of its readers are buyers of equipment and supplies.

If you have anything to sell **printers, publishers, engravers, binders, etc., and desire to be dominant in your field, you must talk to possible—yes, probable—buyers through the advertising pages of**

The INLAND PRINTER

Conceived in the spirit of service, organized with sound ideas of Business-Building Efficiency, and founded upon the principles of Impartiality and Honest Practices, THE INLAND PRINTER is now the most far-reaching and influential medium of the printing industry.

Largest Circulation **The Dominant Medium of the Printing Business** *Lowest Rates*

WHITING'S BUSINESS ANNOUNCEMENTS

Meet the Demand for

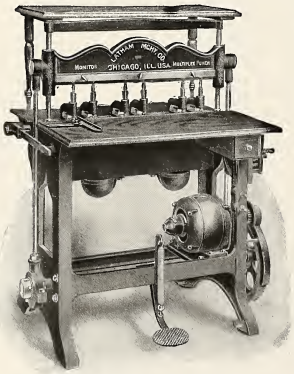
Announcements, Circulars, Removal Notices, Wedding Invitations and kindred purposes.

INSTALL A SAMPLE BOOK

and eliminate the risk of soiled and damaged stock on your shelves. This book contains a wide variety of styles, tints and finishes to select from and enables you to meet every requirement of the most exacting customer. The installation of this book entails no expense to you. We carry stock of all numbers represented and can make immediate deliveries.

WHITING PAPER COMPANY
Fourteenth Street and Seventh Avenue
NEW YORK
Mills at Holyoke, Massachusetts

Latham's MONITOR
Multiplex Punch



When buying
a punching machine

don't overlook the fact that the cost of the machine itself is much less than the cost of the various style punching members you will eventually buy. Therefore, a machine which is not mechanically correct, and which does not drive the punches, as they should be, nor with the proper force, will eat up your profits by ruining expensive punches and dies.

Latham Machinery Co.

NEW YORK 45 Lafayette St. | Ann and Fulton Streets CHICAGO, ILL. | BOSTON 130 Pearl St.

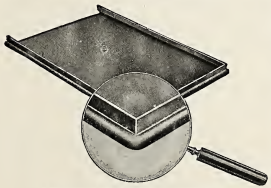
HAMILTON
Pressed Steel Galleys

(Patented, with Jointless Corner)

The need of a strong, serviceable and moderately priced galley for use in connection with the modern method of page storage is responsible for the production of this modern printers' tool.

Hamilton Steel Galleys are of uniform thickness in all sizes—namely, .050 of an inch. They have rigid beads formed into the sides and ends, which stiffen the galley and also serve as a gutter for dirt and water. The corners are in one piece with the rest of the galley and are formed in powerful presses made for the purpose.

Ample stocks of Hamilton Galleys are carried by representative dealers everywhere, notwithstanding the present scarcity of steel. You can get galleys for that big job. Ask your dealer about the Hamilton Galley Storage System and how it saves time for the compositor, for the proof-reader, for the stoneman, for the proofer, and for the customer.



(Enlarged view of patented corner)

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

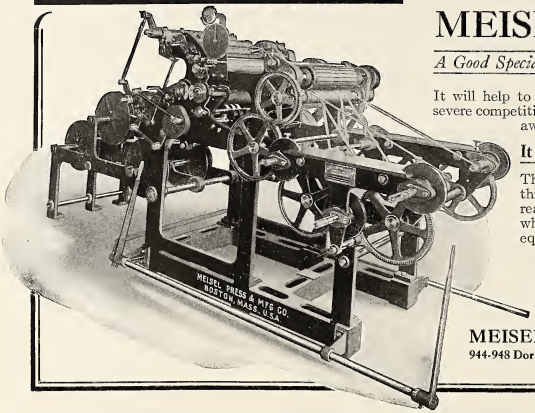
Labels:

Everybody uses them,

but every printer can not print them as *cheaply* and *profitably* as you can with this

MEISEL PRESS

A Good Specialty Line for any Printer



It will help to keep the plant busy when severe competition has taken ordinary work away from you.

It is not only a Label Press!

This MEISEL will do other things also that are beyond the reach of the average printer who operates with ordinary equipment.

Send us samples of any work you would like to turn out at lower machine cost and we will show you how it can be done with a MEISEL. Pretty fair proposition, that.

MEISEL PRESS MFG. CO.
944-948 Dorchester Ave., BOSTON, MASS.

U. P. M.—*The Trade-Mark of Quality*

90% INCREASE IN SALES

Our neutralizer business during the past year *showed an increase of more than 90%* over that of the year previous and *more than two-thirds were re-orders.* That shows the confidence that our customers have in

The Chapman Electric Neutralizer

These customers have proved to their own satisfaction that the Chapman Electric Neutralizer is an essential feature of their plant. Every increase in their press equipment means an order for Neutralizers, as these hard-headed business men know that such an order assures them of *quality product, maximum production* and *minimum wastage.*

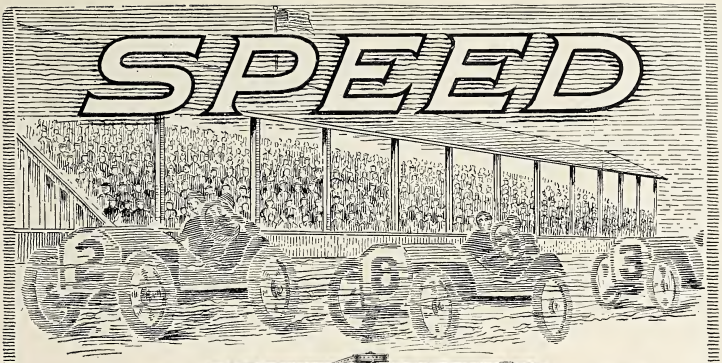
You can easily put your plant on such a business-like basis. You will be interested to see how this can be done. No up-to-date printer should be without the Chapman Electric Neutralizer.

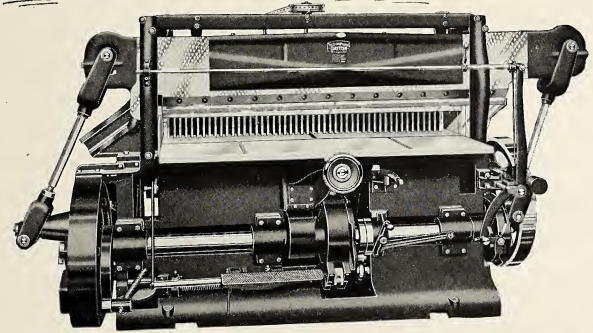
May we send you our Illustrated Folder No. 79?

The U. P. M. stamp of quality is also on our Vacuum Bronzer and Automatic Feeder

United Printing Machinery Company

116 East 19th St. New York. *100 Summer St* BOSTON *325 S. Market St* Chicago





The day of slow cutters is past. Speed costs no more. Your production will be handled more quickly with The Seybold Dayton Automatic Cutting Machine.

Your operators have confidence in the safety devices of the Seybold Dayton:—the machine is the most convenient to feed and operate and does its work in a positive, efficient manner.

It is a combination of these features that makes the Dayton the fastest and most economical cutting machine on the market today.

Demonstration or literature on request.

The Seybold Machine Company

MAKERS OF

HIGHEST GRADE MACHINERY

For Book-binders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, Etc.

MAIN OFFICE AND FACTORY—DAYTON, OHIO, U. S. A.

BRANCHES AND AGENCIES

NEW YORK	THE SEYBOLD MACHINE COMPANY, E. P. Lawson		151-163 West 26th Street
CHICAGO	THE SEYBOLD MACHINE COMPANY, C. N. Stevens		113-111 West Harrison Street
ATLANTA	J. H. Schroeter & Bro.	TORONTO	The J. L. Morrison Co.
SAN FRANCISCO	Shattuck-Ny Machinery & Supply Co.	WINNIPEG	Toronto Type Foundry Co., Ltd.
DALLAS	Barnhart Bros. & Spindler	LONDON	Smyth-Horne, Ltd.

Noticeably Different

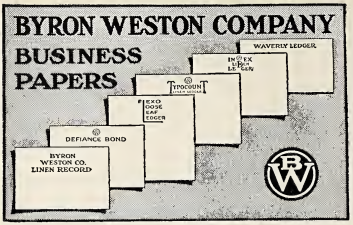
The difference between *Snowdrift* and other business papers is apparent at a glance. Its remarkable color alone automatically gives it a definite distinction. *Snowdrift* is a snowy sheet of such dazzling whiteness that all other "white" papers appear tinted in contrast. Against this beautiful background, writing and printing of all kinds stand out with striking and effective clearness.

The unusual finish of *Snowdrift* makes another appeal to buyers who like novelty. It is soft and smooth, with plenty of firmness and strength. It prints beautifully and is most attractive in every way.

Medium priced.

Your customers will like SNOWDRIFT.
Have you samples and prices?

MOUNTAIN MILL PAPER COMPANY
LEE, BERKSHIRE COUNTY, MASSACHUSETTS



Do You Know Them All?

Byron Weston Company papers are celebrated for service, quality, finish and convenience. Each line is the perfect paper for the particular work for which it is designed.

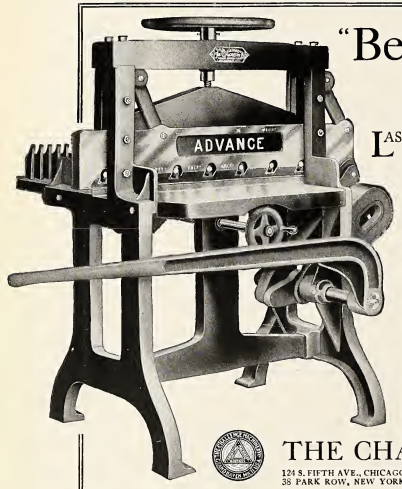
Strength, firmness and "life" make these stocks especially durable — they are practically indestructible — while their surface is splendid for printing or pen work of any kind.

Besides the four ledger papers — the famous Byron Weston Company Linen Ledger and Record Paper, Flexo Loose Leaf, Waverly Ledger and Typocount — there is the new Index Ledger and the Defiance Bond. Defiance Bond is a business stationery of the grade of the Linen Ledger.

Users of B-W Papers are good customers—cultivate them

May we send you samples and prices?

BYRON WESTON COMPANY
"The Paper Valley of the Berkshires"
DALTON, MASS.



"Be Sure You Are Right Then Go Ahead"

LAST week a printer from Ohio, a man who follows old Davey Crockett's advice, "be sure you are right, then go ahead," gave his dealer an order for an ADVANCE LEVER CUTTER.

THESE are his exact words when he placed the order: "I've pulled the lever on a good many lever cutters, but that new ADVANCE that Bill 'So and So' just installed down my way, is the slickest and easiest cutting lever cutter I ever operated, and I want one just like it." That man knew that the ADVANCE would not only lighten his labor, but that it would also increase his production and his profits.

EASY Cutting and Permanent Accuracy are the two great outstanding features that emphatically distinguish the ADVANCE from other cutters. They insure you, in the fullest sense, *maximum output* with *minimum labor*. Built in all sizes. Write for descriptive matter. Sold and guaranteed by typefounders and dealers in all principal cities.

THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICH.
124 S. FIFTH AVE., CHICAGO
38 PARK ROW, NEW YORK

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

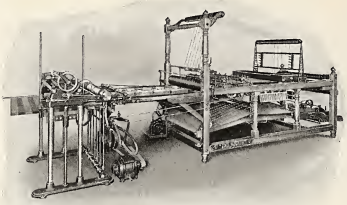
DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building



HICKOK

Automatic Paper Feeder

This feeder is a finished product. It is as efficient in Job Ruling as on long runs. It has no equal on the market to-day. No one who does paper ruling can afford to be without this efficient profit producer.

THE W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery

Old Shelburne

Commended for Commercial Stationery

WORTH CONSIDERING

The low-priced paper always has its uses in the business world—this is particularly true at the present time.

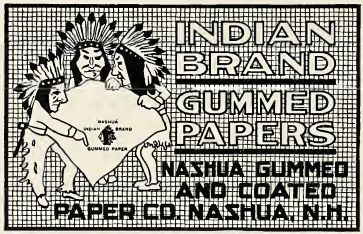
Old Shelburne is a very presentable, practical, inexpensive commercial paper. The quality is remarkably good for the money; a sheet of Old Shelburne will easily withstand all ordinary use and still appear fresh and attractive.

Its glazed finish makes this stock pleasing, and easy to use, for both printing and pen work.

Be sure to have our Pocket Sample-Book ready for reference

Price to Printers: 19c per Pound, in Case Lots, East of the Mississippi

Mountain Mill Paper Company
Lee, Berkshire County, Massachusetts



WHEN GOOD PRINTERS AGREE
THERE IS NO ROOM FOR DOUBT

Any good printer can point to the "Indian Brand" trade-mark and tell you at least half a dozen reasons why it stands for complete satisfaction in gummed stock.

Indian Brand Gummed Paper is made to print; its smooth surface is carefully finished to take clean, bright impressions from type, and the stock is so manipulated after gumming that it becomes as nearly non-curling as it is a possibility to make any gummed paper.

Packed moisture-proof, "Indian Brand" comes in first-class condition and remains dry until properly moistened. Then it sticks instantly, and remains stuck.

The fine, firm stock of which "Indian Brand" is made is strong, even and easy to handle.

Prove these points on your own press. We'll gladly supply generous test sheets.

Nashua Gummed & Coated Paper Company
NASHUA, NEW HAMPSHIRE

Ask Us

Printers who have much electrotyping would do well to consult the electrotyper to learn how best to handle the forms to be sent to the foundry. There is always "a better way," the thing is to find it.
—*Ben Franklin Monthly.*

Ask Us

BY MAIL
725-33
S. La Salle

DINSE, PAGE & CO.
Electrotypers, Nickeltypers and Stereotypers
CHICAGO

BY PHONE
7185
Harrison

An Open Letter

To Marshall Field & Co., Wholesale

SUBJECT: "Dominating the Field"

GENTLEMEN:—

Your reputation as the biggest firm of wholesale dry goods jobbers in the world makes you an important figure in the realm of merchandising.

Experts may write the advertising matter which the firm of Marshall Field & Co. issues, but it is strictly up to the man who buys your printing to see that their dominating ideas are given proper interpretation in paper and ink and presswork.

You realize that although a printing-press is a printing-press, many different effects can be secured from it, these effects depending upon the kind of men who are operating that press. The same printing-press which turns out a piece of work which you would not accept as being representative of your firm may also be capable of turning out a masterpiece. In other words, the human equation enters into printing the same as into merchandising. Field's name on a piece of merchandise makes it more desirable. Shepard's touch on a piece of printing is always *discernable.*

The Henry O. Shepard Co. is almost as old as Marshall Field & Co. We grew up in Chicago together. And just as Marshall Field & Co., Wholesale, have reached the apex of power as a manufacturing and jobbing institution, so the Henry O. Shepard Co. have become famous as producers of the printed word. Marshall Field & Co., Wholesale, has reached its position because of its men. The Henry O. Shepard Co. has also reached its position because of its men, many of whom have grown gray in its service. Man power counts. Nothing has ever been devised to take the place of man power in business.

Your institution bears the name of one of Chicago's most famous men. Our institution is also named after one of Chicago's famous men—a man who was so active in Chicago's betterment, and who believed in the future of Chicago so thoroughly, that one of our public schools has been named in his honor. His desire to make this an institution of master printers still controls us just as Marshall Field's marvelous personality still watches over every one of your official acts.

Since our ideals are so similar surely we should be able to do business together to our mutual benefit. You already know that our equipment is second to none. We have all the machinery for serving you and we have behind it a man power eager to help you work out your printing problems.

A telephone call from you would be one of the most appreciated telephone calls we ever received. Simply say that you are willing to talk printing with us. Thank you.

Note

This is the third of a series of open letters calling attention to the facilities of The Henry O. Shepard Company for the handling of *individual* printing problems.

Very truly yours,

THE HENRY O. SHEPARD COMPANY

JAMES HIBBEN

Phone Wabash 2484

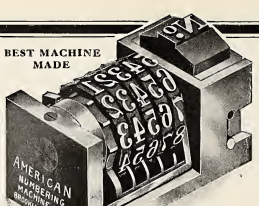
Vice-President and General Manager

AMERICAN
Model 31

6 Wheels $7.00

AMERICAN NUMBERING MACHINE CO.
224-226 Shepherd Ave. . Brooklyn, N. Y.
123 W. Madison St. . . . Chicago, Ill.
2 Cooper St. . . Manchester, England

BEST MACHINE MADE



STEEL THROUGHOUT

AMERICAN
Model 30

5 Wheels $6.00

In stock and for sale by
Dealers Everywhere

Specify AMERICAN when ordering

Four Books Which Should Be in Every Printer's Library!

"BOOKBINDING *and its* AUXILIARY BRANCHES"

By JOHN J. PLEGER

Just the thing for ready reference.

They will answer any of the puzzling questions which confront you daily.

Invaluable whether you operate your own bindery or must depend on others for such work.

Two heads are better than one, and with these books you will have Mr. Pleger's experience and advice within reach all the time.

You had better be prepared.

SEND FOR BOOKLET SHOWING CONTENTS SAMPLE PAGES, PRICES, ETC.

The Inland Printer
632 Sherman Street, Chicago

Luxurious Catalog Covers That All Can Afford

Leather suggests luxury—a luxury that is not practical for catalogs or booklet covers. In *Levant Covers* it is possible to secure the effect of rich, soft leather without the cost or disadvantages of real leather.

In texture and color, *Levant Covers* simulate the finest Levant leather—all that they need to make a complete and striking cover is a line or two of type and possibly some very simple ornament. They are a novelty in perfect good taste.

Send for our beautiful Suggestion Book and the latest XTRA—that very original house organ.

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

Warnock Diagonal Block

PATENT BASES
The* WARNOCK *and* Sterling *Systems

A combination that offers **100% efficiency** in make-up of forms and register of plates. **Speed, Flexibility, Durability, Economy.**

WARNOCK DIAGONAL BLOCK AND REGISTER HOOK SYSTEM. Fastest and most accurate plate-mounting device known to the trade. One-third the weight of steel and more durable.

Sterling Aluminum Expansion Book Block System
Sterling Aluminum Sectional Flat Top System

SEND FOR ILLUSTRATED LITERATURE AND FULL INFORMATION

552 S. Clark Street CHICAGO

THE PRINTING MACHINERY CO.
Main Office and Factory: Third and Lock Streets, CINCINNATI, OHIO

461 Eighth Avenue NEW YORK

Recruited to War Strength!

IN THESE extraordinary times the printing industry, in common with all other industries, is subject to extraordinary demands. Normal business is subject to sudden and abnormal fluctuations. Normal stocks of printing and lithographing papers cannot always be maintained from the habitual sources of supply. It is, therefore, our privilege to remind the trade of the unusual resources of the

Whitaker Paper Company
SERVICE

Anticipating the violent strain to which the war would necessarily subject the paper industry, we early took precautions to prevent serious shortage on essential lines. Our mill connections have loyally cooperated with us and our numerous branches and warehouses, located strategically with reference to all markets east of the Mississippi River, have been equipped to meet every reasonable demand, quickly, efficiently and with due reference to the economic considerations that underlie all commercial transactions.

Whether your requirements are for coated book papers, antique stocks, machine finish, S. & S. C.,—for bond and ledger papers of the finest grades, or for the most moderate priced sulphite sheets,—for cover stocks, bristols, envelopes and inexpensive writings, or for tympans, stereotypers' tissues and miscellaneous paper specialties, we are prepared to serve you.

THE WHITAKER PAPER CO.

CINCINNATI, OHIO

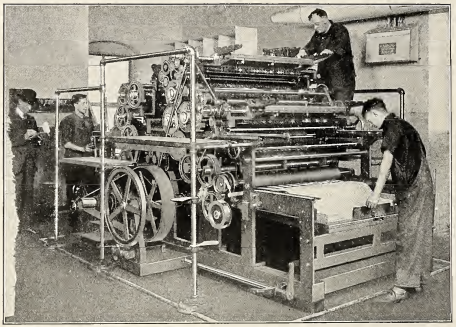
BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE

New York Office—Astor Trust Bldg. Chicago Office—878 Continental & Commercial Bank Bldg.

ADJUSTABLE ROTARIES

WE have made a specialty of this type of press and have been eminently successful. We show here a reproduced photograph of a late model machine in actual operation in a large and prominent western plant. It is producing high-class soap wrappers, size 7x10½ inches, at the rate of approximately half a million per nine hour day. Printed in three colors, two on top and one color on the reverse side of the web, in one operation from the roll. It can do just as well on any other similar kind of long-run printing.



Can you afford to be without such a press, which with its variable lengths of sheets, with centered printing, is in reality many presses in one? This "all size" feature combined with high speed, good printing and perfect register, make up a press worthy of your most careful consideration.

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY, GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS. 445 KING STREET WEST, TORONTO, CANADA

Avoid Hot Weather Troubles in YOUR Pressroom

Save Your Rollers —and use them, too!

Don't forget the soft, mushy and melted rollers of other years. Remember the delays, inconvenience and LOSSES they caused you?

FORTIFY YOURSELF against a recurrence of those losses and delays incident to hot weather.

The Rouse Roller Fan

Patented April 6, 1915

clamps onto the main gear guard of a Miehle press and shoots a stream of cool air down, over and under the rollers.

No Electricity Required—the press runs it

Maintain the Usual Speed and Output of Your Presses without Loss of Time Changing Rollers During the Run

Nothing complicated about it—any one who can handle a wrench can attach one in ten minutes.

Your money back if not satisfied.

PRICES:

No. 1, for No. 4 to No. 1 Miehle Presses. $20

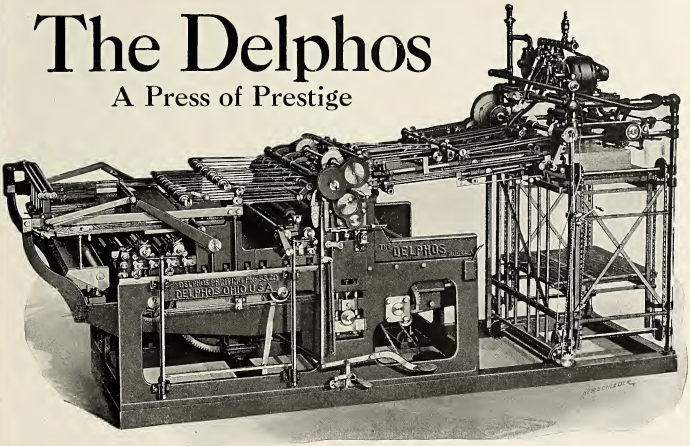
No. 2, for No. 00 to No. 00000 Special Miehle Presses, $20

H. B. ROUSE & COMPANY

2214 WARD STREET, CHICAGO

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

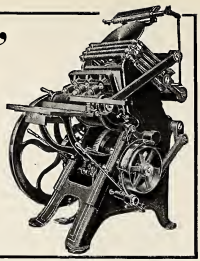
The Delphos Printing Press Co.

DELPHOS, OHIO

LATEST
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(*Unexcelled*)

"PROUTY"

Obtainable Through Any Reliable Dealer



Manufactured only by

Boston Printing Press & Machinery Co.

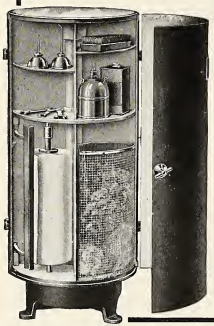
Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS

Order in Job Pressroom Means Greater Profit!

Obtain INCREASED PRODUCTION from your jobbers by having the rollers, attachments and the other equipment used with each press convenient to that press and the pressman.

THE REVOLVING

Hancock Security Steel Cabinet



SAVES steps.
SAVES time lost hunting for wrenches, brushes, wiping rags, oil cans, etc., or the time required to secure them from some out of the way place.
NO MOREFLATTENED ROLLERS because of no place or a poor place to store them. (The illustration shows but one side of the cabinet—compartments for rollers, etc., being on the other.)
On top of all these good points is the glass top for mixing inks—close to the press on which the ink is to be used. Think of the advantage of this in making tests.
If you are looking toward greater efficiency in your plant, you can not afford to fail to investigate this equipment.

Complete details, prices, etc., upon request to

H. H. Hancock
Maker
Lynn, Massachusetts

THE SUMMIT OF QUALITY
ESLEECK'S THIN PAPERS
TURNERS FALLS, MASS.
"ESLEECK MFG. COMPANY"

ESLEECK'S

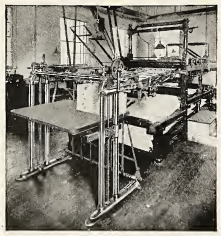
ONION SKIN, MANIFOLD *and* THIN TYPEWRITER PAPERS

Cost a little more than the so-called "cheap" papers, but they are much stronger, better looking and more durable.

For the sake of true economy, buy Esleeck's Thin Papers, which are made to serve best and to last longest.

Write Dept. B for Samples

Esleeck Mfg. Company
TURNERS FALLS, MASS.



The "SIMPLEX" Automatic Paper Feeder

FOR RULING MACHINES, ETC.

The most efficient feeder for handling almost any grade of paper from tissue to light cardboard.

EASY TO OPERATE AND TO ADJUST

on account of the extremely simple construction.

15 "SIMPLEX" FEEDERS

are in successful operation in one plant, and many more throughout the United States and foreign countries.

MANUFACTURERS AND PATENTEES

L. J. FROHN CO.

SUCCESSORS TO JOSEPH HREN

65 Metropolitan Avenue, Brooklyn, N. Y.

ORIGINATORS of the only successful Rotary Air-Operated Paper Feeder

The W. F. HALL PRINTING CO. produces its Display on the

LUDLOW TYPOGRAPH

"Four Times as Fast as Hand Work"

A Few Users of the

Ludlow Typograph

MARTIN PRINTING COMPANY
Cleveland, Ohio

E. T. MILLER COMPANY
Columbus, Ohio

JOHN J. RIEHL PRINTING CO.
Cleveland, Ohio

DUNHAM PRINTING COMPANY
Portland, Ore.

PROMPT PRINTING COMPANY
Cleveland, Ohio

W. F. HALL PRINTING COMPANY
Chicago, Ill.

PETERSON LINOTYPE COMPANY
Chicago, Ill.

KELLEY TYPESETTING COMPANY
Topeka, Kan.

LAIDLAW-SMITH TYPESETTING CO.
Newark, N. J.

CHICAGO EVENING NEWS
Chicago, Ill.

LYNN DAILY ITEM
Lynn, Mass.

PHILADELPHIA NORTH AMERICAN
Philadelphia, Pa.

INDIANAPOLIS NEWS
Indianapolis, Ind.

TOLEDO NEWS-BEE
Toledo, Ohio

PORTLAND OREGONIAN
Portland, Ore.

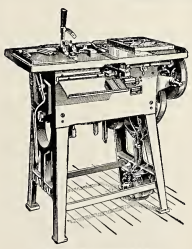
SAN FRANCISCO DAILY NEWS
San Francisco, Cal.

MILWAUKEE JOURNAL
Milwaukee, Wis.

COLUMBUS DAILY MONITOR
Columbus, Ohio

CINCINNATI POST
Cincinnati, Ohio

INDIANAPOLIS STAR
Indianapolis, Ind.



LUDLOW TYPOGRAPH
casts display type on slugs up to 48-point without mold change.

"At this writing, we have eighty men making up the pages of Montgomery Ward Catalogue, and all the display lines for these eighty men are being set on our two Ludlows. When you consider this is about *four times as fast as hand work,* considering the ease of handling, etc., and that we do not tie up anything but metal in these pages, you will realize the saving is very great."

Writes E. M. Colvin, Vice-President

W. F. HALL PRINTING CO.

CHICAGO, ILLINOIS

Put YOUR Display on Ludlow Slugs. It is "four times as fast as hand work"—and besides, you recover the enormous loss due to hunting, picking and turning for sorts.

The Ludlow Typograph provides unlimited material and will automatically duplicate lines for multiple forms—eliminating cost of electrotypes.

Every Ludlow slug-set line is a line of display type distribution gained.

Write for Descriptive Literature

Sole Selling Agents

Mergenthaler Linotype Company

TRIBUNE BUILDING, NEW YORK

CHICAGO . . . . . 1100 South Wabash Avenue
NEW ORLEANS . . . . . 549 Baronne Street
SAN FRANCISCO. . . . . 646 Sacramento Street
TORONTO. . . Canadian Linotype, Limited, 68 Temperance Street

The Inland Printer

VOL. 59 NO. 4

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

The secret of success lies in embracing every opportunity for seeking high and right ends, and in never forgetting that golden catechism, of doing your duty in that station in life which it shall please God to call you.—*Wellington*

Designed and lettered by J. L. Frazier.

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59 JULY, 1917 No. 4

JUL 6 1917 U.S. PATENT OFFICE

A SALESMAN IN BLUNDER-LAND*

THE SECOND YEAR—By MICHAEL GROSS

HAVING survived my first year in the blunder-land of mis-salesmanship—by the same luck, no doubt, as is said to follow children, drunkards and fools—I was naturally highly elated.

Looking back in retrospect, I now realize that my survival was due to the good boss I had, and not to the good work I did, but, at the opening of my second year, I felt that it was solely through *my* effort, *my* brainwork and *my* ingenuity that I had succeeded. I examined and reëxamined my orders for the previous year until they loomed up before me a colossal achievement, in payment for which the salary I had received seemed pitifully inadequate and out of proportion. I firmly believed then—and a socialist lecture I heard a few weeks later only served to strengthen the opinion—that my boss was a voracious and altogether soulless capitalist who was exploiting my labor and paying me only a trifle of what I was really earning.

I became so incensed over the injustice of this state of affairs that I sulked all through January and February and made no attempt to go out after business. The third month I suddenly woke up to the fact that perhaps there were other employers more generous than the house I was working for and decided to look for another job.

Accordingly, I bought the paper one morning and glanced through the "help wanted" columns. The very first advertisement that caught my eye seemed to have been made exactly to my order. Had I been asked to write out my own idea of the kind of job I wanted, I could not have done better. I sat up half that night writing my letter of application for the position. When it was finally finished, however, I read it over and decided that my time had not been wasted. Modestly, and yet convincingly, it set forth my qualifications, and its tone, I felt sure, would convince the most skeptical employer that I was just the man he wanted to go out and sell his stuff.

The next morning I took the letter to the newspaper office, in whose care the advertisement had said all answers were to be left, and, having seen it put into a rack under the box-number that had appeared in the announcement, I went on to work. For the first time in three months I felt happy, for I was sure that in a few days, at the most, I would be with a house that would appreciate a good man and pay him what he was really worth.

My application must have been a more potent persuader than even I gave it credit for. Coming home the next night, I looked into the mail-box and, to my surprise, saw there the stamped and addressed envelope I had enclosed in my letter. I hastily opened the box, grabbed the missive, ripped it apart and took out the

* This is the second article of the series, the first appearing in the issue for April, 1917. The third, fourth and fifth years, and the final article, "Out of Blunder-land," will appear consecutively in the following issues.

enclosure. I opened the sheet and at first glance the letter-head seemed like one I had come across somewhere before, but I had no time to give the matter any thought. The body of the letter was what I was after and I dropped

The letter was from the concern I was then working for.

my eyes to it. I read it once, hurriedly; a second time, more slowly. Then I raised my eyes to the printed heading again. Small wonder that, at first glance, it had seemed familiar. The letter was from the concern I was then working for and my boss had signed it.

It read, in substance, that my application for the job of being my own successor had been received, but that the firm regretted being unable to discover in me, from personal observation, the many sterling qualities I so kindly ascribed to myself. The letter went on to say that if I were only one-half as good a salesman as my application had said I was, the firm would never have inserted the advertisement for a new man that I so unfortunately answered. If I could convince the writer, the letter ended, that I possessed only a few of the qualities I had mentioned, I could come back again and stay as long as I liked.

That letter opened my eyes in a hurry and in a flash I saw how much of a "star salesman" I really was, and just how heart-broken the boss would feel at my loss. By morning the abnormal swelling of the head with which I had unknowingly been afflicted for the past three months had been reduced about ninety-nine per cent, and I came to the office in a very chastened mood. I promised to buckle right down to work and was taken back again. That very morning I hustled out, determined to show my employers that my letter of application had not exaggerated my qualifications one iota.

But this very determination soon got me into trouble. I became so hot on the trail of the elusive order that I almost begged my customers to let me figure on their work. At last one of my accounts, a large user of printed matter,

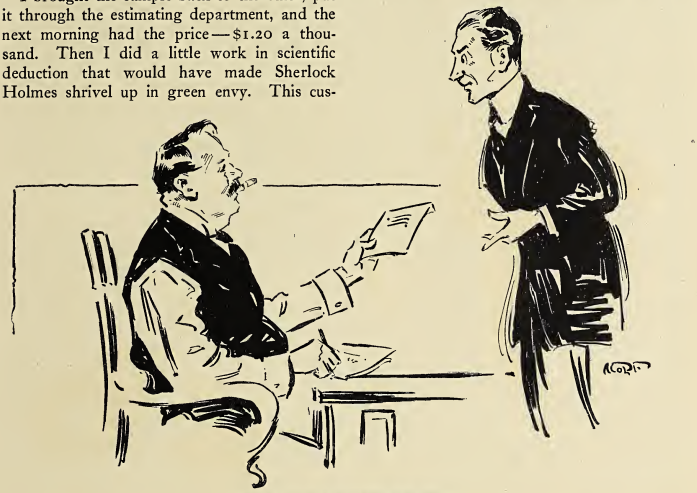
I saw how much of a "star salesman" I really was.

decided to give me a chance. "Here's a circular," he said, taking a six-page folder out of a pigeonhole in his desk, "that goes into every package of goods we sell. I've just ordered a million, which is enough to last about six

months. You've been hammering away so persistently on the subject of how cheap you can do printed matter, however, that I'm going to get your price on a million of these just for comparison's sake."

I brought the sample back to the office, put it through the estimating department, and the next morning had the price—$1.20 a thousand. Then I did a little work in scientific deduction that would have made Sherlock Holmes shrivel up in green envy. This customer—was my chain of reasoning—has, by his own confession, just ordered a six-months' supply of these folders. Therefore, he can't possibly use any more and won't place an order with me at any price. If I quote $1.20 a thousand, which price, at best, can not be very much lower than what he has just paid, he won't be impressed sufficiently to ask me to figure on the next thing that comes along. Now, knowing that my price is merely for comparison, why not quote him sixty cents a thousand and really give the customer something to think about. Six months from now, if he remembers my price and wants to buy, I can say that paper has gone up or give some other excuse for raising the price. Sixty cents a thousand is about what the stock costs, was my final reflection, but what's the difference? That price will make him sit up and take notice and I'll surely get a chance to figure on the next thing he needs.

Accordingly, I called on my man and told him we could make a million folders like the sample at sixty cents a thousand. He thought a moment, then pulled a pad toward him and commenced scribbling. I presumed he was making a memorandum of the price, but, instead, he ripped off the sheet and slid it across to me, with the words, "You certainly were right about being able to quote low prices. There's your order for a million folders at sixty cents a thousand. Go right ahead and deliver as soon as possible."



"There's your order for a million folders."

Of course my firm couldn't execute the order at that price and I lost the customer, but I would like to have some other fellow tell me he was merely getting my price for comparison. I've got my little speech all rehearsed for him.

It was just after this blunder that I made up my mind to take a course in scientific salesmanship. I had been receiving literature on the

subject from a school that taught the art of selling goods by mail, but I had always considered myself too wise to need any instruction. That folder mistake, however, and several minor ones I made soon after, convinced me that I was only an order-taker, as the literature had said, and not a real salesman. I subscribed for the full course — scientific salesmanship, character analysis and reading the mind through feature study. Once having mastered this complete course, the man who took my order informed me, I would be able to tell, after the first casual glance, more about a customer's nature than he himself knew; would also be a keen judge of character; possess the knack of being able to read a man's mind; and learn the great secret of how to extract an order from a prospect as quickly and as painlessly as possible. All for the small, insignificant sum of forty dollars, "payable five dollars down and the balance at your convenience," which meant whenever the collector caught you in. Even the boss said it was a good bargain and seemed pleased at my evident determination to become a super-salesman.

Three weeks later the boss called me into his office and asked how far I was advanced in the art of "Scientific Salesmanship." I told him that, so far, I had merely studied facial characteristics, but, so thorough was the course, I was confident I could read any customer's mind like an open book. The boss seemed very much pleased at this information and then told me his reason for calling me in. It seemed that our road man had been trying for years to sell a certain Mr. Benson, president of the Benson-Mowray Company, an out-of-town concern, but couldn't seem to size him up well enough to land an order. Mr. Benson used loads of stuff and gave him a chance to figure on every job that came up, but the Severen Printing Company, our biggest competitor, invariably got the order. "Here's a circular," the boss went on, "that our man has just sent in to be estimated on. Now, I've decided to make a final attempt to get in with the Benson-Mowray Company, and here's how I'm going to do it. I'm willing to throw in the plates on this job and to figure at almost cost on the presswork. After which I'm going to wire our man to lay off the account. Here is where you come in. You're going out to the Benson-Mowray Company to-morrow to see if you can't get on the right side of Mr. Benson. The order is surely yours if you can read him right, for our competitor doesn't know what we are doing to get our price down and will estimate on the job in the regular way."

The next morning I was in the outer office of the Benson-Mowray Company. The girl took my card in to Mr. Benson and came back with the information that he would see me at once. "Mr. Benson's office is the last one to the left, down this aisle," were her instructions, and I walked the length of the passageway she pointed out and entered the last office. It was empty, but I presumed that Mr. Benson had, no doubt, been called out for a moment after telling the girl to send me in. Sure enough, I had no sooner seated myself on the broad settee that stood in one corner of the room, when my man entered and I jumped up again. He had his hat and gloves in his hand, and I, trained to observe such things and profit by them, immediately deduced that he was about to go out. A glance at his face a moment later showed me that he belonged to the dolichocephalic type of human beings. That meant, according to my text-books, that he was a thinker and a planner; that he hated long-winded speeches; and that he liked a salesman to present his proposition with all the frills and furbelows left out. This discovery, coupled with the fact that, being about to go out, my man would not want to be kept long, made me decide to dispense with the "good-mornings" and "how-do-you-do's," and give Mr. Benson my story in a nutshell. My card, I knew, had told him my name and that of the concern I represented, so, when he stopped short on seeing me, I stepped right up to him, held out the circular he had sent us, and started off—"In order that we may have an opportunity to show you our way of turning out printed matter, Mr. Benson, we have decided to throw in the plates on this job you have asked us to figure on. We have also made a special low price on the press-run. For that reason we are able to quote you the exceptionally low price of seventy-five cents a thousand. If you can see your way clear to do it," I ended up in a grand flourish, "I would like to take the order

along with me to-day and give it my personal attention."

My man looked at me for a moment after I had finished, then broke into a smile. "I'm glad you've told me exactly the way you intend doing the job," he finally said, "and I want you to understand that I appreciate your frankness, but, candidly, I fail to see how the matter interests me at all."

"Why," I exclaimed, "you don't mean to say our price is too high?"

"I don't know, I'm sure," he answered, "you'll have to ask Mr. Benson."

"Aren't you Mr. Benson?" I almost screamed. Then, seeing the "no" on his lips, I continued: "Then what are you doing in Mr. Benson's office?"

"You ought to take a few lessons in salesmanship."

"Don't get excited," my man said calmly, with a restraining gesture, "I am not Mr. Benson and this is not Mr. Benson's office. This is the waiting-room. Mr. Benson's office is right across the hall from this room, the last one to the left of the aisle as you enter. My name is Blakely," he went on, "and I represent the Severen Printing Company. The girl told me when I came in a few minutes ago that Mr. Benson was busy with another salesman, and that I would have to wait until the interview was over before he would see me. I meant to tell you who I was as soon as you started off," he continued, half-apologetically, as he noticed the crestfallen expression on my face, "but you whipped out your proposition so fast I couldn't get a chance to put a word in edgewise. Is that the way you always sell goods? Plant yourself in front of a man and start shooting off, without bidding him good-morning or greeting him by name? If that is your method, you ought to take a few lessons in salesmanship."

I wanted to tell him that lessons in salesmanship were just what had made me present my proposition the way I did, and that if my mind wasn't so full of "facial characteristics," "dolichocephalic types," and other mind-reading junk, I would have been able to tell the left side of the aisle from the right, but, knowing that the order was as good as lost, I merely put on my hat and walked out of the room, leaving my competitor the field all to himself.

The first thing I did when I got home that evening was to open wide my bedroom window and fling my text-books on salesmanship into a nearby garbage-can. Then and there I also made up my mind to start using the common sense with which I had been endowed at birth and stop trying to improve on nature.

And so passed the second year of experience in the miry paths of blunder-land.

THOUGHT

Thinking leads man to knowledge. He may see and hear, and read and learn whatever he pleases, and as much as he pleases; he will never know anything of it, except that which he has thought over, that which by thinking he has made the property of his own mind. Is it then saying too much if I say that man, by thinking only, becomes truly man? Take away thought from man's life, and what remains?—*Pestalozzi.*

EMBOSSING—ITS MANY POSSIBILITIES FOR THE PRINTER

By WALTER J. ELLIS

A CAREFUL reading of the previous articles, and a little practice, should put the printer on the path to success in embossing. When he sees the result he will want to go further, and he should then invest in a text-book on the subject. By studying the rules given therein, and working them out in actual practice, he should in a reasonable length of time be able to do commendable work at embossing.

Before proceeding with the subject of this article it will be well to add a few simple hints that will prove an aid to successful embossing: When ordering or making a die, one should be sure to get one the right depth for the stock to be used. Test the stock to find out what depth of die it will stand. Give it all it will take and no more. The very hard and brittle stock is always the most difficult to secure satisfactory results in embossing from, as the fiber will break, or crack, and spoil the job. Good embossers order their dies to the thousandth part of an inch, which is about equal to the thickness of tissue paper.

When using hot plates, which give better effects in some cases, it has been found that a damping-roller, passing over the die at each impression, helps to prevent the breaking of obstinate stock. An old roller covered with flannel and dampened will give the necessary amount of moisture.

Give two punches, or impressions, when the stock does not stand up satisfactorily. This is often resorted to, even when specially heavy presses are used which give tons of pressure to the square inch.

Finally, when leaving the press after the job is made ready, even for a few minutes, leave it slightly on the impression, thus preventing the possibility of moving, due to the shrinking or warping of the counter die.

This article, the last of the series on embossing, has been reserved for the brief mention of three patented processes. We will explain each as far as possible. The object of these processes is to save the printer time and cost of dies, also time in make-ready, which, say what one will, is the real reason that embossing, the most beautiful and effective of all printing embellishments, is so often neglected or passed over by the average printer.

We will take the powdering process first. This is not an embossing process, but produces an embossed effect on small type. A special ink is used for printing the job, after which it is covered with a specially prepared powder in much the same way as gold bronze is applied. The sheet is then passed over, or under, a heated surface, which fuses the ingredients in the powder, causing it to lay on the printed surface with a raised effect. It is generally used for letter-heads and such like, and, if set with carefully selected types, gives a very good imitation of steel-die stamping. Some firms have turned out excellent results with this process.

The next patented process consists of a pair of dies, or die and counterpart, which are ready for fixing on the platen of the press. The two dies are placed in a hinge-like arrangement which causes the dies to keep apart, allowing the stock to be fed between them. The type-form contains a blank base placed into position so as to meet the hinge and close it when the impression comes on the form. This allows printing and blind embossing to be done at the same time. These dies are cut in brass by expert artists, and some splendid work has been produced by the process. Its fullest size is 2⅜ by 1⅞ inches, and it can only be used on or near the margin of the stock. All dies have to be obtained from New York, consequently this very clever device is not so extensively used as it deserves.

The latest patented process is one which enables the printer to cut his own dies. It is so arranged that the printer can, in a relatively short time, cut a simple die to almost any pattern, thereby saving the time and delay in ordering a die. It has advantages over the

ordinary die, as the male or female die can be used at will on the bed of the press, enabling the pressman to print and emboss at the same time, or to emboss the first and third page at one impression. It can be used hot or cold.

It must be said, however, that while it gives more scope to the printer to exercise his individual taste on the job in hand without delay, this process, too, has its limitations, due to the fact that the printer can not be expected to do fine engraving, as that is the result of life-long training. He can, however, do work in the embossing line that he previously thought was impossible for him to attempt.

THE MAKING OF A PRICE-LIST

By H. F. BUNDY

SOME twelve years ago the printers in a certain western city, in conference assembled, decided on a plan of action which they hoped would improve conditions in the printing industry in their locality. They proposed a price-list which would enable all to quote correct and uniform prices for the ordinary run of commercial work. A committee of perhaps seven members was appointed to prepare the list, each committeeman taking up a separate item of work. When they met and compared results, the showing was so varied as to merit, method and results, that the whole list was turned over to one individual for revision and systematic arrangement, the individual selected being the one whose work showed best results. He had "served his time" in a country newspaper office, where all trades were one and a printer was compositor, pressman and binder. I confess with reminiscent sorrow that I was the victim.

As you may imagine, it took some time and labor to prepare that list. And after a busy day in the office, one does feel like taking a little rest and recreation rather than an after-dinner course of mental activities. But the thing had to be done, so the "victim" plodded along nights at home, paying his wife for *not* talking while he planned and figured. Eventually he was made paid secretary of the club and found the making of price-schedules a part of his regular work. Thereafter progress was more rapid.

When a particular list was finished, it was printed in loose-leaf form, and occasionally appeared in trade-papers. Soon orders came from other cities, and the list grew to be of sufficient volume and merit to be adopted by printers' organizations in several cities. All this reads very nicely, but, sad to relate, the receipts from sales were never sufficient to pay the cost of publication, to say nothing of time spent in preparation of the list. And then, further, printers' costs showed a surprising tendency to advance. What was in 1905 a selling-price list, showing a good margin of profit, became in time merely a cost-price list, requiring profit to be added, and as varying conditions made proper additions difficult, the list ultimately became a "back number" and the author received this polite hint from a sales agency: "We have some of your books left, but they are out of date and we can not advertise them. Why don't you revise?"

So, to accommodate the publisher and a "small but select" list of patrons, I began revising, confining my efforts to matters not satisfactorily covered by lists then available. Card lists were made from a full sheet of 22½ by 28½ inches down to a twenty-fourth sheet, including sixteenth, eighth, quarter and half sheet. These lists have now been used for some time with good results.

I am now thinking of what constitutes a good price-list. It certainly should cover a considerable range of ordinary work in which most jobs run uniform as to cost—common cost items being generally stock, composition, press-work, ruling and binding. It should omit that range of work which will not run uniform as to cost in successive jobs, and which may best be figured from segregated cost scales as the work comes in for pricing. It must also furnish a cost basis for figuring this class of work, and doing it quickly and accurately. It must be so arranged that the salesman, when asked to quote on a specified quantity, of a specified size, on specified stock, printed, ruled and bound, or

otherwise, as the case may be, can quickly and accurately locate the job in his list, and determine the proper charge.

The best method of judging a particular thing which appeals to our understanding through the sense of sight is, certainly, to see it. So I am introducing the eighth-sheet card list as a practical demonstration:

Cards—Size 1-8 (11x7), Printed One Side in Black Ink.

COST ITEMS		SELLING PRICE							
		ONE UP			TWO UP		FOUR UP		
Cost of Stock per 100 Sheets	*Composition 13 6-Minute units	250	500	1M	Each Addl. 1M	3M	Addl. 1M	12M	Addl. 1M to 40M
$ .70	$1.69	$ 3.80	$ 4.50	$ 5.55	$ 2.48	$22.80	$ 2.18	$ 31.25	$1.83
1.25	1.69	4.15	5.15	6.55	3.51	31.05	3.21	43.65	2.86
1.70	1.69	4.40	5.65	7.40	4.35	37.75	4.05	53.70	3.70
2.15	1.69	4.65	6.20	8.25	5.19	44.50	4.89	63.80	4.54
2.50	1.69	4.85	6.60	8.90	5.84	49.70	5.54	71.60	5.19
3.00	1.69	5.15	7.15	9.85	6.78	57.20	6.48	82.85	6.13
3.25	1.69	5.30	7.45	10.30	7.24	60.90	6.94	88.40	6.59
3.70	1.69	5.55	8.00	11.15	8.08	67.60	7.78	98.45	7.43
4.55	1.69	6.05	9.00	12.75	9.67	80.30	9.37	117.55	9.02
5.00	1.69	6.30	9.50	13.55	10.51	87.05	10.21	127.65	9.86
Add for $1.00 per 100 sheets difference in cost of stock		.50	.95	1.90	1.37	15.00	1.37	22.45	1.37
Add for colored ink each form		.30	.30	.30	.01	.40	.01	.40	.01
Add for each extra color of ink, one side		2.30	2.60	3.20	1.18	9.35	.72	10.95	.42
Add if printed two sides, same form		.80	1.05	1.55	1.02	4.75	.99	5.45	.59
Add if printed two sides, different forms		3.25	3.50	4.05	2.19	5.35	.99	6.10	.59

*This number of 6-minute units is considered a fair average. Additional units on heavier forms should be added to selling price at 17 cents per 6-minute unit.

The six-minute unit is now almost universal through the trade, and its cost is about 13 cents. A 10 by 15 press is figured at 75 cents, and a 14 by 22 at $1 per hour cost. The stock values taken as a basis are those which obtain for this class of work, but all variations in the cost of stock are provided for, as well as extra composition.

In the above list, prices are quoted on eighty distinct jobs, with forty variations, and provision is made for 555 "additional" jobs of 1,000 pieces each, all calculated as to when it will be cheaper to change from one-up to two-up, to four-up, and how large a quantity four-up can run economically. Verily, the making of a printers' price-list is a thing of worry and a job for evermore. Did you ever try to make a list yourself, and if so, did you succeed to your own satisfaction and that of others? If so, you are somewhat of a genius and more of a philanthropist, for it is the exceptional man who is qualified for this work, and few of those qualified have time and inclination equal to the task.

In view of the present insistent demand for more and better lists, and knowing the difficulties in meeting this demand, I am anticipating with pleasure the further progress of the list now in preparation by the U. T. & F. C. of A. This organization certainly has the very best facilities for obtaining the necessary data for the production of a list adapted for general use, and the time required to complete the work but illustrates the difficulties encountered. I, for one, will certainly welcome the time when I can discard my present list, patched up from various sources, and find satisfaction in a Standard price-list to go with our Standard cost-finding system, now stamped with the approval of the Federal Trade Commission. I wish to add a word about that endorsement. It is certainly a great help to the cause. The great discrepancy in hour-costs as now reported is due almost entirely to diverse methods of arriving at those costs, and inefficiency in doing the work. A real difficulty is the difference in wage scales as between localities. Now that we are working for standardization, why not a standard wage scale for the country? It would go far toward solving many ills.

THE HABITAT OF THE "QUERY"

By ARTHUR PEMBERTON

FROM the printing establishments of New England there fly forth daily many strange white-winged messengers, bristling with interrogation-points. Some are very pertinent, go straight to their haven, and come back laden with thanks and amendments and occasionally a promise of better deeds. Others of the impertinent variety are lost in vast silences, from which come faint murmurs of discontent. The New England brain is tireless, fertile in invention, and always sees "a better way." Not in every case, however, in these matters of a remedy suggested, does the mental process of the writer grasp the life-line handed so neatly by the proofreader. One reviser, a thorough Yankee, and very capable, sent out proof to George Cary Eggleston wherein the last page of a chapter held only three lines, and a page of at least six lines for the end of a chapter was the rule. She wrote on the sheet, "Page short—three more lines needed—please fix." The genial old gentleman added the lines, but wrote in the white space below the single word "Fixed"! In one of her early books Elizabeth Stuart Phelps wrote a passage about a drunken tramp and a roving dog, both of whom (or which) haunted the "Old Maid's Paradise." Through pages of sprightly conversation this author used the words "creetur'" and "critter" in describing their movements—to the careless eye indiscriminately. The pages were called to her special attention, and the lady "talked back," saying that she thought anyone with half an eye could see that "creetur'" meant the man, while "critter" stood for the animal. Yet she added an explanatory sentence. Why? Because she knew her book would be read outside of New England, and knew that these forms were merely colloquial and provincial, without a key for the wider public.

An eastern novelist of 1860 to 1880, the "best seller" of her day, wrote over twenty books. She always had several of the grasping, shrewd, tight-fisted old farmer folk among her characters. Their patois was fearful. They were well-to-do, always cutting "cowponds," as they called them, but, after some crooked dealing, recriminations began—one accusing the other of being "sekewichis." This stumped a whole proofroom. A letter was addressed to the novelist by the head reader, but it was never sent—for a ready-witted copyholder discovered that by accenting it on the second syllable it read "se-kew'i-chis," and therefore signified —circuitous!

One of the most injudicious queries I have seen in a lifetime, though it seemed at the moment somewhat warranted, was that sent to a physician who had written: "Often while treatment is in progress the patient *lapses back* into insensibility." The two words I have italicized were underlined, and the query penciled on the margin read, "How could he?" From what I have gathered about this, the writer did not see any point for some time; when he did, he was correspondingly enraged, because he reckoned his time as valuable. The physician withdrew his work from that printing-house, as a sequel.

A few authors resent any kind of question or suggestion from a proofreader at any time or under any circumstances. One well-known woman, daughter of a former Rhode Island senator, told the chief of a large publishing firm that it was "upstart presumption for a poorly equipped proofreader to think of offering to improve the wording or thought of an author." So by strict instruction to everybody she was left to "gae her ain gait." But Thomas Bailey Aldrich, finding in the plate proofs of his well-known sonnet "Andromeda" the lines:

> The smooth-worn coin and threadbare classic phrase
> Of Grecian myths that did beguile my youth,
> Beguile me not as in the olden days:
> I think more grief and beauty *dwells* with truth—

changed dwells to dwell, and wrote one of his jocular notes to the reader, saying: "You have saved me so many times by that little footbridge of a query, that I am almost tempted merely to query this back to you!"

An old-time corrector once told me that he hated to see Charles Dudley Warner come into the office. He would always ask to go to the proofroom and see his own sheets in process; and if any questions came up he would fix a cold, calculating eye upon the interrogator and, without directly solving the problem, would give an oracular verdict, as, "Well, you know, Mr. Williamson, the modern supine, though it has the case inflections, always goes back to depend upon the verb."

I venture to hope that a proofreader queried Mr. J. S. Niehardt, in his last little volume of verse, concerning a couplet reading

> The butte soared, like a soul serene and white,
> Because of the katharsis of the night.

"Butte" is so very poetic, and any one who has a calling acquaintance with the word "cathartic" will appreciate the poetic throes and inward agonies which made him use its Greek equivalent in the sense of "driving out."

I should have enjoyed getting after two of the poets of past days, one of whom wrote, "The rainbow spanned the *zenith* like a bridge," and the other:

> It was just at the close of a summer's day,
> And the fair young moon in the *East* was up.

But those versifiers are gone now; I needn't name them: "De mortuis nil," and also (with poetry always), "You may break, you may shatter, the vase if you choose to, But the scent of the roses will cling where it used to."

The direct path to the query has become impossible to portray, but there have been a few suggestions as to possible decisions one might logically make for himself from instructions, the style card, or "the light of pure reason." I shall merely enumerate here some haphazard points in differing lines, but all, I think, helpful to a beginner to do the thing wisely, but not too well.

There are some word usages adhered to by a few, abhorred by many others. "Devolved" and "was devolved" are great stumbling-blocks. An old gentleman who published a "History of Cotton Manufacture in the United States" had in many paragraphs such sentences as, "These duties now *devolved* upon the superintendent of the company." This evoked no protest; but when there came along, "By the death of James Stevens the whole management of the business *was now devolved* upon his son," I began to kick at that double passive — and to this day I have never become reconciled to that particular construction. A man at a near-by desk had a volume keeping to a systematic style of "an historical relic," "an heroic deed," etc. He made suggestions at first; and when these were not noticed this proofreader boldly wrote on the author's galley—"Only the fossil orthoepists use this now." With all due speed the rejoinder came: "Well, I *am* a fossil, and this is my fossil book."

Little less trying to the corrector is the timid author (sometimes a "Nature" writer — or faker) who fills his pages with "however," "perhaps," "probably," "we are of the opinion," "it is said," "an admitted fact," and such stuff; the copy editor usually dares not kill a third of these blemishes, and leaves them to the proofreader to destroy — or query. Such superfluities are a godsend in one way — a long page or a chapter-overrun always disposes of several uncertainties that "never will be missed."

Another much-vexed point is as to the use of technique or technic. The New International dictionary distinction helps here; that work uses technique as descriptive of music, art, poetry; for all else (chiefly science and mechanics) technic is used.

In chemistry one may properly raise in the beginning every possible question about -in and -ine spellings (anilin, aniline; glycerin, glycerine), and also as to amid, amide; iodid, iodide; oxid, oxide; etc. Such forms as sulphur and sulfur, valence, valency, and the proper division of formulas — if they are allowed to be divided at the end of a line at all — are also valuable queries early in the proof. For horticultural or botanical work, one needs an extra amount of patience. For instance, if there are a hundred varieties of roses, one would think they might have dignified names like unusual minerals (ruby spinel, asteriated or star sapphire, etc.) — but they don't. You are disgusted by a list like the following: "Rosa rugosa, Rosa wichuriana, Madame Charles Wood, Bon Silene, General Jacqueminot, Isabella Sprunt, Rosa sinensis, Maréchal Neil, Cherokee rose, American beauty." Latin names, personal names, quality names, national names — what a mix-

ture! Many another flower with a ridiculous appellation has been renamed, but never a rose. There are more cranks and spelling reformers, too, in the horticultural field than in all other realms of science. With their weird and peculiar freaks like nozle, fosfate, and the like, these "gobble-uns 'll git yer ef ye don't watch out."

If one finds the expressions chryselephantine, chiaroscuro, clang tint, tone color, skying a picture, they should not be questioned. Art, music, professions, trades have a jargon all their own. The French *tete* (head) from the Latin *testa* (jar) was originally slang for skull—it meant "bonehead"! It is now in good use; but "mug" for face is still indefensible. Blizzard and skyscraper have lost the slang stigma, "cash in your chips" has not quite risen from the old idea. Peach and queen are coming into good diction; beaut' still savors of the Bowery. Awful, fierce, devilish, keen, "wise to" have nearly emerged from the underworld. "Alimoness" is *sui generis;* "good-for" is a South African term standing for an I O U or promissory note. A well-known adjective in the Central States is "leary" (suspicious), but New England correctors always query it. "Dope" is in constant use by doctors. "Team" in the East means a single horse with vehicle—in Ohio, always, driving double. One has to travel cautiously in this borderland of verbal dusk and twilight.

Concerning proper names, many rush in with a query where others fear to tread. It is better not to take any chances. If one has personal names, like Garret Droppers, Doctor Stammers, the sisters Ima and Ura Hogg, O. C. A. Child, Rev. Innocent Wolf, Retina Espy, Bysen Bullock, and plenty more as strikingly graphic, he should never forget that real people have borne those names and that there may be others equally expressive. A society reporter was once called before an irate editor for submitting an item thus tersely stated: Miss Ann Throop is in Ringtown, visiting her friend Mrs. Alma Staso." He was able to prove his case. A clipping from an Ohio paper reads as follows: "Mr. and Mrs. Grumbley and Mr. and Mrs. Wetnight spent a week-end at Rainy Lake recently."

We often pay very little attention to particles, forgetting that particular really means paying attention to the smallest things. One perhaps feels that there is only a slight difference between "yet" and "but" as a connective. Let us see. Some will remember that in the Republican convention of 1888 Benjamin Harrison was nominated as a "dark horse" after many ballots. When the notifying committee waited upon Mr. Harrison the estimable gentleman making the speech declaimed impressively: "In the convention there were many aspirants for this great honor, *yet* you were chosen." In such an aspect "yet" was derogatory; "but" would have sounded a note of praise!

I have taken a roundabout method of encompassing this bramble-bush of a query, and trust I have involved nobody in the briers. "Faculty," everyday knowledge of events and people, shrewdness, good "horse sense" that evades a pitfall, quickness of eye and brain, the watchful wisdom of the serpent combined with the bland voice of the dove, are all summed up in that ancient couplet:

> You don't know how much we have to know
> In order to know how little we know.

TRUE books have been written in all ages by their greatest men; by great leaders, great statesmen, and great thinkers. These are all at your choice; and life is short. Will you jostle with the common crowd, for entree here, and audience there, when all the while this eternal court is open to you, with its society as the world, multitudinous as its days, the chosen and the mighty, of every place and time?

Ruskin.

"BE SURE YOU'RE RIGHT"

By G. D. CRAIN, Jr.

OCCASIONALLY a "horrible example" is worth emphasizing, because it is often just as important to note what not to do as what to do. In fact, the experts in every line demonstrate their expertness by judgment in what to leave out.

Printers who send out circulars and other literature to advertise their business are naturally judged by these products of their shops. This is as it should be, and in fact is just what the average printer wants. But it stands to reason that the product must be able to stand careful scrutiny if it is not to prove a boomerang that will strike the disciple of Ben Franklin in the back of the neck.

An excellent example of how not to do it was furnished recently by a form-letter sent out to a big list by a printer in an Ohio Valley city. About all that could be said for the printer was that he was trying, and that he was doing his best to deliver the goods.

This is the way one of the letters appeared:

Mr. John Jones,
City.
Dear Sir:

Is It Not So?

A firm is judged by the representative that goes out to put his house before the public. If he is a clean cut, straight forward and honest Salesman, and greets you with a congenial smile, you immediately form a good opinion.

The same is true about Printed Matter used by a firm. It is one of the indirect ways that you judge another's business.

If the stationary, office printing or advertising that is sent out is poorly printed, badly gotten up with cheap paper, a weak opinion is formed. Confidence in that firm is short.

If the printed matter is produced with a finish, gotten up well with a good quality of paper, it stands for every thing the best, full quality and good business principles.

There was more of the letter, but this is enough to show some of the defects.

In the first place, a comma instead of a period should have followed the word "City" in the address. This is a minor point, but the error shows lack of attention to details, if nothing worse. In the first paragraph "salesman" should not have been capitalized—this is a letter, not display advertising. "Clean-cut" is a compound word, and "straightforward" should be written as one instead of two words. The same criticism applies to "every thing," in the fourth paragraph, which is written as two words instead of one.

In the second paragraph, "printed matter" is unnecessarily capitalized. "It is one of the indirect ways that you judge another's business" might get by, but "It is one of the indirect ways by means of which you judge another's business," would have been better.

In the next paragraph "stationery" is misspelled. "A weak opinion" is not what the writer meant. The opinion might be strong, and at the same time unfavorable to the object. Instead of "Confidence in that firm is short," "Confidence is lacking" is probably what was meant.

Printed matter "produced with a finish" may be all right, but the "finish" could be better described. "It stands for every thing the best, full quality and good business principles," is not a strong sentence; but aside from the poor construction, it is a statement the truth of which could hardly be sustained. The best that printed matter can hope to do is to beget confidence and respect, and make a good general impression; that the appearance of a piece of publicity will make the reader believe that the house issuing it carries everything of the best in its line, gives full quality and uses good business principles is putting it a little strong.

This letter, in brief, contained a number of errors of spelling, punctuation and grammar, while the construction of the sentences was poor. The effect produced on the reader, assuming that the latter was the sort worth while, could not have been favorable. About all the prospect receiving such a bid for business could have concluded was that the printer should have taken a course in English composition before attempting to demonstrate his ability for the benefit of others.

This letter is, of course, not a fair example of the advertising sent out by printers as a rule.

Most of them use announcements, whether in the form of letters or booklets, that are models in construction, are cleverly written, and impress the reader with the good taste of the men who produced them.

If the printer is attempting to advertise, and is not sure of himself, let his announcement be supervised by some one who is known to possess ability and judgment in this respect. He can not afford to make a poor impression on those from whom he expects to get business, a result which was the net accomplishment of the letter we have quoted. Poor diction may be excused in speaking, but never in printing.

SECTIONAL BASE FOR PLATEN PRESSES

By ROBERT F. SALADÉ

ONE printer, making a specialty of color-prints for calendar backs, books, blotters, etc., is using steel sectional base in connection with the plates on platen presses with success. Not only is the steel base the means of saving time in lock-up and make-ready of the plates, but a better grade of presswork is being produced than if they had been mounted on wood.

Several fonts of the sectional base, in a full range of the smaller sizes, is carried in a cabinet of drawers built especially for the purpose. In one of the drawers is an assortment of register-hooks, which, when used with the sectional base, make it possible to attach the printing-plates easily and rapidly. The imposition-man works as follows:

Two good-sized printing-plates (for example) are to be worked as "twins" on a super-royal press. The imposition-man measures the sizes of the plates (by picas) and, going to the cabinet, selects the required pieces of steel base along with eight of the register-hooks. This material is assembled and laid as two solid bases in the chase, then wood furniture is filled in as with a regular form of type. The form is locked up tightly, and then the plates are set on the base, after which the plates are firmly clasped with the hooks by means of a ratchet.

In this manner various plates of different sizes are placed on the steel-base sections in the chases for platen presses. Often it is possible to use the same arrangements of base in the chases for other plates which are nearly the size of plates previously run, as the register-hooks are adjustable to many dimensions. In the case of color-plates for calendar backs, several chases containing squares or oblongs of the steel base are constantly kept standing for use on such work. Under this plan a set of color-plates can be exchanged for another set within a few minutes, and with the moving of the register-hooks the closest kind of register can be obtained without loss of time and without it being necessary to unlock the chase. With the plates mounted on such firm and solid material, the effect of the overlays and other make-ready is always effective, and there is no breaking away, even on long runs.

Type-matter is seldom printed in connection with the color-plates, legends, titles, etc., usually being worked separately in black ink. Occasionally, however, type-lines are printed along with the plates, in which instances narrow margin register-hooks are utilized, permitting the plates to be set close to the edges of the base.

So far as the class of platework referred to in this article is concerned, steel sectional base is better, as it can be made up into a great variety of sizes and shapes, allowing type-matter to be locked up with the plates if desired. For odd-shaped plates, such as ovals, circles, mortises, etc., swivel register-hooks can be used which permit the plates to be placed on the steel base in any position. The sectional steel base can be adjusted to suit the size and shape of the most intricate plate. There are no round or odd-shaped pieces, but the small steel oblongs and squares are easily made up.

In offices where the steel base is in service, all plates are ordered from the photoengraver unblocked. Electrotypes can also be ordered unblocked, and can be attached to the sectional base with the register-hooks.

"EFFICIENCY IN THE COMPOSING-ROOM"

By HENRY HIRT

THAT is what I call service. There are four hundred and forty-eight pages in this book; on account of alterations each page has been handled on an average of five times, and besides, while you have been working on the book you have also handled about twenty-five smaller jobs for me and not once have we had a dispute regarding promises or service in any way."

Thus spoke a customer to the foreman of the composing-room one morning after he had been dealing with the printing-firm for six months.

The efficiency of a foreman and the service which he gives depend not upon the amount of work he does himself, but the amount of work done by the employees in his charge and the service rendered to the customer. Whether he has charge of a large office in the city or a smaller office in the country, he has a responsible position that often is not as fully appreciated as it might be. He must not only be a compositor, but he must be an all-around printer. He must understand composition in all of its branches, catalogue work, booklets, pamphlets, and the various smaller jobs that come into all offices. Besides this, he must also have an excellent knowledge of presswork, the different kinds of bindings, electrotyping and engravings.

As a rule, when a job is to be figured on in the front office the foreman of the composing-room is called into consultation. He must give an estimate of the time required for composition, and the actual cost of presswork and binding. Then he is told the job must be completed and delivered at a certain time. He must figure how long a time is required, not only in the composing-room, but in the pressroom, bindery and the other departments, to complete the job. He has the job set up and sends out the proofs for O. K., and must keep in touch with the customer to make sure the proofs are returned in time so as not to delay the work in any of the various departments. Very often the customer receiving the proof does not understand the length of time required for the completion of the job and will hold the proof up to within a day or two before the completed job is due, thinking that there is plenty of time to complete the order within the specified time. This is where the progressive foreman makes a hit with the customer by notifying him within a certain length of time after he has sent him the proofs that they must be returned promptly in order to make delivery on the date promised. In this way the customer readily sees that you are working for his interests. The foreman must see that all cuts and electrotypes are delivered on time, that the stock is ordered; in fact, he is really held responsible for the job from the time it enters the office until it is delivered.

Name ..... Job No.....
Description .....
..... Date Due.....
1st Proof Prom..... Sent..... Returned.....
2nd " " ..... " ..... " .....
3rd " " ..... " ..... " .....
To Foundry..... To Pressroom.....
To Bindery.....
Remarks .....
.....
.....

Illustration No. 1.

The majority of foremen have good memories. They have a great deal to remember in the general routine of work. They are burdened with numerous small items that seem unimportant at the time, but when forgotten cause much trouble and inconvenience and sometimes even the loss of a customer. It is these small items that often cause the neglect of the more important duties, the things that require thinking and figuring ahead. Here is a card system for the foreman that, if followed, will not only enable him to remember all he has to do, but remind him of each task on the right day and jog him up until he performs it. These are ordinary 3 by 5 index-cards, indexed by the thirty-one days of the month.

Illustration No. 1 shows a card which has proved very successful and which is now in use by the writer. Although the wording on this

card may not answer the requirements of your office, it can easily be changed to meet your requirements. Illustration No. 2 shows tabbed cards, which can be easily procured.

The balance of the equipment consists of a two-drawer file box, one fitted with tabbed partition cards numbered from one to thirty-one, and the other a set of cards numbered from 100 to 1,000. The cards numbered from 100 to 1,000 are only used for a simple record of all jobs which are kept in numerical order for a reference, while a job is in work or at any time.

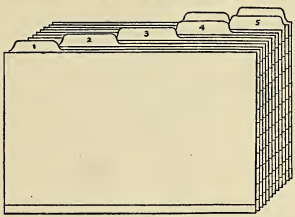


Illustration No. 2.

When a job-ticket is received by the foreman —say, for instance, he receives a job dated February 8, job No. 820, calling for composition and presswork on a letter-head; proof wanted February 12, finished job February 20 —the first thing he does is to make out a card and file it behind index-card dated the 12th. On the morning of the 12th he takes out the card and puts it in his desk-pad, where it remains until the proof is delivered, when he checks it and then files it again about two days ahead, on the 14th. If the proof is not returned on that day he calls up the customer and notifies him that delivery can not be made on the date promised unless the proof is handled promptly. When the proof is returned, he figures how much time is required for the job in pressroom and bindery and files his card accordingly.

Each morning, by taking out the cards of even date, he brings to his attention all particulars of his day's work as far as it has been possible to schedule it ahead. Right here it would be well to state that the foreman should consult his index-cards the first thing each morning; he should consider it his most important duty.

Now let us see how it will work on a larger job: A job-ticket is received on February 8, job No. 231, calling for a 160-page catalogue; composition, presswork and binding to be completed and delivered March 20; proofs of the first fifty pages are promised in ten days. The foreman writes out a card, filling in all blanks possible, and files it about two days ahead of the first due date, which would be February 16. On the morning of the 16th the card comes to his notice and shows him that he has only two more days in which to finish the first fifty pages. He checks up the pages that are in work throughout the composing-room and makes sure that all are being taken care of. Then he files the card a day forward, which would be the 17th, as a reminder for the next day.

The next morning the card turns up with only one day left in which to finish the first delivery of proofs, and he makes sure that none of the pages have been side-tracked or forgotten, when he again places the card in the file for the next day, which would be the 18th, or the day that the first fifty pages must be delivered.

On the morning of the 18th he leaves the card on his desk-pad until the proofs have been delivered, when he checks it and files it a couple of days before the next proofs are due, etc. It occasionally happens that a promise can not be fulfilled on account of waiting for cuts, some type or rule that you have had to buy, or other material, which could not have been foreseen at the time the promise was made. In that case you will find the card system very efficient. If there is any material bought for the job that is likely to delay it, make a note of it in the remarks space, and if the supply-house has made you a promise of delivery, file the card accordingly and it will remind you in time to jog them up.

In case you should, for some reason, fall down on a promise, be sure to call up your customer and tell him the reason. You will be surprised what effect this service will have on your trade. When they know that they can rely on your word, you need not be afraid that they will go to the boss with their complaints and threaten to go next door with their future work.

You will also find, by letting the cards do the remembering for you, that it will give you considerably more time to oversee your men and to help them become more efficient.

ALWAYS THERE.

Drawn by John T. Nolf, ex-printer.

EDITORIAL

It should be a source of great encouragement and satisfaction to all in the industry to note the hearty endorsement given the arbitration agreement between the International Typographical Union and the Closed Shop Division of the United Typothetæ and Franklin Clubs of America by the members of the union. The latest advice we have received shows that of a total of 26,343 votes from 320 of the local unions, 17,334 were in favor of the proposition. Submitting disputes to a competent arbitration board for settlement results in far less disturbance to business and should eliminate any possibility of hard feeling on either side. The passing of this agreement means a much closer coöperation between both sides and augurs well for the future. It means that the harmony that has existed in the printing-trades thus far will continue even to a greater degree. This action sets a precedent which it is to be hoped will be followed by other lines of business.

The Three-Year Campaign.

A plan that should result in untold benefit to all in the printing and allied industries, and which should receive the hearty endorsement and coöperation of all engaged therein, is the one now being promulgated by the United Typothetæ and Franklin Clubs of America and known as the "Three-year campaign." This campaign has been referred to before in this journal, but as it means so much for the welfare of the industry as a whole, too much emphasis can not be placed upon it. We recommend a careful reading of the plan set forth in the address of Joseph A. Borden, which is reproduced elsewhere in this issue.

As will be noted, one of the dominant features of the campaign, which will be nation-wide, is "to render real service to the man in business through direct-by-mail advertising, a service that will expand his business and make it more successful and prosperous." This will be accomplished through a national "creative-selling" campaign for the printer. As Mr. Borden states: "This means teaching the printer to create new business which can be sold on a profitable basis. It also means that the plant can be kept up to normal production with new business, thereby having a tendency to destroy the mania for volume regardless of price, which volume has heretofore come from the other fellow, and instead of being creative has been only destructive."

The results from this one feature alone should be worth far more than the cost to each individual partaking in the campaign. Too little attention has been paid by the printer to creating a market for his product. Business to-day requires more than merely soliciting for work. It is necessary for the manufacturer of any commodity to create a demand for his product, and creative selling offers the printer a double opportunity — in the first place, to secure work that will give him a proper profit and eliminate considerable of the loss frequently entailed through taking work on a competitive basis; in the second place, to render true service to his customer, thereby gaining greater confidence and respect from the customer.

No truer words have been spoken than those in the closing paragraph of Mr. Borden's address: "The sooner printers stop soliciting for *just printing* and cease fighting for business already in existence, and turn to the creation of something that has a value other than mere printing, the sooner the industry will assume its rightful place, and real service secure its just reward."

Opportunity is Presented in the Coming Conventions.

Some have expressed the opinion that conventions and annual meetings of the various trade and business organizations should not be held during the present national crisis. Among the reasons given, one is that the expense necessarily entailed by the holding of such conventions is in the nature of an extravagance and should not be made at such a time as this when all the resources of the country must be husbanded. The sincerity of these contentions can not be questioned. However, we firmly believe that discontinuing or postponing conventions would be a great mistake.

This question has been taken up by the Merchants' Association of New York, and a circular recently sent out by that organization states that it is the belief of the association that "the annual

meetings of organizations, and especially of trade and commercial organizations, ought not be postponed because this country is at war. On the contrary, the association is convinced that the holding of these annual meetings is more necessary and advantageous now than at any other time."

In answer to a letter addressed to President Wilson by the president of the Merchants' Association, William F. Morgan, Secretary J. P. Tumulty wrote: "The President asks me to acknowledge your letter of June 6, and to say that he agrees with you that there is no sufficient reason for foregoing the holding of conventions and general commercial meetings by business interests, so far as he can see."

The coming three months will witness three great conventions in the printing industries. First, that of the National Editorial Association at St. Paul during July; second, that of the International Typographical Union at Colorado Springs during August; third, that of the United Typothetæ and Franklin Clubs at Chicago during September.

To those who attended the gathering of the Associated Advertising Clubs during the past month, it is apparent that a great stimulus was given the different interests represented, and also to business in general. Likewise, to those present at the annual meeting of the Photoengravers' Association it is evident that the questions discussed and the actions taken will be of lasting benefit.

At the time of this writing we do not have the complete programs of the coming three conventions at hand. It is evident, nevertheless, that the business transacted will be of paramount importance. Of by no means the least importance will be the spirit of fellowship and unity engendered through the personal contact.

It is to be hoped that all connected with the organizations will do their utmost to make these events successful, thereby giving an impetus to printing as an industry, placing it on the high plane that it should occupy among the industries of the country, and steadying conditions so that the trying times through which we are bound to pass before the present crisis is over will bring as little disturbance as possible.

The Need of the Country Printer.

Why is it that so many printers are not more prosperous and better credit risks? This question has been asked in varying forms on many occasions. We believe the reason — or, rather, one of the principal reasons — is that too many printers do not take themselves or their work seriously enough. They are too prone to underestimate their own worth and the worth of their product. This is especially true of a large number of the printers generally called country publishers. The country newspaper, when properly conducted, is an important factor in its community. It is far from being a necessary evil. Yet, all too frequently, instances are brought to our attention which show that the country printer or publisher sets entirely too little value upon its importance. A specific instance is at hand in the form of an editorial appearing in a recent issue of a paper, which bears the heading, "Advice to a Robin," and reads as follows:

> Last Friday morning as the ——— was on press the attention of the men was attracted to the persistent and even frantic efforts of a robin to get through a window near the printing-presses. It would fly against the window, then alight on the sill and peck at the pane of glass. When tired, it would rest a moment and again repeat its efforts, and although scared away several times, it continued all the morning to try to break into the newspaper game.
>
> Poor, unsophisticated bird! How little it knew how much worse off it would be as a printer than as a robin and what trouble it was trying so persistently to get into. As a printer, it would end its day's or week's work owing the butcher, baker, candlestick maker, besides a lot more, like the coalman, dry-goods store, grocer, iceman, landlord, hotel (perhaps), shoeman, barber and many others. It would be tired out and dejected and poor. As a robin, it would finish its day's or week's work with a song, a beautiful twilight hymn of love and trust in the Almighty for the meals to come. It would be chipper and cheerful and would owe not a cent or a worm in the world.
>
> Poor, unsophisticated robin! Better stay on the outside, Mr. Robin Redbreast, where you can fly away for an hour and a half without the boss knowing anything about it, where worms are fatter and more plentiful than in a newspaper office, where you can break even at the end of the summer, where you can sing free-heartedly and cheer others when the dreary rains come and the dark night falls, where you can awaken them with a happy, trusting, cheery song when the new day breaks for robins and printers alike! Stay away, Mr. Robin; be contented with your mission and worms. The world is your shop!

Something is radically wrong when it is necessary to insert such an item as this in the editorial columns. It can be classed as nothing other than an admission of weakness, lack of business ability, and, above all, lack of faith in one's calling.

Under the name of the paper appears the wording, "Official paper of county and city." According to the last census, the city has a population of over six thousand. It can be assumed that the surrounding territory should furnish a field of activity for the paper as well as the city itself. In view of this, there should be ample opportunity for the paper to do a good work, and to enable the publisher to demand proper compensation for that work. He can not do so, however, unless he places a proper estimate upon his own ability. His community will place the same rating upon him as he places upon himself, and he will fail to gain the necessary confidence and respect of his community.

It is time for country printers, and many others also, to take a good personal inventory and find out their true worth to their communities, then insist upon a proper return for the work they do. They would then find it unnecessary to end their day's or week's work owing the butcher, baker, candlestick maker, et al.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

EFFICIENCY IN MANAGEMENT.

To the Editor: ALTOONA, PA.

With the price of labor, supplies, paper, and, in fact, everything that goes to make up a modern newspaper, soaring to the skies, the newspaper owner is now confronted with the most serious problem of his existence. While a few of the larger papers have taken the reins in their teeth and boosted the price to the subscribers, the majority fear to take this step.

The advertiser has had his rate increased, and, here again, the newspaper proprietor does not care to make any more demands.

After an experience of more than fifteen years in all lines of newspaper work, I have come to the conclusion that the trouble with the newspaper of modern times is management — management that does not understand the different intricate technical processes of newspaper-making.

The cry of efficiency has been raised, and attempted in the newspaper, but it really has been practiced and attempted in only one branch of the business — the composing-room.

Efficiency has been misplaced — it has been put in practice at the tail end of the operation instead of at the head.

It should not be confined to the composing-room, but should start in the business office, proceed thence to the news-room and all along the line.

I know of cases where the business office was so lax that thousands of dollars were lost yearly, sending to the composing-room columns of "hold for order" advertisements that never ran.

I know of another newspaper where thousands of dollars were lost by having to reset heads. In another the sporting department caused to be overset every week a page of baseball scores on which telegraph tolls had to be paid.

I have worked on some large, well-managed papers where the composing-room was a well-oiled machine, but it was only one department — a unit by itself. The photoengraving department, the stereotyping department, the pressroom and the editorial rooms did not fit into each other.

The fact that they were not dovetailed to work harmoniously cost the paper valuable time and much money.

The solution, to my mind, is to have a high-class executive, who should know the composing-room, have a good knowledge of the value of news, know something about stereotyping, something about photoengraving, and who should be in touch with the advertising manager daily.

This executive should have the same power as the manager or owner. He should sit in at the council at five o'clock, and should have the different department foremen under him. His duties should be to "oil the ways" and bring about a continuous chain of processes during the night, on a morning newspaper, or vice versa on an evening paper.

He should rank over the managing editor as far as the mechanical end is concerned.

His scheme of work should be something like this:

One hour before edition time a big story breaks. There are cuts to be made and columns of type to be set. He interviews the managing editor, who explains what news he expects, when he hopes to get it, what pictures he has in view, and gets an outline of how the editor wants to play the story. He then proceeds to inform the photoengraver that, say, in twenty minutes, there will be so many cuts to make. Then this executive must decide to stop this department on some work so as to be prepared for the newer proposition which is to come.

He then proceeds to the other departments and prepares for the expected, or the unexpected, as the case might be.

When all these department heads have been seen and warned to be in readiness, he would get in touch with the circulation end of the business and make arrangements to have this particular issue of the paper circulated where that particular news would enjoy the greatest interest.

He would know from his connection with the business office what could be done with certain advertisements. These he could place to the best advantage to the advertiser, with the view, also, to a better treatment of the news.

This man would be on the job all the time during the making of the paper. His technical knowledge would enable him to smooth out all the kinks and save the office thousands of dollars yearly. AN EXECUTIVE.

EYESTRAIN IN THE PROOFROOM.

To the Editor: CHICAGO, ILL.

Do those who have never worked in the proofroom ever appreciate the great strain sustained by the eyes of workers therein? Judging by the attitude of the great majority of employers and foremen as observed by the writer during more than a quarter of a century, he feels justified in asserting the negative of the question propounded above.

Everybody knows that the eye is one of the most delicate and intricate parts of the animal mechanism; and yet, of all animals, human beings, in spite of their reasoning powers, abuse that delicate structure to the greatest extent.

Competent oculists have told the writer that six hours a day was as long as proofreaders should work at that occupation; but they are required to work regularly eight, and sometimes up to fourteen, or even more, hours in one day.

In a recent issue of the Chicago *Daily News*, in the medical-advice column, over the signature of H. Addington

Bruce, appears an article under the caption, "An Easy Way to Rest," from which the following is quoted:

"As originally developed in man, the eye was constructed chiefly for long-distance vision. Accordingly, in the case of most people, the eye tires rapidly when used for near vision. Tiring it hastens the onset of mental and bodily fatigue, by reason of the nervous stress which results from eye-strain. To avert this is a matter of no great difficulty. One has only, at occasional intervals, to close the eyes for a few moments. Thus, closing them, one rests mind and body in addition to resting the eyes themselves.

"There are some people who have intuitively discovered this, and make it a practice to shut their eyes from time to time, or look into the distance, when engaged in work requiring near vision for any length of time. But most people do not take this easy means of resting themselves. They read for hours, they write for hours, they keep their gaze intently fixed on whatever work they have in hand. Then, when they do stop working, they wonder why they feel 'all played out.'"

The foregoing suggestion is nothing new to proofreaders; but let an employer or a foreman see it put into practice, and — well, something happens.

This is by no means a plea or an excuse for the lazy shirker.

The printing craft has made notable advances in the matters of ventilation, sanitation, protection from dangerous machinery, etc.; but a still greater advance is necessary to conserve the most precious of all human physical faculties — that of eyesight.

Another suggestion: At least once in every period of about four hours, let all rise, open the windows, and move around for five minutes. The idea is analogous to the practice at ball games of rising between innings.

The efficiency of the really up-to-date proofroom will be promoted by considerate, humanitarian methods of conserving the eyesight.

S. K. PARKER.

JUST WHY ART IN PRINTING PAYS.

To the Editor:

FRANKLIN, PA.

A few days ago a young man remarked, "The American public to-day is picture-crazy — everybody's gone mad over pictures, especially the movies." The remark started me to thinking. It is quite true that not only the American public, but likewise all civilized peoples to-day, have their movie theaters where one may see pictures all the way from comedy to tragedy and from baseball to horrible war. And no doubt other countries are just as "mad" about their pictures as we are about ours.

We not only find this true in the case of the picture shows, but in practically every phase of our business, social and commercial life. There is an almost irresistible appeal about pictures which but few can withstand. To-day, while a man waits his turn in the barber shop or doctor's office, about the first thing that attracts his eye is the table of current magazines and newspapers; and he takes up, say, a magazine. For what? To read? No; in about ninety-nine times out of a hundred he admires or criticizes the pictures and the artistic arrangement of the type-pages. Or perhaps he will glance over a newspaper. And for what? For the purpose of reading all the latest news in detail? Well, perhaps he will read the baseball and sport page. But, aside from this, the great majority of people look for the illustrations — the funny cartoons — the latest fashion designs, etc.

Why do such publications as the *Saturday Evening Post, Leslie's, Pictorial Review,* and magazines ad infinitum, design and illustrate their pages so profusely? Why? For the one and only reason that the men at the head of these great concerns are awake to the wonderful advantages of art as applied to designing and illustrating — awake to the great fact that people like to look at pictures and artistic arrangements in printing. To-day we find an abundance of profusely illustrated mail-order catalogues and booklets, many of which, like Martha Lane Adams' catalogue of Woman's Apparel, and scores of others, are printed in natural colors. Now, the expense of turning out these catalogues in colors is necessarily enormous, and yet the producers are more than willing to spend their money that way. A very simple catalogue with no illustrations whatever — "just plain printing" — would be far cheaper to produce. And yet, though perhaps full of rare bargains from cover to cover, it would find very scanty acceptance, indeed, in the average home of to-day — it would be nothing more nor less than food for the coal-scuttle or waste-can. Why? Simply because the eye must first be attracted before one can hope to make an impression on the intellect. If it were not true that the men at the head of these great concerns have become thoroughly awake to the fact that, first, there must be something to attract the eye in order to make a sale, they would not be so willing to spend fabulous sums in circulating these "pictures."

Let us look further. Why is it that the manufacturers of Cream of Wheat, Coca-Cola, Colgate's products, Prince Albert tobacco, and scores of others, depend so much upon pictures for their back-page advertisements? The answer is just the same: they know that the people are attracted by pictures — the better the picture, the deeper the attraction. And if the picture carries the message and leaves its impression on the mind of the reader, then it serves its purpose — and pays for itself.

Next, let us look at the post-card situation of to-day. To send a regular government postal, all one has to do is to write his message on it and drop it in the mail-box. It requires no stamp. To send a picture post-card, first one has to buy it, which means that more or less time and care are spent in selecting a suitable one. Then, when the message is written, which is often extremely difficult on account of the enameling and embossing, the post-card requires a one-cent stamp, another operation which takes more or less time and trouble. And yet, despite these facts, the sale of picture post-cards many times exceeds the sale of government postals. And all just because people like pictures — they like to feast their eyes. The things which attract are the things they want — and will have.

To-day, for the drummer, the era of "trunks — trunks — trunks!" is fast becoming a thing of the past. Instead of having to exhibit his wares in the raw material, the up-to-date salesman with the up-to-date house simply has to interest his prospective buyer in his illustrated charts, which are in natural color. In the case of machine tools and plumbers' fittings, etc., many concerns have so "detailed" their charts that it is proving a great saving of time and trouble, and also expense, both to the salesman and the buyer. Pictures play an all-important part in salesmanship to-day.

I might go on indefinitely bringing to your mind instances of how people are attracted by pictures and artistic designs. So far, I have said nothing about design in regular commercial printing. But surely the same idea holds good throughout.

No matter how good the paper and ink may be, if the job is laid out and composed in an unattractive, inartistic

way, the real message is lost — it means nothing to any one, except the man who pays for the job — to him it usually means a total loss. Artistic type arrangement is just as essential in carrying a message as an illustration. This sometimes means ornamentation — sometimes not; it's up to the printing artist to decide that. Art in printing is the understanding of the fundamental principles of simplicity — not alone in type arrangement, but also in regard to paper and ink. A well-printed design which is artistically gotten up is always attractive — it will catch the eye just as surely as a picture.

Creative art in any line will catch and hold the eye. Were this not true, then all the great masters of painting, sculpture and kindred arts, both past and present, will have lived in vain. But the great truth does remain; in every age there has been something to attract, something which appealed to the judgment and imagination through the eye. So when the young man remarked, "The American public of to-day . . ." he only hit at the truth. Not only the American public, but all civilized peoples; not only to-day, but from time immemorial, people have been "mad" over pictures.

It is because every human being has within him a spark of the Infinite, and for that reason it is but man's natural instinct to search out and admire the beauty in the world about him. And man does this through his eyes — the windows of his soul. Some find beauty in one thing, some in another. But through it all the one great fact remains: every man, since Adam's time, has continually looked for the beautiful, the harmonious, the artistic, in life. To-day is an age when art finds wonderful expression in printing, illustrating and designing. To-day is an age when art in printing is steadily and surely taking its seat in the hall of fame. A. Ernest Mowrey.

THE MAXIMUM FORCE AND ROTATING PHALANX.

To the Editor: Seattle, Washington.

A writer in a recent number of The Inland Printer, commenting upon an article by me in that journal under date of August, 1916, uses the following words in reference to my suggestion of the maximum force and rotating phalanx:

> In newspaper offices the phalanx will work out satisfactorily, from the employers' point of view, because the work from day to day is much the same. In book and job printing-offices, however, the plan would work a hardship upon the office for reasons that are obvious. In most of such offices uncompleted jobs go over from one day to another; it is quite unreasonable to expect the office to "break a new man in" on such jobs every day or two.

In the first place, the employers' point of view is not the only one to be considered. We are discussing the welfare of the craft operating the printing industry; and the employers *alone* certainly *are not* the industry. If they were, there would be no need of giving thought to the improvement of the printer as a workman. It is largely due to the fact that those who have invested in and attempt to conduct printing concerns allow themselves to think that their point of view — the scramble for personal gain — is the all-important one, that so little attention has been given to the training of apprentices and so scant opportunity afforded the journeyman for a balanced development of his capabilities. Greed for gain has made insane demands for specialization and pushed it to a point where the several groups of specially trained workmen must be kept *constantly employed at their own lines* or their efficiency drops and overhead rapidly piles up in unchargeable time at work with which they are unfamiliar. This is a matter of management, and calls for a different and unusual attitude in the manager's manner of viewing things. In fact, I think, if studied carefully, it will furnish a good argument for the use of the maximum force and the rotating phalanx as a means of having attached to an office the largest possible force, all members of which are as familiar as may be with the several lines of work handled by the house. The man who can work anywhere in the shop is seldom idle in working hours, while his specialist brother frequently carries his hands in his pockets at the boss's expense.

So long as the printing industry is conducted for profit it is necessary that the viewpoint of the workers in the industry be taken into consideration; and their interests require that a saner adjustment be made of their relations to the calling they have chosen. The printing industry should be capable of furnishing a decent living to those working at it, whether in the shop or business office. For the workmen in the shop a fairer division of the opportunity to labor would come with this use of the maximum force and rotating phalanx, while the breaking down of most of the *unnecessary* specialization would result in increased general efficiency. The objection against "breaking in new men" would not hold, for it would not occur as often, and it is common experience that, where a large extra force is required — particularly in the composing-rooms of job and publication houses — as recurring seasonal work comes in, the force had last year or last winter on the same job is seldom the same as now assembled. The old force of extras is scattered and the new men at hand have to be utilized; and this means plenty of "breaking in" — one of the defects of the present minimum force idea!

I think that, in commercial printing establishments — even the smaller ones — the maximum force with rotary phalanx plan could be applied, with benefit to all concerned, and I am satisfied it would prove of equal utility in the publication house and daily newspaper.

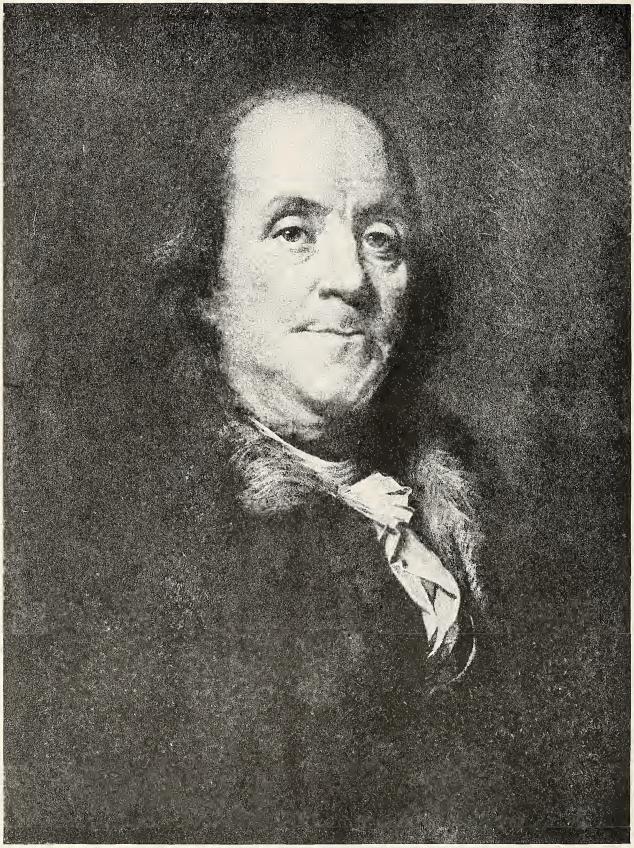
Charles J. Schott.

HOW GOOD IS AN ELECTROTYPE?

Many an advertiser and many a printer has asked himself how many impressions should an electrotype stand without losing its sharpness of detail. It all depends on the quality of the electrotype and the care and skill of the printer. Some of the great periodicals get as high as two hundred and fifty thousand impressions from every electrotype without enough injury to preclude the use of the same cuts for reprints.

Such electros can not be made in thirty minutes or purchased at minimum price per square inch. They require time and infinite care and precision on the part of the foundry. It takes longer to build up a heavy, substantial shell than a filmy coating. It requires more labor to finish an electrotype accurately than to send it out with a "lick and a promise." But the extra time and labor expended invariably result in more economical presswork and enhanced artistic values that are far in excess of their additional first cost.

But the service of an electro is determined in large degree by the make-ready, without which the most carefully manufactured cut will be but short-lived and of poor printing quality. One fruitful source of difficulty is poor make-ready. And the printer who skimps on this important item may be able to underbid the man who makes the proper allowance for this preliminary work.—*From "Paragrafs," house-organ of The Whitaker Paper Company.*



BENJAMIN FRANKLIN.

From Painting by Duplessis.

This half-tone, shown here by courtesy of The Medbury-Ward Company, of Toledo, Ohio, was made from an old, worn-out photogravure of the original painting, a mezzo screen being used. The company is to be complimented on the highly satisfactory results obtained.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

OWING to the increased cost of paper and labor, 64 daily and 364 weekly newspapers have raised their prices.

THE fifth Printing Trade Cost Congress was held at the Holborn Restaurant, Venetian chamber, London, on May 16.

OWING to the paper shortage, the Plymouth Education Committee canceled an order for twenty thousand hymn-books.

WITH its issue for March, *Blackwood's Magazine* attained a century of existence, which is a notable achievement in the magazine line.

A NEW wing to the Caxton Convalescent Home at Limpsfield, Surrey, is to be erected, as a war memorial. The first list of subscriptions for it has been issued.

THE use of rice, and flour obtained from wheat, rye and rice, except for human food, has been prohibited since April 28. Naturally, this is a serious matter for the printer, binder and stereotyper.

THE embargo placed upon the importation of bronze and aluminum powders has been relaxed, owing, it is believed, to the good offices of the director of the commercial department of the Board of Trade.

THE printers at Coventry are demanding a further increase of 5 shillings weekly war bonus, and have decided to strike if it is not given. They have already received two war bonuses — one of 3 and another of 2 shillings.

FRANK BURNAND, editor of *Punch*, the noted English humorous journal, from 1880 to 1906, died at Ramsgate recently at the age of eighty-one. He began his career in the sixties on *Fun*, a humorous paper existing at that time.

RESOLUTIONS protesting against conscription for industrial purposes have been passed by the members of the Glasgow printers' union. Copies have been forwarded to the prime minister, cabinet ministers, labor members and others.

AT a recent meeting of non-union printers, a rather naïve resolution was passed, expressing the opinion "That, as society [union] printers are permitted to work in non-society houses, non-society printers should be permitted to work in a society house, and likewise on the newspaper press."

THE London Society of Compositors recently held a delegate meeting at which it was decided to ask the employers for an increased war bonus of 6 shillings ($1.50) weekly. An amendment that 10 shillings should be demanded was negatived. The members of the Association of the Correctors of the Press are also asking for a war bonus of 6 shillings weekly.

THE latest revised proclamation prohibiting the importation of certain goods, except under a Board of Trade license, includes books and other printed matter, including printed posters and daily, weekly and other periodical publications, imported otherwise than in single copies through the post, painters' colors and pigments, pictures, prints, engravings, photographs, maps and typewriters.

MANY trades have suffered from the war, but not one can have had such knock-down blows as the unfortunate printing trade. Others have felt the pinch of rising costs, scarcity of labor and diminishing output, but our trade seems, from the first day of last March, to have been singled out for woe. First came the further restriction of paper, then the restriction of labor order, and last and most overwhelming, the practical annihilation of poster and publicity printing.

AT the Church of Ireland synod, recently held in Dublin, the Archbishop of Dublin, in making a proposal with reference to the revision of the "Book of Common Prayer," said that during the rebellion last year the house in which the plates of the existing prayer-book were stored was destroyed. Since April last the printers had no stock and no copies of certain editions could be printed until new plates were made.

THE death is announced, at the age of forty-four, of Edmund Grove Blades, brother of A. F. Blades, vice-president of the Federation of Master Printers, and youngest son of the noted English printer, William Blades, author of "The Life and Typography of William Caxton," an important contribution to critical bibliography. The deceased was a special constable in the metropolitan area. He leaves a widow and four sons.

WHEN the shortage of labor became so pronounced at the beginning of the year that whole batteries of composing-machines were put out of action, between thirty and forty per cent, for instance, of the monotype keyboards being without operators, the Typographical Association was invited to come into a conference with the Master Printers' Federation to discuss the introduction of female labor. The secretary of the Typographical Association replied, in part, as follows: "My Executive Council is of the opinion that the provisions of the agreement on relaxation of rules are quite sufficient to meet the emergencies that have arisen up to the present time, if the relaxations were fully and fairly adopted and carried out. The difficulty has been accentuated by the reluctance of employers to allow compositors to acquire knowledge of the various systems of machine composition. In those instances where members of the staff have been allowed to become conversant with composing-machines, the calls of the army have resulted in little dislocation. The council is of opinion that the present is not a suitable time to consider so serious and far-reaching an innovation as the introduction of females into the composing departments." The attitude of the London Society of Compositors seems, for the present, to be equally reluctant, a suggestion to discuss the subject of female labor having met with a refusal from the executive of the Society.

GERMANY.

IN the German letterpress printing trade, the average percentage of non-employment among 30,704 workers at the end of 1916 was only 0.4, as against 1.2 at the end of 1915.

THE German Association of Envelope Manufacturers has again made an advance of ten per cent in the prices of envelopes, file-holders, etc. Window envelopes have been advanced twenty per cent.

TO GIVE an idea of the big job of printing to which the system of bread and other food cards gives cause, one may cite one large city, Leipsic. During 1915, 9,700,000 such cards were issued, and in 1916 the number rose to 41,500,000. Of the latter, 7,600,000 were for bread, 4,000,000 for butter and 7,300,000 for meats.

THE proposition to introduce a system of continuous work through the day has been much discussed in printing circles. The pros and cons of its practical value in the technical departments make the subject a puzzling one. The bureaus of the various graphic organizations which have their headquarters in the Book Trades House at Leip-

sic are experimenting by putting into practice the rule of opening at eight o'clock in the morning and working uninterruptedly until four in the afternoon.

THE publishing firm of W. Vobach & Co., Berlin, has bought the country-seat, Liebenberg, near Fürstenwalde, with the purpose of assisting their employees, nearly five hundred in number. The grain, fruit and vegetables harvested from the land will be sold to them at cost, and the residence will be used as a resting-place for employees on vacation.

THE *Weser Zeitung*, of Bremen, is authority for the statement that a Berlin bookbinder has discovered a new material for bookbinding, this being codfish skin, a welcome discovery in these days of leather shortage. The use of fish skin for bookbinding is no novelty, and, among others, shark leather has been used for *de luxe* binding because of its durability and beautiful markings. Codfish is said to have several advantages over shark skin. It is more abundant and therefore cheaper. In appearance, unscaled and properly prepared, it resembles snake skin. The royal material-testing office at Berlin has tested its strength and durability and found that in these respects it is equal to parchment. It is easy to work and untearable.

ITALY.

THE *Official Journal* publishes a governmental order respecting the use of paper. This forbids advertisements larger than seventy-five square centimeters. The distribution of dodgers and circulars on the streets is forbidden. Letter paper must be supplied in a simple format and unfolded sheets. The order further states that after May 1 all newspapers must contain no more than four pages of the usual size.

DENMARK.

THE Commission to Regulate Prices has proposed to the Ministry of the Interior the issuing of an order that the production of news-paper be restricted to sixty per cent of the normal amount, to thus lessen the consumption of coal in the mills. The shortage of paper is then to be met by suspending temporarily the duties on paper, so that this may be imported from abroad.

FRANCE.

A BOOK congress has been organized by the Société des Gens de Lettres, the Cercle de la Librairie and the Comité du Livre. The first meeting was held March 11, at which function M. Poincaré, president of the French Republic, presided, assisted by numerous personages prominent in political, literary, industrial and publishing circles.

CHINA.

A CHINESE typewriter has been patented in Pekin. It contains no less than four thousand characters, and even then is incomplete as compared with a Chinese printing-office, which uses two thousand more separate types. A really comprehensive Chinese dictionary has five thousand characters.

SWEDEN.

THE exportation of ink, ink powder and India ink (whether liquid or not) has been prohibited. This country now prohibits the exportation of paper coated with glue and other gluey material, and fly-paper. The transit of these through the country is also forbidden.

RUSSIA.

AMONG other articles, the following are prohibited export from this country: Anilin colors, all metals and their alloys, articles wrought in metal, dross, and wood-pulp for paper.

THIRTY-FIRST ANNUAL CONVENTION, UNITED TYPOTHETÆ AND FRANKLIN CLUBS OF AMERICA.

Plans are well advanced for the coming annual convention of the United Typothetæ and Franklin Clubs of America, which will be held at the Congress Hotel, Chicago, September 17, 18 and 19. In keeping with the spirit of the times, this will be strictly a business convention. This fact is emphasized in the following notice sent by the Program and Publicity Committee:

"It should be understood by all members of the United Typothetæ and Franklin Clubs of America that, in conformity with the policy established previous to the holding of the last Atlantic City convention, it is the endeavor of those responsible for the affairs of the organization that the conventions be less of an entertainment and more directly devoted to the business of the industry.

"Pursuant to this policy, convention cities are selected without regard to invitations from local Typothetæ, the object being, in selecting a convention city, to do so with the thought that it be located for the greatest convenience and in such location as will secure the largest attendance.

"It is no longer the policy of the organization to ask, or accept, entertainment from local Typothetæ. It is the desire of the organization that local Typothetæ be relieved of all responsibility in connection with any annual convention.

"The national office will maintain a bureau of information and entertainment that will serve the membership in the way of furnishing desired information on any subject in relation to the convention matters or a visit to the convention. It will undertake to make reservations in advance for all desired forms of entertainment, or render service in any other way."

Program.

Monday morning, September 17, will be devoted to registration and meetings of committees. The formal opening of the convention will take place at 1:30 P.M. An address of welcome will be made by J. Harry Jones, president of the Franklin-Typothetæ of Chicago, and the response will be made by John E. Hurley, of Rhode Island. Then will follow the appointment of committees and the reports of officers and such other business as may be necessary to the opening. At 3 P.M. the "Manufacturing Session" will be opened, the following addresses being scheduled for that time: "Composite Statement of Cost of Production for 1916," by D. G. Whitehead, of Richmond, Virginia; "The Trend of Events in the Printing Industry," Charles D. Heller, of Chicago; "Management and Efficiency Methods," Albert E. Buss, St. Louis; "The Employer and the Employee," Magnus W. Alexander, West Lynn, Massachusetts.

Tuesday, September 18, at 10 A.M., the "Selling Session" will be opened with the following program: "The Value of Service," by Charles H. Mackintosh, of Duluth; "Creative Selling," Brad Stevens, Boston; "Conditions After the War," Rufus R. Wilson, secretary of the National Association of Cotton Manufacturers, Boston; "Coöperative Competition," Joseph A. Borden, secretary. These addresses will be followed by reports of the various committees, and the afternoon will be given over to meetings of the different divisions and committees.

Wednesday, September 19, at 10 A.M., an executive session will be held, followed by an open session, the report of the Resolutions Committee, the election of officers and the meeting of the new Executive Committee.

Written for THE INLAND PRINTER.

THE PRINTERS' PART IN THE NATIONAL CRISIS.

BY WALTON FAWCETT.

WHEN Judge Alfred E. Ommen, of Chicago, and his associates of the United Typothetæ and Franklin Clubs of America recently appeared before the Finance Committee of the United States Senate to protest against a "war tax" upon advertising and a proposed increase in the postage rates on second-class mail, they emphasized what was already pretty well realized in American officialdom — the importance of the printing art and the influence of American printers in the present national crisis. That the printer ranks with the munitions maker and the farmer is patent to any person who is in a position to appraise the real factors of preparedness.

Small wonder, then, that the lawmakers of the nation sat up and took notice when the Typothetæ-Franklin Club delegation — a delegation that included Messrs. Campbell, Jones, Bothwell, Whitehead, Long and Hobill — served notice that the printing business can not survive if it be burdened through a special tax upon printed matter used for advertising purposes. It is no exaggeration to say that printing in its various forms is vital to the successful prosecution of the war, and the printers of the nation have already done more to stir our war conscience than all the recruiting officers and stump speakers in the land.

With the United States war and navy departments relying principally upon posters and booklets to win recruits for the army and navy, with the agricultural department resorting to a bombardment of printed matter to stimulate agricultural production, and with the slogan, "Buy a Liberty Bond," printed on every piece of public and private stationery that can carry it, there is no need to seek far for concrete evidence that the printer's finger is in the preparedness pie. Incidentally, if a selfish thought may be allowed to intrude, this convincing nation-wide demonstration of the value and efficiency of printed matter seems certain to permanently benefit the printing industry by means of the converts who have been "shown" that printing is a good investment.

In placing main reliance upon printers' ink as the spur of mobilization and war organization — commercial and industrial as well as military — the United States has, of course, merely followed the example of certain of our allies, notably Great Britain and Canada. Billboards and other utilities for printed display have carried the most important messages in the other countries at war and so it has come to be here in the republic. Indeed, that very feature of the war evolution has been most impressive from the standpoint of every maker and user of printed matter. It is a foregone conclusion that every great public movement requires for its stimulation the use of printed matter in the form of newspaper and periodical publicity and announcements, but here in the supreme emergency of the century we find reliance not solely, not even primarily, upon the newspaper and periodical press, but rather upon the standard forms of commercial printing.

In a sense, this recourse to the familiar standbys of printerdom is perfectly logical. For several years past, the recruiting officers of the army and navy, after having kept detailed records of the number of prospects brought by each advertising medium employed, have been gradually inclining to the idea of placing all their eggs in the one basket of hangers, window and street-car cards, and other printed matter, instead of distributing their advertising appropriations. Consistently, then, they took to the products of the job-presses when the war made it necessary to recruit our fighting forces to full war strength in a jiffy.

On the other hand, Uncle Sam's "farm annex" is suddenly plunging on posters — a first run of 750,000 for war needs — because it has been found that in the busy planting and harvesting season of the summer and autumn the farmers will read posters when they will not take time to read anything else. Of course, this does not mean that the United States Department of Agriculture is in any degree wavering in allegiance to the illustrated booklets, which have been issued to the tune of millions since the war began, but merely that this important branch of the Government is becoming more catholic in its printing tastes.

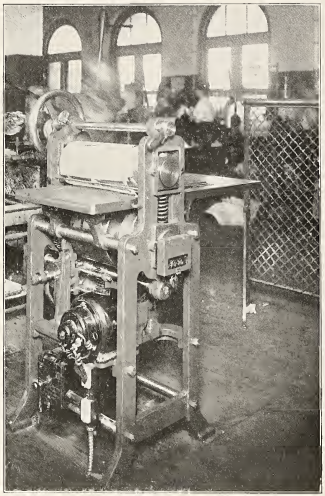
This sudden federal favoritism for war ammunition in the form of printed broadsides may, by and large, mean more to the printers of the country than many of them now imagine. On the face of things, the new governmental policy does not, of course, mean orders for the private printers. The public printer is turning out most of Uncle Sam's posters, even as he fills the departmental requisitions for leaflets, display cards and other products of the presses. But, in a sentimental sense, the federal penchant for standard forms of printed matter is conferring a benefit that in time will be just as tangible as though the authorities at Washington had scattered paying orders all through the commercial printing field.

To come directly to the point, it may be claimed that Uncle Sam is "rooting" for the printers of the land by the service he is performing in educating millions of erstwhile unresponsive citizens to read posters as a regular habit. I wonder if all our readers realize how thoroughly Uncle Sam is spreading the gospel of the poster, the hanger and the display card. All of the postmasters in the land have been drafted into a continent-wide bill-posting force, and consequently it comes about that in thousands of small, isolated country towns, villages and hamlets, where posters were almost unknown save in connection with the semi-occasional visit of a circus, we now find regularly on display at Uncle Sam's "branch offices" a brave show of multi-colored posters that are changed frequently enough to maintain interest.

Similarly, an army of "county agents" of the Department of Agriculture is "papering" the countryside as it never was papered before with picture-adorned, two-color appeals to the farmers to "do their bit." There are even special messages for the boys and girls that are eligible for membership in pig clubs, corn clubs, home canning clubs, etc., and for the farm housewives who have it in their power to multiply the butter and egg output. It is, in short, constructive work quite as important as the United States Bureau of Education is doing by means of its six-language posters for the purpose of urging aliens to "learn English."

If everyday buyers of printing take advantage, as they must and will, of the opportunity which Uncle Sam has opened to them for catching the attention of the rural resident by means of posters and cards, as well as through the instrumentality of circulars and catalogues, it will, perforce, mean increased orders for printers, thereby conferring an indirect benefit if not a direct one. As a matter of fact, though, many printers have enjoyed immediate boons owing to the disposition of numerous private firms to help carry the Government's messages to the people. For instance, bankers all up and down the land have been spending their own good money for booklets, posters, circulars, etc., designed to persuade the rank and file of

bank depositors and small savers to invest in the new "war bonds." Commercial interests have had reprints made, for free distribution, of the Government's advice on gardening, just as several of the transcontinental railroads have paid out of their own pockets for big editions



Newly Invented Motor Driven Plate-Press Used in Printing the Faces of the New War Bonds.

of Uncle Sam's booklets on our national parks. Even the color-plates prepared for the Government have been reproduced in not a few instances to private order.

Just here it should, perhaps, be stated that not only in the war crisis, but at all times, the Government welcomes the efforts of commercial printers to supplement federal propaganda and will, ordinarily, do anything possible to place its facilities at the disposition of printers who, under orders from customers or on their own initiative, are desirous of participating in this form of teamwork. A short time ago the Government induced some uneasiness on the part of printers who "borrow" Government copy by reason of a "warning" from the Post-office Department against "unofficial" postal publications. However, this is a special case, and the warning was directed only against publishers of booklets of postal information who seek to boost business by conveying the impression that their booklets are official publications.

Aside from the calls that have been made since the war upon commercial printers to reproduce governmental copy — for instance, the private editions without end of the President's war proclamation and his statements and addresses to Congress — scores of print-shops have been operated overtime to get out printing for the numerous organizations that are coöperating with the Government in the war crisis or are engaged in relief work of one kind or another. The advisory Commission of the Council of National Defense has had its own posters to stimulate industrial mobilization; the Navy League and other similar organizations have ordered tons of printed matter (including the red, white and blue stickers for windows and auto wind shields), and the Red Cross organizations, national, state and local, have scattered printing orders broadcast. This is a class of business that will probably increase rather than diminish as the war progresses, for there may be need of more extensive support for hospitals and aid for the families of the victims of war.

Speaking of sections of the printers' responsibilities that will show further expansion, it may be mentioned that the new system of federal taxation as a means of raising war revenue means an avalanche of printing orders for establishments in every nook and corner of the land. The imposition of the new taxes means price changes on a great number of products of everyday use, and this necessitates the reprinting on a gigantic scale of labels, price-tickets, wrappers, containers, etc., to say nothing of every form of advertising literature in which price is mentioned. Already the price fluctuations of this era of rising prices have, as our readers know, made much work for the printers, and more was in prospect incident to the change in status affecting liquor advertising in all "dry" States, but all prior developments are overshadowed by the comprehensive taxation scheme that renders so many printed announcements obsolete.

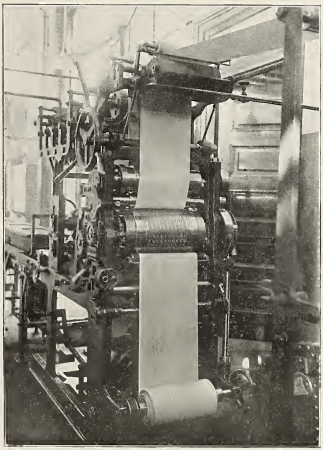
Uncle Sam's own printers have their extra burdens in connection with the new levies for the sinews of war. For one thing, millions of revenue stamps are to be provided as a means of collecting the new "stamp taxes," but added to that is the circumstance that the new deal necessitates new postal cards, stamped envelopes, etc. Parenthetically, it may be noted that this present necessity for ultimate consumers making new arrangements with respect to stamped envelopes, coming, as it has, on the heels of an advance in the price of various grades of the government envelopes, is operating to influence many users of stationery to cease buying from the Postoffice Department and to rely upon commercial printers, where distinctive printed stock is available.

Printing the new war bonds of the Liberty Loan is, of course, an infinitely bigger task than the provision of the new revenue stamps. In order to have bonds ready for delivery as soon as possible after July 1, the United States Bureau of Engraving and Printing increased its operative force to well above the five-thousand mark and is operating twenty-four hours daily. The backs of the bonds are printed on power presses, but the faces of the securities require hand-press work, and owing to the color-work and the intricacy of the engraved designs (particularly in the case of the minute coupons), several impressions are necessary in the case of each bond. Indeed, Director Ralph, of the Engraving and Printing Bureau, estimates for THE INLAND PRINTER that not less than 75,000,000 impressions will be required to complete the bonds.

Prior to the entry of the United States into the world conflict, American printers had a right to harbor a grudge against the war, in that it precipitated problems of paper supply and price such as few of them had known in times past. Now that this country has actually entered the strife, however, the conditions that brought about the paper crisis may likewise beget a cure. Partly because Uncle Sam is more than ever in need of paper for his own war-propaganda requirements, and partly for other reasons, the forces of Congress and the Government are mov-

ing in a direction that promises ultimate relief for all paper users. On the one hand, we have various governmental agencies, notably the United States Forest Service, scouring all American domains, even unto Alaska, in search of new sources of pulp supply and new raw materials for paper manufacture. On the other hand, we have a congressional proposal that Uncle Sam invest a million dollars in a paper mill which will supply the Government's own needs and incidentally give the experts a bead on the most economical methods of paper production. Finally, we have the interesting movement to designate as a "public utility" all grades of paper used for printing and publishing and to subject the commodity to federal price control.

Many users of printed matter are taking the stand that if postage charges are to be marked up, they must get full value from Uncle Sam. With direct-by-mail advertisers adopting the expedient of making every card and leaflet carry printing on two sides instead of one and seeing to it that no envelope goes forth with less than the full weight allowable of printed matter, it is hoped that



Type of Machine Used to Manufacture, at One Operation, Uncle Sam's New War Revenue Stamps.

war times will continue to be busy times for devotees of the art preservative. Nor does all this take account of the fact that the higher cost of keeping traveling men on the road is persuading many business houses to lean more and more heavily on printed salesmanship.

In conclusion, it may be predicted on the authority of close students of printing-trade conditions that the war, whatever it may do to prices of printing, is bound to increase demand. There is no gainsaying the fact that the printers have their own troubles, not the least of these troubles being those incident to the new taxes, the labor shortage and the congested transportation conditions, with constant threats of embargoes.

SALESMANSHIP.

Wanted: a Master Salesman to earn $10,000 a year. He must have brains, determination, energy and enthusiasm, and be a proved producer of good results. He must be able to think constructively and to carry out his own plans when formed. This is a big opportunity for a big man. How often such advertisements appear in the public press! And how seldom their fair prophecy becomes a reality for the "master salesman" who lands the job! Frankly, to my mind, such advertisements are generally brazen signposts pointing directly to the greatest waste in the world to-day — the waste in man-power.

And not because men struggle and strain under alluring hallucinations to accomplish more than they naturally can, but because too often they are not permitted to do all that they naturally could — they are not given latitude enough for the exercise of their full powers. And right here is the loss.

Don't Handicap Initiative.

In business and everywhere else where men gather in human effort the cry is raised for initiative — for men who can think and plan and do; yet, when such men are found, they are too often limited, handicapped and trammeled with narrow, treadmill duties and restrictions, which convert them straightway into human machines.

The human machine in a sales organization is an indictment of the narrowness, short-sightedness and man-power wastefulness of those at the helm. He is a lingering heritage of the barbaric days of business when profits "by hook or by crook" were the rule rather than the exception, and when salesmen considered their individual interests best taken care of through shady deals and padded expense accounts. In those days it was very nearly "every man for himself."

Salesmen Must Co-operate.

But to-day is the day of coöperation, and the wiser, more progressive business institutions are acquiring that newer, broader point of view. They realize that in new business, in expansion, in progressive development of sales and advertising policies lies the road to present and future progress, and that advances along these lines can not be made except with the hearty, sincere and enthusiastic coöperation of salesmen freed from the old traditions and made thoroughly acquainted with their opportunities and responsibilities.

The sales organization built upon the modern plan interposes no hampering restrictions between the free exercise of each salesman's abilities and the opportunities that are his. Instead, everything possible is done to encourage initiative, enterprise and growth, for that is the way of progress.

Such an organization is essentially democratic, in which each branch-office organization and each salesman form a strong and independent center of activity. It is a policy that puts each salesman squarely on his own feet and calls for the development and application of his highest manpower.

It is a system that does not coddle weaklings, but places the highest possible rewards within the reach of those who can and will do. It is my idea of what a modern organization giving ample opportunity to all who compose it should be.— *D. M. Alkire, in "Manufacturers' News."*

IT WAS SOME STORM.

We had the hardest storm Friday that ever has been here. It blew down trees that were never blown down before.— *Greencastle Banner.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Trouble with Releasing of Matrices is Relieved.

A Massachusetts operator writes: "Received your letter in regard to release of matrices and followed instructions carefully; have had no difficulty since and thank you most heartily for your time and trouble in delivering me from a perplexing situation.

Pot Mouthpiece Jet Is Closed.

A central Illinois operator submits a slug showing an imperfect face on right end and asks for a remedy. He also remits for a copy of "The Mechanism of the Linotype," which was duly forwarded.

Answer.— The appearance of the face of the slug would indicate that the first jet near right end of the pot mouthpiece is clogged. If you can not open it with a wire, and can not drill it out, you may then have to remove the mouthpiece and clean out the throat. Not being fully informed as to the length of time the machine has been in use, we are unable to advise further. In case you want to remove the mouthpiece, proceed as per directions given on page 246 of "The Mechanism of the Linotype."

Spongy Slugs May Be Due to Low Metal in Pot.

A Minnesota operator writes: "We have a Model 15 with gasoline burner. What causes hollow slugs with cavities in the side? This only happens on twelve-point, eighteen-em or longer line. On eight and ten point we secure perfect slugs. I have tried all degrees of heat, cleaned the plunger, and, well, my opinion is that an insufficient quantity of metal flows into the mold. We have had no trouble on small slugs. The holes are always on the ribbed side."

Answer.— The trouble may be due to allowing the metal to become too low in the pot. If the spongy condition of slugs occurs with a normal supply of metal, we believe you can improve matters by applying a new plunger or by opening up the cross vents in the pot mouthpiece. However, if the spongy condition only shows on the ribbed side, and it does not impair the sharpness of the face of the slug, it will do no harm. You should have sent us a slug so affected. If you send one, mail it by parcel post.

Slugs Stick in Mold.

An Illinois operator writes: "As a linotype operator, I have watched your department in THE INLAND PRINTER and have received help from it many times. There is one problem presenting itself to me at the present time which makes it necessary for me to ask for your assistance.

"I am running a Model 3, in the 7,000 class, and the machine is not causing any great amount of trouble, except that I have many stuck slugs during the course of a day's work. The machine is running a little faster than seven lines a minute, but as the machine is relied upon to produce the greater part of the paper it is necessary to set a good string of type. The slugs, however, stick sometimes immediately after I have put metal in the pot. Can you suggest a remedy? I am now using a little graphite in the mold, the knives are not too tight, the ejector-guide tension is new and good, and the ten-point slug is ejected by an eight-point ejector. When setting eight-point solid with the same ejector I also have trouble with slugs sticking."

Answer.— We are unable to state definitely the cause of the slugs sticking in the mold. If you will send a slug that caught, we will examine it and may be able to state the real cause of the trouble. We suspect, however, that either low metal or a loose-fitting plunger is the cause of your trouble. We suggest the following treatment: (1) If you have not had a new plunger within the past two years, order one at once. (2) Secure a rotary well brush and use it daily, dipping it into a mixture of oil and graphite. (3) When the new plunger is installed, clean it daily — out of doors, if possible; if not, oil or wet it when cleaning it within doors. (4) Clean cross vents of pot mouthpiece daily and clean out opening on the side of well occasionally. (5) Aim to keep the metal to within about one-half inch from the top of the crucible, as this height will maintain an ample height in the throat. (6) If you are able to operate with a slight reduction of temperature, do so, but do not turn down the mouthpiece burner.

Tight Lines Cause Trouble.

A Colorado operator sends a damaged matrix, and writes: "Enclosed please find a lower-case "i" matrix on which the two lower lugs are damaged. This chewing-up process has been going on quite frequently of late. I have adjusted the back screw in the first-elevator head, thus increasing the descent of the first elevator, which seemed to help considerably, but does not altogether remedy the trouble. When the line is justifying, sometimes a crunching sound is heard, and the result is the lug of the last matrix in the line is chewed like the one enclosed. I recently put a new back elevator jaw on our machine — a Model 10 — and possibly I may not have gotten it adjusted correctly. What remedies do you offer for this trouble?"

Answer.— We are of the opinion that too much adjusting has been done. The back screw in the first-elevator head was set correctly when the machine left the factory. It should not need resetting for twenty years. If many of your matrices show damaged lugs, like the sample you sent to us, it indicates that the operator has been sending in tight lines or the back screw of the elevator has been turned the wrong direction in adjusting. We suggest that you run out all hyphens and examine their lower lugs. The condition of the channel of matrices will be an index

to the trouble. If many hyphens are missing, and all are more or less defective on lower lugs, it shows conclusively that the operator either has his assembler set too wide, or is in the habit of sending in overset lines. To set the assembler, have it arranged so that the full length of line will be about one thin space less than slug length, and *do not send in tight lines.* Since you have altered the adjustment of the first elevator, you should now test and readjust it correctly. Proceed as follows: (1) Assemble a line of matrices without spacebands. (2) Send in the line, and when the second justification lever rises the second time, push back the stopping and starting lever. (3) Examine the clearance between the vise cap and the screw which has contact therewith. With the cams in this position, the back screw should clear the vise cap about one point, or approximately 1/64 inch. If the space is greater or less than this amount, it should be corrected while the cams are in this position. All damaged matrices should be removed and new ones substituted.

Mold Disk Has an Abnormal Movement.

An Illinois operator asks why the mold disk on his Model 10 machine gives a second movement forward at ejecting position, and also desires to know if the trouble can be corrected.

Answer.— The movement of the disk he refers to is caused by the ejector striking the slug, causing the disk to advance until the mold engages the banking pieces. This abnormal movement of the disk does not occasion any special trouble. It may be remedied by underlaying the upper and lower banking pieces with pieces of brass rule. Try an underlay of one point beneath each banking piece and then cast a slug to see if the movement continues. In some instances two points may be placed beneath each banking-piece before relief is obtained. Avoid overpacking.

Matrix-Lift Cam Applied Improperly.

A Missouri operator submits an eight-point matrix which shows wear on the right side of lower front lug. In writing, he states, referring to the distributor box, "It seems to be a clear case of improper relation of the matrix box to the screws, or the matrix being lifted into the screws at the wrong time. The screws are in proper relation or time. I have relieved the wear on the matrices on one machine in the following manner: Although the matrix seems to be lifted into the screws too quickly, so that the lower front lug bears against the lower front screw, if I changed the matrix lift so that it would overcome the trouble, the screws would catch the matrix in the act of carrying it up the inclined rails to the distributor bar before it was released by the matrix lift. To do away with this and at the same time have the lift operate so as to lift the matrix into the screws a little later, I cut out almost a quarter of an inch of the point of the lift cam that raises the matrix lift, leaving the cam at the old position on the screw. The cam now causes the lift to work and at the same time allows the lift to release the matrix just as the screws catch it to carry it forward. I have had this in operation more than two weeks, and it seems to have entirely done away with the wear on lugs of thick matrices. The thickest matrices we have are eighteen-point advertising figures, which now work equally as well as the thinner ones. It has also done away with the wear or battering of the top of the lift against the lower left-hand side of the matrix as they are lifted later and allowed to be carried into clearance from contact with the lift. I would like your opinion as to whether this is the proper thing to do. It can be seen that if the lift cam were working properly it would not work at all if it were cut out in this manner. However, I will await your opinion before I make any final decision in the matter or apply the same treatment to the other machine."

Answer.— The method you used to remedy this trouble was not the correct one, but since it has eliminated the trouble it answers your purpose. You should have changed the position of the cam on the back screw instead of cutting away its surface. We advise you to test the matrix-lifting mechanism in relation to distributor screws before making any change of cam position. To test, place one of the thick matrices in the distributor box, throw off the belt and turn the screws slowly by hand. When the lift raises the matrix, observe the relation between the lower front lug and the thread of the lower front screw, for at this point the trouble arises that causes the cutting of the lower front lugs of thick matrices. When you have discovered the lack of proper clearance you will be able to determine in what direction the cam must be shifted. If the cam has been attached by taper pin, it should be removed and the small screw in the shoulder of the cam may be used to hold the cam in position during further tests and changes of position. When you finally have the cam in a position that thick and thin matrices are raised without trouble, you may then drill, ream and insert a pin to permanently hold the cam.

How Wear on Matrices Affects Alignment.

A clipping sent to this department contains matter relating to the effect of wear on matrix ears on the alignment thereof. The inquiry accompanying the clipping shows that the writer was confused as to the effect of the wear and asks to be set right in the matter. The clipping reads: "When one thinks that matrices slide down the magazine on their lugs; they fall into the assembler on their lugs; they slide across the assembler, the delivery channel and the first-elevator jaws on their lugs; are aligned by their lugs; again slide across the jaws and the intermediate channel on their lugs; through the distributor-box rails on their lugs, would it not be advisable to use a different point for their aligment, when alignment is such a vital factor to good work."

Answer.— For the benefit of the inquirer who sent the clipping, we will indicate the points of contact of the matrices in above statement and mention whether upper or lower lugs are meant: (1) Matrices slide down the magazine on their lugs. In this case the face of both upper and lower lug is in contact with the bottom of the channel of the magazine. The slight wear that is produced has no effect on either vertical or face alignment. (2) Matrices fall into the assembling elevator on their lugs. The wear in this instance is due to friction, owing to impact with the matrix buffer pieces in the assembling elevator. During passage from magazine to elevator there are abnormal points of contact that will produce wear, such as a nicked upper edge of the lower assembler glass, or an assembler-chute rail without a spring. These conditions, however, should not be present and need not be considered now. The wear due to impact will only affect the alignment of matrices in the auxiliary position, so, to minimize the wear, the operator should not neglect keeping the front assembler matrix buffer in good shape. (3) Matrices slide across the assembler, the delivery channel and the first-elevator jaws. In assembling the matrices in normal position they are supported on the rails of the assembling elevator by the under side of both front and back lugs — in passing from the elevator, they slide on these rails. The amount of wear by friction in this case is very slight

and has no effect in alignment of matrices in the normal position. When the matrices that are assembled in normal position leave the assembling elevator they are no longer supported by their lower lugs; their support is now the rails in the line-delivery channel, the under side of the front and back upper lugs being the points of contact. This applies also to their position in the first-elevator jaws. The wear that is occasioned by friction in both cases is insignificant, and may be practically overcome if the operator will frequently graphite the channels of both the line delivery and the first elevator with the magazine brush. In the case of matrices assembled in the auxiliary position, the support is on the duplex rail of the assembling elevator and the point of contact is only on the under side of the lower front lug. However, on passing to the line-delivery channel, the matrices receive support from both the front and back rails, and the points of contact are on the under side of both bottom lugs. The only wear that affects alignment in this instance, however, is that which comes by friction with the under side of the lower front lug. The matrices in the auxiliary position in the first elevator have friction with the duplex rail on entering the first elevator as well as when leaving the elevator, and also when the duplex rail is withdrawn as the elevator enters the slide guide. This friction is induced only by the weight of the individual matrix and is borne by the under side of the lower front lug. If the rails of the jaws are properly graphited, the wear is reduced to a minimum. Wear of this character does not affect matrices in the normal position; it will only be noted on lines cast from matrices in the auxiliary position. (4) Matrices are aligned by their lugs. The vertical movement of matrices is by the corresponding upward motion of the first elevator; the point of contact will be as described before. The point of contact with mold or moldkeeper to limit motion will depend upon the position of the assembled line. The amount of wear, if any, that occurs during actual alignment is so small as to be negligible. There may be a trifle more friction on the lower lugs during first and second justification than occurs at vertical alignment, but, if the grooves of the moldkeeper are kept properly cleaned and occasionally graphited with a brush, the wear from this cause may be ignored. (5) Matrices slide across the jaws and the intermediate channel on their lugs. Matrices only slide on their lugs when they are in normal position, the support in such a case being on the under side of the upper lugs. When a matrix is in auxiliary position it is only supported by its lower front lug, the contact being on the under side. It does not, however, slide out on this lug, as it must first drop from the jaw duplex rail to its support by upper lugs before it slides out, so, although a matrix may enter the elevator sliding on its lower front lug, it seldom leaves the elevator in this manner. It is a mistake to suppose that matrices also slide on their lugs after leaving the first elevator. The combination teeth of the matrices engage on the rails of the bar of the second elevator before the matrices have left the first elevator. Their support in shifting will be wholly by their teeth as they pass through the intermediate channel. There is, however, a slight friction induced between the back lower lug of the matrices and the front side of the intermediate channel back plate. This wear, if any, like wear induced by friction with lower part of magazine channel, may be ignored, as it does not affect alignment in any manner. Again, the use of the graphite brush will minimize friction. (6) Matrices pass through distributor-box rails on their lugs. This is an error. The matrix is supported on its combination teeth by the distributor-box bar until it leaves the bar. This occurs when the matrix is about one-fourth inch from the faces of the upper rails. On leaving the box, the matrix travels, supported by its upper lugs on the top rails, for about three-fourths inch before its teeth again take up its support by engaging the distributor-bar combination rails. To summarize, wear on the back or front edge of either upper or lower lugs does not affect alignment, wear on the under side of back lower lug does not affect alignment of matrices in any position, while wear on the under side of the lower front lug will affect the alignment of matrices only when in auxiliary position. Wear on the under side of the upper front and back lug of matrices will not affect the alignment of matrices in the auxiliary position, but it will affect the alignment of matrices in normal position. Misalignment, probably, occurs more often from conditions produced by neglect of machine, or matrices, than from wear induced by friction in positions of contact in sliding to and fro. The use of graphite in a sensible manner in the machine tends to overcome much of the friction, which will overcome much of the wear complained about.

Spongy Slug May Be Due to Imperfect Plunger Action.

A Wisconsin operator sends a thirteen-em, eight-point slug that was ejected with difficulty. On breaking open the slug it was found to be quite spongy, although the walls gave no evidence of this condition. From the appearance of the bottom of the slug, the part in contact with the left-hand liner adhered to the liner. The operator writes: "Enclosed find slug which had me guessing. It is from our machine. A thirty-em slug ejects without trouble, but I can not get a good slug on short measure."

Answer.— We believe the following treatment, given occasionally, will prevent the trouble you are having: (1) Bail out the metal until the well is exposed one-half inch; (2) put about one-half teaspoonful of graphite into the well, and (3) clean plunger, heat it, and place it in the well on top of the graphite. Now, put in the required amount of metal, and, while the metal is melting, open the vise. (4) Clean cross vents of pot mouthpiece with a pointed instrument. Remove the left-hand liner and examine the end next to slug. If any bruises are noted, they should be removed. After closing the vise, cast slugs and note result.

Plain Printing Types --- Old Style.
Cartoon by Will Hope.

THE WORK OF THE GRAPHIC ARTS ASSOCIATION IN THE INTERESTS OF THE ADVERTISER.*

BY JOSEPH A. BORDEN.

THERE has, perhaps, never in the history of American industry been started a movement which promises so much for the prosperity and success of business in general as that now being undertaken jointly by the United Typothetæ and Franklin Clubs of America and the allied industries — the printers, paper manufacturers and jobbers; type, press and ink manufacturers; envelope makers, photoengravers, electrotypers and all the kindred allied businesses. This effort will mean much to the Graphic Arts Association, being in a direct line with the purposes and activities of this department, and in keeping with the aims and objects of the membership here represented.

To render real service to the man in business through direct-by-mail advertising, a service that will expand his business and make it more successful and prosperous, will be one of the dominant features of this undertaking to be engaged in for a definite initial period of three years.

The United States will be divided into field districts, in the same manner as employed by the larger life-insurance companies and other institutions doing a national business. Four classes of trained specialists will be maintained in each of these districts to carry on the work in a standard, uniform manner.

First.— Field organizers, whose duty it will be to get the printers and those engaged in the allied businesses organized and working together for the joint solution of all those problems which make for greater success and more intelligent service to the consumer of printing.

Second.— Cost accountants, who will install the Standard cost system in printing establishments and render expert advice and counsel in business management and plant operation.

Third.— Local secretaries, who will take practical charge of local printers' associations as rapidly as they are formed by the field organizers.

Fourth.— Direct-by-mail advertising specialists, who will at frequent intervals visit all the cities in the various districts, accompanied by traveling printing exhibits, to lecture on "Business-Building by Direct Publicity" before commercial bodies, chambers of commerce, merchants' and manufacturers' associations, rotary clubs, advertising clubs, bankers' associations and other organizations composed of buyers of printing, and point out the value of this class of advertising as a necessary stimulus to their business.

Semi-Annual Conferences.

One of the prime objects being to get the whole country thoroughly organized and keep it organized, in conformity with predetermined standard uniform methods, every six months this entire force of organizers, cost accountants, local secretaries and advertising specialists will be assembled at headquarters for a further study of the problems confronting them and to receive instructions from heads of departments, when they will again be sent to the field to continue their work along new, progressive lines in a standard, uniform manner.

This method will at once be the means of filling two necessities: First, as a means to the education of the master printer on the subject of salesmanship, costs, credits, direct advertising and better business management.

* An address delivered by Joseph A. Borden, secretary of the United Typothetæ and Franklin Clubs of America, before the Graphic Arts Association Department of the Associated Advertising Clubs of the World.

Second, the education of the buying public to properly use printed matter and create a greater demand for printing and the supplies and materials which go to make up direct advertising.

It is confidently expected that the appalling ignorance which has heretofore prevailed in selling methods by printers generally, can and will be overcome by educating the man in the selling end of the business — whether it be the proprietor himself, the desk salesman, the city salesman or the traveler — in the proper method of disposing of the product at a profit and in increasing the volume.

Definite Knowledge of Cost.

In the printing business, as well as in every other line, a true knowledge of cost is essential to success. To build intelligently, to sell the product with an assured profit, to deal fairly and justly with the customer who places in the hands of the printer the responsibility of creating and producing for him the immense volume of direct advertising needed for the promotion of his business, the old method of guessing at the cost must be abandoned.

Knowledge of cost-finding by printers who use the Standard cost system has brought remarkable progress in the past ten years. There are now several thousand of these systems in use, and this has had a decided beneficial effect on the prices of printing and at the same time raised the standard of quality and service to the consumer.

It was not until 1913 that a composite statement of the cost of production, made up from the annual cost-system reports of the members of the organization, showing the average costs throughout the United States, became possible. The reports thus far compiled show the following progress, these figures representing pay-roll and expense items only:

1913	$1,604,000
1914	5,614,000
1915	8,889,000

The report for 1916, now being compiled at the national office, will show something more than $10,000,000.

The Federal Trade Commission, which has given its endorsement to the Standard cost system as being the correct method of ascertaining the cost of production in the printing industry, states that this is the most wonderful achievement of any national organization effort, and that the printers are further advanced in this respect than any other industry.

In a letter from Edward N. Hurley, before his retirement as chairman of the Commission, he stated that "The Commission heartily commends the efforts of your organization to aid the printers of the country in improving their cost-accounting methods and business practices. I sincerely hope that your organization will eventually succeed in eliminating the unhealthy competition that is caused by printers who are to-day operating in ignorance of the cost of their work and of the true condition of their business."

As indicating the effect that the Standard cost system has had, a checking up of Bradstreet's reports has been made on those printers using the system, and it is found that eighty-four per cent of the total number are rated as first-grade credit, while an equal number of plants of the same size and character not members of the organization and not using the Standard system, show only thirty-one per cent first-grade credit. While every cost-system user was given a rating of some kind, thirty-eight per cent of the others had no rating whatever.

Bradstreet's again shows the effect of organization and cost-finding in the fact that while ten years ago the print-

ing industry stood in eightieth place financially down in the list of industries rated, being near the bottom, it has now risen to thirty-fourth place.

Expense of the Three-Year Campaign.

The cost of conducting the three-year campaign will be upward of $1,000,000, of which amount the printers themselves are supplying three-fourths and the allied industries one-fourth.

This is not a considerable sum, when the work to be accomplished is taken into account. The Typographical Union is spending $1,000,000 each year in its activities, while this plan contemplates the same amount for the entire three-year period. The National Dairy Association is spending $750,000 annually in an effort to induce farmers to put more cows on the farm. The National Cement Association is spending $200,000 a year to show the need of using more cement. The lists of similar publicity and business-building efforts are innumerable, and all are in the nature of direct advertising.

As to some of the results to be accomplished by the three-year plan, a statement from Benjamin A. Franklin, chairman of a committee of the Writing Paper Manufacturers' Association, is most significant:

"It seems to those who have looked into this matter carefully, that this propaganda offers every hope of success in increasing the use of paper and the value of printing, in instructing printers in salesmanship and in the better values of their art, and your committee earnestly suggests to you that you join in this propaganda, as it believes that the amount you are called on to subscribe is a small amount for the benefits which will eventually accrue from its expenditure to the paper trade in general."

Every allied national association in the country has voted to join the Typothetæ in carrying out the plan, besides many local associations.

The Plan as It Relates to Direct Advertising.

In considering the three-year plan as it relates to direct advertising, it is found that an unfortunate contention has arisen between advocates of the direct method and the interests representing newspaper and magazine advertising. Every effort should be put forth by the broad-minded men in all the industries to put down such inharmony.

"Truth in advertising" is now, and for a long time has been, the predominant slogan in the advertising world. Let all use the "truth" as to the best method of advertising in each given instance, as it is the truth about advertising that is of most vital concern to the merchant or manufacturer with goods to sell.

The student of advertising knows that in many instances newspaper or magazine advertising is the only kind that will prove profitable, or that billboards possibly will best fit the needs.

It may be that direct advertising alone is the kind that will best serve the purpose, or that the use of both kinds in an advertising campaign will be necessary to accomplish results, in which case the advocates of the two methods should work together in the interests of the advertiser. Whatever the circumstances, let the truth be the deciding factor. There is ample opportunity for the printer with a knowledge of the value of creative ideas to keep himself busy without wasting his time in antagonism toward other methods.

It is proposed to engage in a nation-wide campaign to awaken an interest in the printer and the consumer in the value and earning power of printed literature when sent direct to the prospective purchaser of the article to be marketed. This means teaching the printer to create new business which can be sold on a profitable basis. It also means that the plant can be kept up to normal production with new business, thereby having a tendency to destroy the mania for volume regardless of price, which volume has heretofore come from the other fellow, and instead of being creative has been only destructive.

A conservative estimate would indicate that this new creative business should, and could, be made to run into many millions of dollars annually, thereby resulting in profit-earning return to the printing industry and to the users of this class of direct printed advertising. This creative feature, as well as all the other activities of the organization, would have the effect of creating a largely increased demand for paper, machinery, type, ink and other supplies, and would result in great benefit both to the printing industry and the allied interests.

The slogan of the campaign will be: "Make two printing orders grow where only one grew before."

While the printer will largely benefit, nevertheless the greatest good will come to the advertiser who will profit by the added knowledge and ability of the printer to furnish him that character of advertising which will sell his goods and make a profit for him.

It means there will be more business for the printer-producer — printing which would not otherwise have been produced — and more profit for the advertiser.

From the fact that the first problem in all advertising is to get the message regarding the merit of the goods to the man with the money and the need to buy them, and that mail advertising performs this service in a direct and certain manner, the printer must awaken to the necessity of a study of the direct-by-mail problem. Success in the printing business must come through the selling department. To create, sell, is the present-day necessity.

The printer who will be successful in the future is the one who stops selling *printing* and begins selling *advertising* and *service*.

A recent experience related at Detroit typifies this point: The manufacturer of a threshing machine claims for it that it accomplishes a greater saving of wheat than is possible with competing machines. Mr. Printer, in view of war conditions and the unusual need for preventing loss of grain, without the knowledge of the customer, prepared a four-page folder, 9 by 12 inches in size, printed in two colors, on the front page setting forth the facts claimed by the manufacturer and on the other pages illustrating the machine, and without any explanation sent 5,000 copies over to the threshing-machine factory.

When asked over the telephone what authority he had for his action, he stated he had no authority but merely wished to submit the idea for consideration.

A price was asked on 150,000 copies, and a quotation made of $10 per thousand. The customer rebelled at the price as being excessive for "just a job of printing."

When informed that the "idea" and the hoped-for results of the idea were the paramount things to be considered and governed the price, the order was placed at the figure asked. Thus the printer had created a $1,500 job allowing a good profit.

The sooner printers stop soliciting for *just printing* and cease fighting for business already in existence, and turn to the creation of something that has a value other than the mere printing, the sooner the industry will assume its rightful place and real service secure its just reward.

Volume 59 *Number 3*

The INLAND PRINTER

JUNE • 1917

THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES

Price 30 Cents

HONORABLE MENTION — COVER CONTEST
Designed by B. M. Kester, with Britton Printing Company, Cleveland, Ohio.

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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Volume 59 Number 3 Price thirty cents

HONORABLE MENTION — COVER CONTEST

Designed by Joseph Jeangerard, with The Printing Studio, Wilmette, Illinois.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Thoughts on Typography by a Noted Man — Not a Printer.

FOR a long time the editor of this department has had in mind breaking the monotony of strict technicality in its conduct. The idea was that a good article from one outside the realm of printerdom on what appeals to him in typography would prove beneficial.

Many printers erroneously hold the opinion that business men, authors and professional men do not know good printing "when they see it," and often are led thereby to remark: "So, what's the difference?" While, of course, there are those outside the craft — as, unfortunately, there are inside — who are unable to judge printing understandingly, there are many who can. The principles, or laws, on which only can printing be judged are a part of the makeup of many people who do not know the difference between a pica and an inch. Their sense of good taste and the fitness of things causes abortions in typography to displease them and pleasing form to appeal to them. We have seen buyers of printing, who never had a stick in their hand, tell printers wherein their work was faulty.

We are fortunate, therefore, in being able to place before our readers this month the opinions of George Bernard Shaw, the noted English publicist, on typography. The article is reprinted from *The Caxton Magazine*, London, to which publication we hereby extend credit:

"Like most authors, I am so greatly indebted to the printer, and the printer's reader, for their work and help in the production of my books, that I can not point out their shortcomings without feeling some stings of conscience for my ingratitude. Besides, an author is not a fair judge of a printer, because the author himself usually spoils the careful printer's work.

"This arises from the fact that the main difference between a well-printed page and an ill-printed one lies in the evenness of the block of color presented by the letterpress. If the justification is made solely to comply with some office rule against dividing words at the end of a line, or if the spaces between the sentences are made as long as possible, or if the page is leaded, and the type kept small, so as to make the white the chief feature instead of the black, then no ingenuity of ornament, or gilt edging, or silky surface in one fashion, or affectation of Caslon type and deckle-edged hand-made paper in another, will make the book look well. Not only will there be the transverse bars of white made by the leads, but rivers of white will trickle up and down between the words like rain-drops on a window pane; and the block of letterpress will be gray here and whitey brown there, and mildewy in the other place, instead of a rich, even, uniform color all over.

"Now I think it can not be denied that many fashionable books show that the printer has not only not known this first canon of his art, but that he has actually gone out of his way to introduce leads and spacings wherever he can. And even the most cultivated authors encourage him in this: for instance, Mr. Ruskin's books, as printed under his own supervision, are instructive examples of everything a book should not be. In the books of a great artist-printer like William Morris, you will find that not only did he discard leading and make it an invariable rule to set his type solid, but he often introduced little leaf ornaments between the sentences in order to fill up a gap which would otherwise have made a white patch by coming immediately above or below another such space. And in reprinting his own works, whenever he found a line that justified awkwardly, he altered the wording solely for the sake of making this unit of his work look well in print.

"When a proof has been sent me with two or three lines so widely spaced as to make a gray band across the page, I have often rewritten the passage so as to fill up the lines better; but I am sorry to say that my object has generally been so little understood that the compositor has spoiled all the rest of the paragraph instead of mending his former bad work. Some of the American imitators of William Morris have actually introduced copies of his leaf ornaments between their sentences, and then made a wide space after the small ornament as if to prove how little they understood what he used it for.

"The way in which the author spoils the printer's work is now clear. The author always makes his purely literary corrections on the proof. Consequently, though the printer take pains to set his page so that it is as even in color as a column of the Mazarin Bible, the author comes and knocks out a word here and wedges in a sentence there; so that the printer finds all his trouble wasted and his work disfigured. Under such circumstances he naturally grows accustomed to disregard the beautiful evenness of his page, and to justify in the cheapest, shortest and handiest way. It is therefore only in the reprinting of the classic authors, where nothing but literals are corrected, that the printer can fairly be expected to produce work of medieval or Morrisian excellence. And even in such editions we very rarely get it, because compositors shift from one job to another, and lose their conscientiousness on this point. A good artist-compositor should never be allowed to put in type the original work of a living author.

"Next to evenness and richness of color in the block of letterpress, the most important point in a printed page is

margining. And here the printer is very apt to go wrong. Every printer can understand regularity: few have studied good looks except in living creatures. Consequently they aim at equal margins; and even when they have learned that an upper margin must be less than a lower one if it is not to look more, they do not always see that it looks well only when it looks less. The medieval manuscript or early printed book, with its very narrow margin at the top and very broad margin at the bottom of the page, with its outer margins broad and its inner ones contracted, so that when the book lies open the two pages seem to make but a single block of letterpress in a single frame, instead of two side by side, has never been improved upon and probably never will be. But I find it almost impossible to persuade a modern printer to make his top margin small enough; and when I at last succeed, he measures it from the running title instead of from the top line of the page. I saw a book the other day, excellently printed in old-faced type, set solid, on a fine, light, clean, white crusty paper; yet the page was quite spoiled by an exaggerated top margin, like a masher's collar, and by that abomination of desolation, a rule. The only thing that never looks right is a rule. There is not in existence a page with a rule on it that can not be instantly and obviously improved by taking the rule out. Even dashes, cherished as they are by authors who can not punctuate, spoil a page. They are generally merely ignorant substitutes for colons.

"Of course, printers who want to turn out fine work have constantly to face the difficulty that the average customer, unfortunately including the average author, dislikes it. It is quite a mistake to think that he is merely insensible to the beauty of a finely designed and well-printed page: he positively hates it. He likes as much glossy white paper and as little black as possible. He likes regularity. When he hangs up a print in his drawing-room, he has it framed with several inches of white mount all around it. He provides his own person with white margin in the shape of huge collar and cuffs, starched and ironed. Naturally, he likes leads in his books and broad and equal margins. He likes rules because they are straight. He even tells you that solid-set type hurts the eyes, and accuses you of paradox when you tell him that it is the glare of the leaded space and the smallness of the leaded type that really make work for the oculist. He will buy a so-called art book, printed on paper that will turn into mud if a drop of water falls on it, and send it to Mr. Douglas Cockerell or Mr. Cobden Sanderson to be bound as if it were a treasure for which national libraries might compete; and if you offered him his choice of a Kelmscott Press book and a Leadenhall Press one, he would reject William Morris and accept Andrew Tuer, whose taste he would honestly believe superior to Jensen's.

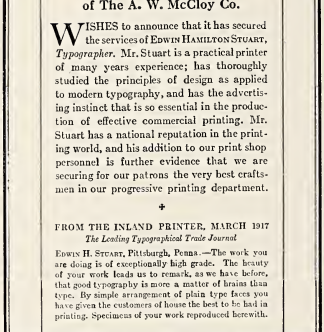
"Every first-rate printing-house should have a masterpiece of plain printing: not necessarily a rare book, but a well-printed one. With this should be kept a thoroughly vile specimen of a modern fashionable art book. Every author should be shown these two, and asked which he prefers. If he chooses the bad one, the printer should thereupon tell him that the book he dislikes is worth as many pounds as the other is worth sixpences, and this will so put him out of countenance that he will not presume to give any instructions or meddle in the printing of his own work. If he chooses rightly, the printer may safely hail him as worthy to be consulted in the important matter of making a book.

"For — and this is the moral of what I have been saying — well-printed books are just as scarce as well-written ones; and every author should remember that the most costly books in the world derive their value from the craft of the printer, and not from the genius of the author.

"I have seen a bestiary, or medieval natural history, the worthless compilation of a childish liar, purchased for £800 in a city where the works of Shakespeare sell for tenpence halfpenny. And if you want to buy a Shakespeare for £60, you must bid for one of the volumes of his sonnets which William Morris prepared and printed at the Kelmscott Press."

THE TYPOGRAPHER COMING INTO HIS OWN.

Time was when one printer was considered as good as another. Typography was judged by whim and fancy rather than on the basis of fundamental laws. Now that THE INLAND PRINTER and various other agencies have spread the gospel of good printing and have presented to readers those principles in workable form, the good job



ANNOUNCEMENT

The Printing Department of The A. W. McCloy Co.

WISHES to announce that it has secured the services of EDWIN HAMILTON STUART, *Typographer*. Mr. Stuart is a practical printer of many years experience; has thoroughly studied the principles of design as applied to modern typography, and has the advertising instinct that is so essential in the production of effective commercial printing. Mr. Stuart has a national reputation in the printing world, and his addition to our print shop personnel is further evidence that we are securing for our patrons the very best craftsmen in our progressive printing department.

✦

FROM THE INLAND PRINTER, MARCH 1917
The Leading Typographical Trade Journal

EDWIN H. STUART, Pittsburgh, Penna.—The work you are doing is of exceptionally high grade. The beauty of your work leads us to remark, as we have before, that good typography is more a matter of brains than type. By simple arrangement of plain type faces you have given the customers of house the best to be had in printing. Specimens of your work reproduced herewith.

The Typographer is Now Advertised.

Display advertisement which appeared in all the Pittsburgh, Pennsylvania, newspapers for one day. It illustrates the tendency of the times: a greater appreciation of the compositor who works with his brains as well as his hands.

is not a mere matter of chance, but the result of a strict application of those laws. The typographer works with preconceived knowledge as to what the finished product will be. Enter, therefore, the modern typographer to his place in the sun.

Edwin Hamilton Stuart, Pittsburgh, Pennsylvania, is one of those typographers who puts intelligence into his work. As a result, his work has always been uniformly good. Some employers, too, have been quick to see the advantages of a compositor able to lay out the work in advance of its composition, with assurance as to what the result would be from the standpoint of appearance, and with assurance, also, that the time spent on the work

would be reduced to a minimum. The last statement is true, because the men of the case have all their thinking done for them — they do not have to stop to ponder.

Mr. Stuart was fortunate in locating early with a firm which appreciated good work and where he was given ample opportunity to develop his knowledge. Recently, he became identified with the A. W. McCloy Company, Pittsburgh, Pennsylvania, in the capacity of designer. The advertisement reproduced herewith, which appeared in the Pittsburgh daily newspapers, shows how quick his employers were to grasp the possibility Mr. Stuart's association with them gave for securing new and better business. Advertising a talented typographic designer in this way is a new thing, and a good thing, too.

In a letter to the editor of this department, Mr. Stuart writes in part as follows:

"The idea belongs to Mr. J. W. Jackson, II., the progressive manager of the A. W. McCloy printing department, and I believe it is an entirely new stunt in the printing world. Personally, I am not so much elated because of the publicity given me, but I am very much pleased because of the unmistakable evidence of the trend of the times, to wit: the insistent demand for better typography in the Pittsburgh district.

ADDITIONAL REVIEW OF DESIGNS SUBMITTED IN RECENT COVER-PAGE CONTEST.

GEORGE W. DAVIS, Columbus, Nebraska.— Too weak at the bottom to balance well. Too much red of too dark a shade. A tint to harmonize with the stock would have been a better color than red.

STEPHEN OTT, Springfield, Ohio.— Too weak. Lower group crowds border below too closely. It should have been placed higher and the upper group lower. Border too badly broken. Design set in Satanic is not pleasing because of broken border effect.

A. W. SWAVERLY, Leesburg, Florida.— Rather neat, but ineffective. All type-groups are too low, and the small line between two main groups is in exact center, violating proportion.

EARL M. SHINN, Mason City, Iowa.— You have not kept pace with modern ideas of typographic arrangement. Your design is altogether too complex, made so by the introduction of needless rules and ornaments and an improper grouping of the type-lines. Study simplicity and the principles of design, and compare your design with the one which won first place, printed on the cover of the June issue.

OTTO H. PASKE, Sheboygan, Wisconsin.— Too much decoration; it smothers the type. Colors are not pleasing, but display is good.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.— General appearance pleasing. So many large capitals in main group are not altogether pleasing. The article "The" could have been set in italics to advantage.

CHARLES F. SKELLY, Altoona, Pennsylvania.— Well designed, but lacks class and effect because of use of bold capitals throughout. Prefer design printed on gray stock.

STANLEY SMOLKA, New York city.— An unusual and interesting design. Difficulty of printing white ink on solid black background would cause its rejection. Since it was stated the prize-winning design would be used, it was essential for the judges to consider the adaptability of every design to satisfactory and economical reproduction. A third should be practical as well as nice.

CLARENCE SMITH, Clarksville, Texas.— Poor proportion in division of page in two panels. Displeasing distribution of white space due to shape and position of groups. Study designs winning prizes and others that were reproduced last month.

HUGH H. MUIR, Lonaconing, Maryland.— Border is too prominent in both tone and character on the design printed in green and black on buff stock. No harmony in any particular between types used. Extended and condensed type-faces should never be used in one design. Ornament is poorly placed. The main group should be raised slightly in the interest of a better distribution of white space, and the ornament should be placed closer to that group in the interest of proportion. Ornaments should not be placed in the exact center between two groups. The points made should enable you to see the faults in your other entries.

AXEL EDWIN SAHLIN, East Aurora, New York.— The design printed in full tone and tint of blue on blue Sunburst stock is very pleasing because of the stock. Printed on a grade of stock we could afford to use, the design would appear commonplace.

W. P. PIKE, Owensboro, Kentucky.— Distribution of white space is poor in design with flag in center. Not well balanced horizontally. Follow symmetrical forms where all lines are centered on a common perpendicular axis. Date-line crowds border altogether too closely. The design in red and green on buff stock is best of three submitted. The major portion on any design should be printed in black or a cold color, by no means a bright red. The border of the design printed on green stock is not pleasing and is too prominent, both because printed in red and because of the character of its design. You consistently place ornaments in the center between groups of type. Read other items for points which should prove helpful to you also.

H. J. DEBOCK, Toledo, Ohio.— Colors pleasing. Decoration too prominent for type. Rather weak.

JOE CHICKERING, Revere, Massachusetts.— Displeasing distribution of white space due to position of groups and arrangement of lines. Tint backgrounds for main lines add nothing in effect, but cheapen appearance of design. Too weak. Groups are oblong, whereas page is rather narrow. Marginal spaces around various groups show too great variation. That design is better where lines are centered throughout.

MAX CHAMPIE, Hooper, Nebraska.— Do not attempt stunts with rules and decorative units. The type is the main thing — let it "talk" without irritations from other sources. Plain, conventional designs are best. Study those shown in last month's issue.

ANDREW GROVES, Cleveland, Ohio.— The design printed on smooth, light-blue stock in blue and yellow is not pleasing — the colors form too glaring a combination. On the gray stock, the effect is more pleasing, but that design is too commonplace and severe.

CHARLES M. SCHWIMM, Burlington, Iowa.— Design on yellow stock is weak, although neat. It lacks character as a cover-design for a national magazine, but as a general job would be considered first-class. On the design printed in light and dark brown on brown stock the type-faces are not pleasing in themselves. The fault is further accentuated by the combination of extended and condensed forms. The design printed on two shades of Sunburst stock is best of the three.

F. VANALLEN, Fond du Lac, Wisconsin.— No serious faults of design can be found in your entry. The upper group is a trifle too high. Equal spacing between groups makes the appearance monotonous and, therefore, rather displeasing. Colors are satisfactory, but not altogether pleasing.

M. C. HENDERSON, Pittsburgh, Pennsylvania.— Quite an interesting and unusual arrangement. Rather weak. White spaces not pleasing in upper panel because of character and length of lines inside it.

WALTER WALLICK, Champaign, Illinois.— Both designs are fairly good, but that is all. We admire most the one in which the lines are centered. So many capitals, so nearly the same size and so closely grouped as on the other design, should be avoided in any design.

A. R. ROGERS, Chicago, Illinois.— Your design is good according to all the principles on which such work can be judged. It lacks a little in "snap," which is probably the reason it was rejected.

THOMAS M. MCLEOD, Weyburn, Saskatchewan.— Your design, printed in orange and black, is an interesting form. It is rather top-heavy, and the border is a little too strong for the type. In an enlargement, this point would be emphasized. The design on green stock is also good, except that it, too, is top-heavy.

ROY BROWN, St. Louis, Missouri.— Your cover has a certain amount of character, and is pleasing. We admire it most as printed in red and black on the dark-gray stock.

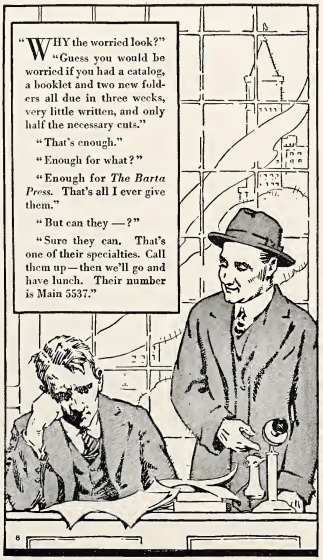
E. R. LAKEY, Anaconda, Montana.— The design submitted by you is poorly proportioned throughout. Ornamental devices made up in the shop are generally unattractive. Study the principles governing design.

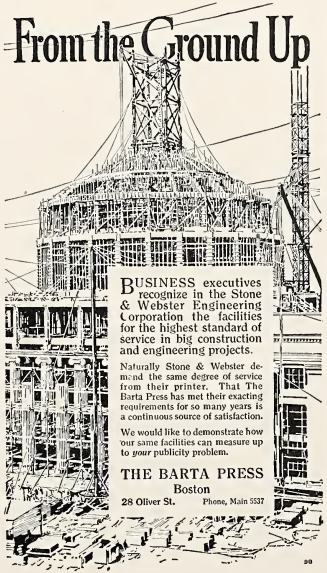
LAWRENCE A. WESTON, Detroit, Minnesota.— Spacing is poor throughout, both between words and lines. Group lines instead of scattering them. Text type is unattractive when letter-spaced. The characteristics of any letter should be carried out in its arrangement in a design. Compact letters should be arranged into compact lines, groups and columns; open, light letters show to best advantage when spaced widely.

GEORGE W. GAKENHEIMER, Rhinebeck, New York.— White space poorly distributed; horizontal balance inseeure; proportion bad. Read other notes for more specific correction — the same points are emphasized in them.

LOUIS F. FUCHS, St. Louis, Missouri.— The italic used does not harmonize well with Hearst. The design is crowded and, because of placing the article "The" at the left side, is overbalanced on that side. It lacks dignity, yet is rather striking.

ROBERT B. HESSEY, Tacoma, Washington.— Rules and border units do not adapt themselves well to over-all decorative treatments. Their stiffness is responsible. The breaking of border at top for the "volume" and "number" is a fault, and the crowded capitals in the lower panel, as well as the vertical arrangement of the "month" and "year," are other faults in this design. The inside panels are oblong, contrasting disagreeably with the narrow page. The appearance is much better when the design is printed on brown stock, for, on white stock, purple and gold make the design appear more bizarre than it is.





The Barta Press, Boston, Advertises in the Newspapers.

Three of a series of distinctive and effective display advertisements placed by that company with the Boston News Bureau, which are rich in suggestion.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Engraving Type with a Half-Tone Background.

"Foreman," San Francisco, writes: "Enclosed is a proof from a copper plate of a half-tone tint with type-matter 'double-printed' upon it. That is, a line negative of the type was made and a half-tone tint negative from a sheet of plain paper was also made and then they were both printed on the same enameled copper. In etching the half-tone tint dots down to sufficient fineness, the fine lines in the lettering are "chewed" away. To settle a dispute between the photographer and etcher, we ask your opinion of the trouble."

Answer.— The type must be etched on the copper without becoming lighter faced. In etching half-tone dots they always provide for lateral etching, so the dots do become smaller, or lighter faced. In double-prints, or surprints, of this kind, the dots in the half-tone tint must be made the size they are afterward to print, just as the face of the type is made. Then the etcher must give a light first bite and roll up and powder the plate as if it was a zinc etching.

Enamel Troubles—Black Spots.

The writer was called in to diagnose trouble that a photoengraving concern had with black specks — "comets," they called them — which would come during certain periods in their half-tones, the cause of which they could not locate. They had tried several formulas for enamel, changed chemicals, filtered the solution several times, and still black specks would come in the enamel which chlorid of iron would not touch. Further, when they resensitized a copper plate, one could see streaks in the enamel right across the plate. They were, of course, much excited over the delays this trouble caused them.

After studying an etched and rejected half-tone plate for a time in their office, two points were found: First, the tails of the "comets" all pointed in one direction from a black speck which was the head of the comet; and, second, the streaks in the enamel were in the direction of the charcoaling of the plate. On going back into the shop, it was found that when the boy cleaned off a burned-in enamel print he did not get it off entirely with potash, but trusted to charcoal to grind it off. It did not do so completely, and this accounted for the streaks. As to the black specks which caused the "comets": The printer and etcher were in the same small room, where they did copper and zinc etching. When they did all their copper etching in the morning and the zinc etching in the afternoon they did not have specks in the enamel, but when they did the zinc in the morning and the copper later, or mixed up both, the black specks came. The trouble was due to the fact that when they used dragon's-blood powder, some of the dust in the air was attracted to the enamel coating and was burned, making the head of the comets that would not, of course, etch. The moral to all this is not to carry on copper sensitizing in a room where dragon's-blood powder is, and not to leave a trace of old enamel on a copper plate before resensitizing.

Rotary Photogravure.

"Delta" cross-line screens for rotary photogravure are made on sheets of celluloid up to 23½ by 31½ inches in 150 and 170 ruling and in 200-line ruling up to 20 by 24 inches. The celluloid sheets have perfectly straight edges, so that several small sheets can be put together in the printing-frame to cover a large carbon tissue. In small sizes they cost twenty-five cents a square inch.

The *Southend Standard* comes from England. Except the last page, which is printed excellently in rotary photogravure, the *Standard* is printed from an ordinary web stereotyping press on cheap news-print paper. This proves what has been consistently stated in this department — that ordinary news-print paper will answer for printing rotary photogravure.

The New York *American* is installing three of the largest rotary photogravure presses and the New York *Times* is adding another large press to its battery of rotary photogravure presses. It is now nearly ten years since THE INLAND PRINTER recommended this method of printing to the publishers of the country. It is likely to come into more general use after peace is declared.

Variables in the Half-Tone Process.

A. J. Bull, of the City of London Technical School, and two assistants have been experimenting to find the principles involved in half-tone making so as to benefit the man in the shop. Before the Royal Photographic Society, Mr. Bull told some of the variables one finds in the process and the difficulty of controlling the factors which depend largely on personal dexterity.

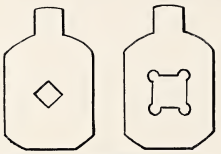
There is, firstly, he said, the variation of different types of originals; secondly, the effects of different types of electric lamps; then there are the variations of lens aperture, camera extension, screen distance, screen ruling and magnification or reduction. After these come the coating, sensitizing, development and various methods of intensifying the negative, to which must be added all the variables of printing on the metal with fish-glue enamel, the "burning in" of the fish-glue print and, finally, the various methods of etching the plate, whether etched face up, or down, or in what kind of machine. Altogether, there are over twenty variables in the making of a single half-tone, whether this half-tone be small or large. How few engravers appreciate all the chances of failure they overcome in a day's work; and, still, at the end of the year

they wonder why they have not made any money in comparison with the amount of brains, time and material expended. These variables explain it.

"Horgan Stops."

D. McT., Ottawa, Canada, writes: "A. J. Bull, F.R.P.S., and his assistants, of the London C. C. Trade School, have been carrying on systematic experiments on the half-tone process. Their first pronouncement is that there is no difference in results between round and square stops. Now, in my experience on newspapers in the United States I found that "Horgan's Stops," which are square stops, gave far better negatives than round stops. As you are the inventor of these stops, I should like to have your opinion of Mr. Bull's conclusion."

Answer.— Mr. Bull and yourself are both right. Between round and square stops there is but slight difference in results. The round stops have the advantage that they



Horgan Stops for Contrast Half-Tones.

give more gradation in the middle tones. But "Horgan Stops" are square stops with very important improvements, which Mr. Bull will discover should he experiment with them. Horgan's high-light stop consists of a large square aperture with the corners extended. The stop closes up the high-light dots quickly. Horgan's shadow stop is a small, square aperture, the sides of which are parallel with the cross lines in the half-tone screen. These stops were devised for the purpose of giving the finest possible dot in the shadows and the largest dot in the high lights, thus making a contrast negative from flat copy, and particularly for making newspaper half-tones. The stereotyping newspaper press flattens half-tones so that it is essential that the half-tones be as contrasty as possible, and "Horgan Stops" have been found everywhere to be admirably adapted for this purpose.

Re-Etching Half-Tones.

Harry Brown, Brooklyn, New York, writes: "Why not devote a small space in THE INLAND PRINTER stating how to reëtch half-tones; also how to make a stereotype matrix so that several casts can be taken from one matrix? I believe this information will be appreciated by your readers."

Answer.— Briefly, the principle of half-tone reëtching is this: Have a chlorid of iron solution in a glass, some pieces of blotter and a Chinese or Japanese water-color brush for the iron solution. In addition, one should have a shellac varnish, with an assortment of brushes for use to cover the portions of the half-tone not to be etched. When the half-tone plate is perfectly level a pool of chlorid of iron is laid with the etching brush on the highest light and spread so that border lines between the parts etched and that not etched do not show. The progress of the etching is watched with a magnifying glass, and when it has gone far enough the iron is absorbed from the half-tone surface with a piece of blotter. The painting on of the iron solution and removal of it with blotter can be repeated until the effect wanted is obtained. To lighten the background of an object, the object is painted over or "stopped out" with the shellac varnish and the background flooded with the chlorid of iron until it is lightened sufficiently. Reëtching can only be learned by actual practice.

As to a stereotype matrix from which several casts can be taken: Numerous casts can be taken from any papier-maché matrix, such as those used on newspapers. Read "Stereotyping," by C. S. Partridge, published by The Inland Printer Co.

Silver Bath-Holders of Wood.

"Photoengraver," Washington, D. C., writes: "What would you recommend to hold a silver solution for glass plates 24 by 26 inches? Glass bath-holders can not be had, porcelain trays are out of the question, wooden bath-holders are prohibitive in price for me and acid-proof stoneware bath-holders are not only costly, but they are too cumbersome to handle."

Answer.— California redwood has proved to be admirable material for making bath-holders since the supply of glass bath-holders has given out. A. Saul has found that if wood is treated with paraffin wax it withstands the action of silver and other chemicals. To apply the wax, the wood must be thoroughly seasoned and should then be made hot gradually in an oven, taking care not to approach the point where there would be any danger of scorching. At this stage it is taken out and brushed over with melted paraffin wax, paying particular attention to the corners and joints. It should then be put back into the oven, the fire of which is going out, and left there all night, to give every chance for the wax to make its way into the wood structure. By this treatment, wooden trays for silver baths can be made any size.

How Printing from Engraved Plates Was Discovered.

Giorgio Vasari, of Florence, Italy, whose lives of eminent painters, sculptors and architects, printed in 1550, is such a source of information, has this to say as to the accidental manner in which the art of print engraving was discovered: In 1452, a poor woman entered the studio of Maso Finiguerra, the famous Florentine goldsmith. She had a bundle of damp linen in her hand which she laid on a table on which was a small silver plate of the Coronation of the Virgin that Finiguerra had just finished engraving. In order to see the effect of his engraving, the artist had filled in the lines with a black paste very nearly approaching in composition our plate ink of to-day. In fact, this paste was just lampblack and oil. When the woman took up her package of linen she was disgusted to find it soiled with the oily lampblack, but not so Finiguerra. Finding a picture on the linen, he saw the possibilities of a new art, and taking advantage of the discovery has connected his name with engraving and printing forever. A print from this first plate is in the British Museum. The engraving which Finiguerra practiced was niello. That is engraving in silver and filling in the engraved lines with an alloy of silver, copper, lead, sulphur and borax, which produces a black enamel, giving the effect of black lines on the light silver ground. Niello is still practiced in Russia.

Wife — Do you object to my having $200 a month spending-money?

Husband — Certainly not, if you can find it anywhere. — *Judge.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

An Ink to Imitate Watermarking on Paper.

(1868) A New York printer writes: "Some time ago I received a circular from an ink dealer who advertised an ink that would produce an imitation of watermarking on paper. Having lost the circular, I will ask you to help me secure the inkmaker's address."

Answer.— We have been unable to locate the maker of the ink referred to. Some years ago several inkmakers had specialities which were designed to imitate watermarking on paper. The work produced, however, was not sufficiently accurate to deceive a printer. The commercial watermarks of the present time are produced either in the papermaking machine or afterward by impressing the stock with a zinc plate. We believe this latter method is covered by a patent.

One ink dealer informs us that a transparent white ink printed on white stock with a suitable plate gives a fair imitation of watermarking. Use the ink sparingly.

Working Up of Quads, Spaces and Slugs Not Due to Press.

(1872) A pressroom foreman in a New York shop writes in part as follows: "Being a subscriber to your trade magazine, I would like to find a solution to trouble in the pressroom. A form on the ——— or on the pony cylinder may be locked up ever so tight, yet spaces will come up after a few impressions. This happens especially when there are cuts, but happens sometimes with no cuts in the form. It is worse on the ——— than any other press running three thousand per hour. We have a slight vibration on the floor, which may have something to do with it, or, perhaps, wooden reglets may have. At any rate, I have examined the forms before leaving the stone and they are perfect. A whole page may come up at once — leads, spaces and everything around. I would welcome a little advice and a remedy, perhaps, from you through THE INLAND PRINTER."

Answer.— We believe the cause of your trouble is in the form, and is not due to the press or floor vibration. We suggest that, after the form has been placed on the press, you unlock it yourself and have the pressman tighten the form by the press clamps. Then, you should lock up and plane down the form carefully, noting if there is any sound that usually arises when a page, or a part of a page, is sprung away from the bed of the press. Our experience has been that where trouble arises such as you describe, it has been found to be a local one, due to a spring in some part of the form. This, of course, as you know, may arise from a cut that has a warped or improperly underlaid base. If the trouble occurs in pages having no plate, it is often corrected by placing a narrow strip of cardboard all around the page at the base. When the form is locked it tends to squeeze the various parts a trifle more at this point than at the top edge. As an experiment, place a strip as described around some trouble-making page and note the result. The strip need not be over twelve points wide of four-ply board.

Printing and Perforating a Railroad Blank.

(1870) A Canadian pressman submits a work-and-turn railroad blank printed on manila. The plates have about one-half inch space between the heads for the perforating, and the end rule allows but about twelve points space for the down perforating rule. A pressman can realize the difficulty of printing such a form double on a cylinder press. The pressman writes in part as follows: "As an old subscriber, I am writing to you for advice regarding the sample enclosed, which is often printed where I am now working. I haven't tackled it so far, but expect to very shortly. The older employees say they have a great deal of trouble with this job. Of course it must be caused by so many perforating rules. I think you will be able to see that the printing and perforating are done at the same time. I would like to know the best kind of tympan to use on a job of this kind. Pasting ribbon or cotton on each perforating rule seems to be too long a job, so I thought of using a sheet of cotton in place of a drawsheet."

Answer.— The use of surgeon's tape where the perforating rules strike on the tympan will afford some relief. You can prevent the rules cutting the stock by cutting the openings between the teeth so that the sides are parallel, rather than using the old method of making the openings V-shaped. It will permit a longer run without having to change the tympan. As the appearance of the printing is of secondary importance to the perforating, the use of a sheet of unbleached muslin, as you suggest, stretched over the top sheet, may prevent the cutting of that top sheet. The make-ready of the plates should be attached to a piece of manila fastened by paste under the clamps. Each separate page should be pasted to this sheet so that it will not be disturbed by the cutting of the rules. Stretch a thin piece of calico over the make-ready and use tympan sheets to give proper height to tympan. These sheets may need changing, owing to the cutting by rule, hence the reason for putting the make-ready close to the hard packing sheet. A more recent letter from the pressman shows how he overcame the problem. This letter reads in part as follows: "Your letter in regard to tympan on perforating job arrived after I had commenced on the job. I am pleased to say that I secured very good results. I will tell you just what I did from the time I started the job, but, first of all, let me state that it was high perforating rule. I started with an all-manila tympan, but the first impression caused the rules to cut through it in several places. I soon came to the conclusion that I

couldn't carry that much tympan, so started again with one sheet of manila less. Well, I managed to get it made ready and stretched a heavy sheet of muslin over the whole thing. It was running fine and I was beginning to think the idea was successful. Just as we had completed 700 sheets, the feeder got a sheet stuck at the stripper-fingers and away went the muslin sheet. I didn't want to ask the boss for any more muslin, so had to figure out something else. This is what it was: I took out all the cuts, found them very low, and made them a little above type-high with the idea that they would help to bear the perforating rules off a little. After doing this, I made the form ready again and then glued the two top manila sheets together where the rules were, and then glued strips of cotton on all the perforating rules. I ran 7,500 and backed them without the rule cutting through at all. I kept a close watch on it, and when the cotton showed any signs of giving, I put a little more glue on it. This was only the second time this job had been worked this way, and the last time it was run I am told it took nearly a week to run ten thousand. I have heard a lot about the advantages of using baby ribbon on perforating rules, but find I get much better results from this cotton or muslin.

Middle Tones in Half-Tone Plate Fill Up.

(1857) A Pennsylvania printer submits a circular printed in brown ink on quaker-finish enameled stock. The make-ready and printing of the letterpress is without fault. Some of the half-tone plates print fairly clean, and parts of other plates show up very good. The principal cause of complaint is on the appearance of the middle tones and the shadows in some plates, especially those near the end of the sheet. These appear to have too copious a supply of ink, causing the filling of some highlight portions and the total obliteration of tone gradation between the shadows and middle tones. The letter accompanying the specimen reads, in part: "I am enclosing section of a sheet I have to print. Had form on press, but had to lift it on account of the cuts filling up. Rollers are in good shape and are set light. Have used this ink on other grades of stock and it runs fairly good. I would appreciate any advice you could give me on this subject."

Answer.— The filled-up condition of the plates is not due at all to the stock, and the ink is only partly responsible for the unsatisfactory appearance of the half-tones, for you will note that the type prints clear and sharp, with little or no spreading of the ink. Also it may be observed that some of the plates print fairly clean in one part and not in another. As this grade of stock is a little harder to print when using a comparatively coarse-pigment ink such as the brown you are using, you will require a more careful make-ready of the plates in order to regulate the pressure of the various tones in the plate. This is done best by using a mechanical overlay. A hand-cut overlay can not meet the requirements of careful make-ready on these high-class plates, and in your case may have a bearing on the cause of filling up of the middle tones. We note also that near the end of the form a trifle too much ink is carried, and that the principal trouble lies in the dark tones of the plate — hence we will recommend the following: (1) That you use a mechanical overlay in the make-ready of the half-tones. (2) That the ink supply be regulated to a point where the solids are covered nicely. With a good mechanical overlay you will not need to carry quite so much ink, because the pressure on the middle tones will be more uniform, as the tone gradation is selective in an overlay of this character. We believe that you can produce a satisfactory job by using the identical ink, but you must be more careful with the make-ready and you should set fountain so that the excess of ink near the ends of the form will be cut off.

Spots Appear in Half-Tone Work.

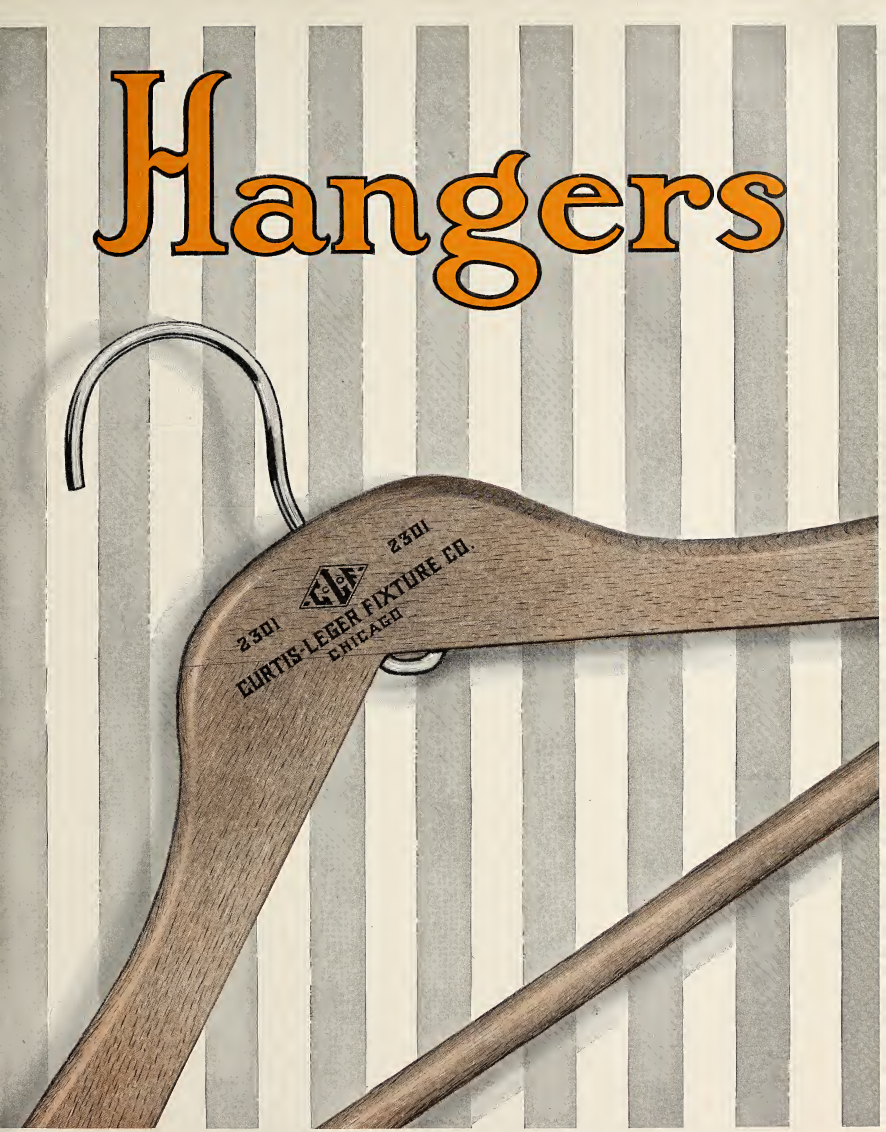
(1869) An Arkansas pressman sends a sample of half-tone presswork printed on a fair grade of book-paper. The printing would doubtless have been satisfactory but for the numerous spots that appeared. These appear to be caused by lumps of ink or composition, but may be from some obscure cause. The pressman writes in part as follows: "I am enclosing a specimen of half-tone work that gave me considerable trouble owing to the spots collecting on the plate. I am not a finished pressman, just the ordinary small-shop kind, and as we have considerable of this kind of work I would like to find out how to avoid the spots. We have a ——— cylinder press, the rollers on which are pretty well worn but not cut up, and have a fairly smooth surface, although rather hard. The ——— book-ink was used on this job. The paper does not appear to be at fault, as spots appear on coated card-stock. We also print a magazine and window-cards for evangelists. Almost all of the work contains half-tone plates in which we have the same trouble with spots. I will thank you for any help you can offer."

Answer.— We believe your trouble is due to dirt in the ink. This dirt was not in the ink when you bought it, of course, but was probably picked up by the rollers. Perhaps the deterioration of the roller composition may have contributed to this end. We suggest the following plan for securing a clean print: (1) Order at least one new form-roller, and when it is seasoned place it next to the cylinder so it will be the last to ink the form. (2) Remove all the rollers from the press, and then take a duster and clean out the dust and paper lint from inside the cylinder. This is best done when the packing is removed, as there is then no chance for the material to lodge behind the rods. Finally, use a bellows to blow it out and then allow the press to run for five minutes so that all the loose dirt will fall out of the cylinder. Clean off the dust from the rods and sheet-guards. (3) Clean out the fountain, removing the blade, and do not put any dirty ink back in the ink-can. Usually the upper part of the ink is cleaner than that found down near the blade. Take a knifeful of ink and spread it out on a sheet of white paper, examine it by good light, and you probably will find it full of lint or particles of roller composition. (4) Wash all of the rollers clean and ink up with fresh ink. Try the foregoing and note results. (5) If you are doing very much half-tone work you should install a mechanical-overlay outfit, which will greatly improve your half-tone work.

Tint of Transparent Medium.

(1871) A country printer asks for a recipe for transparent tint that can be used over a key-form that will not cover up the fine lines.

Answer.— Ask your ink dealer to furnish you a tint body or base. It is supplied in a neutral form and may be colored with whatever ink you desire. To secure the tinting you require, add a small amount of ink to the base and work it in until the entire mass is of the same tone. Try a small amount on the press to determine depth of tone in printing. Some pressmen use a mixing varnish and add the desired ink in small quantities, and in this way obtain a transparent tint. The addition of drier will cause it to set more or less quickly.



"AUTOMOBILE" QUALITY AND EFFECTIVENESS IN ADVERTISING A COAT HANGER.

Striking design, adaptable to cover, store-card and circular. Designed by Robert E. Helle, advertising manager of the Curtis-Leger Fixture Company, 235 West Jackson boulevard, Chicago, Illinois. Drawing and plates by the Crescent Engraving Company, Chicago.

America, My Country

America, my country, I come at thy call,
I plight thee my troth and I give thee my all;
In peace or in war I am wed to thy weal,
I'll carry thy flag thru the fire and the steel,
On sea nor on land shall it suffer disgrace,
Unsullied it floats o'er our peace-loving race;
In reverence I kneel at sweet liberty's shrine,
America, my country, command, I am thine.

America, my country, brave souls gave thee birth,
Who yearned for a haven of freedom on earth,
And when thy dear flag to the winds was unfurled
There came to thy shores the oppressed of the world;
Thy milk and thy honey flow freely for all,
Who takes of thy bounty shall come at thy call,
Who quaffs of thy nectar of freedom shall say,
"America, my country, command, I obey."

America, my country, thy flag I adore,
It glories in peace but it fears not in war;
When tyrants would trample its folds in the dust,
Old Glory, undaunted, is true to its trust;
Its stars ever twinkle from liberty's dome
A message of hope to mankind, thru the gloom,
And children of men bless the red, white and blue,
America, my country, the tried and the true.

America, my country, now come is thy hour—
The Lord of Hosts recks on thy courage and power;
Humanity pleads for the strength of thy hand
Lest liberty perish on sea and on land;
Thou guardian of freedom, thou keeper of right,
When liberty bleeds there is task for thy might;
"Divine right" of kings or our freedom must fall—
America, my country, I come at thy call.

—By JENS K. GRONDAHL
Editor, *The Red Wing Republican*
Red Wing, Minnesota.

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The Red Wing Daily Republican
Red Wing, Minnesota.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

THE STERLING PRINTING COMPANY, Fremont, Ohio.— The patriotic blotter is pleasing and interesting. It is well executed.

THE CADMEAN PRINT, Fitchburg, Massachusetts.— The desk-card, "Your Flag and My Flag," is pleasing in every way.

RALPH W. POLK, Lincoln, Nebraska.— All specimens are neat and attractive, in thorough keeping with your past performance.

BANG & BEGLEY, Cleveland, Ohio.— Your new stationery forms are very interesting in arrangement. We would prefer a slightly darker brown for the type-matter.

GEORGE HATCH & COMPANY, Memphis, Tennessee.— Your new bill-head is very effective. In so far as a bill-head can be made so, it is good advertising at the same time.

J. AND A. MCMILLAN, St. John, New Brunswick.— Your 1917 calendar is a little too ornate, although it does not go to such an extent in that direction as to be particularly objectionable.

EDWIN H. STUART, Pittsburgh, Pennsylvania. — Work done under your supervision in the plant of A. W. McCloy & Company is of exceptional merit. We find no fault with it in any particular.

C. STEWART, Ithaca, New York.— The "Tribute to the Flag" hanger is pleasing. It would have been more so had the red been made slightly brighter, matching more nearly the red commonly used for the flag.

E. K. WHITING, Owatonna, Minnesota.— The catalogue produced by *The Journal* for the King Ventilating Company is a handsome piece of work. The cover is particularly striking and the presswork is good throughout.

HARRY W. LEGGETT, Ottawa, Ontario.— The letter-head designed and lettered by you for the Southam Press, Limited, is dignified, strong and effective — a combination of good points seldom found in the same design.

CHARLES F. SKELLY, Altoona, Pennsylvania.— The specimens of your recent work measure up to past standards of excellence. We can suggest no improvements. The new *Mirror* stationery, printed from Goudy old style, is very pleasing.

E. M. DUNBAR, Boston, Massachusetts.— Your printed matter is decidedly distinctive and has considerable value on that account. You enjoy considerable success in the attainment of old-style Colonial effects in your printing.

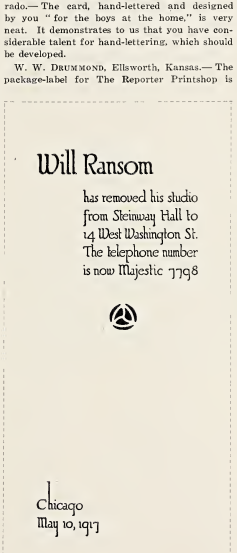
HUNTLEY S. TURNER, Ayer, Massachusetts.— The store-card, advertising President suspenders, is effectively designed. It is printed in colors and in such a way as to command attention. We compliment you on its general excellence.

RALPH T. BISHOP, Edmonton, Alberta.— The specimens done under your instruction by pupils of the printing classes in the technical school are of a high order of excellence. They show the influence of your own superior ability, and we note throughout a careful regard for simplicity in arrangement.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania. — The specimens of small folder and leaflet work done by you at the Carnegie Institute of Technology are exceptionally pleasing. We have no suggestions to make by way of improvement.

GEORGE L. PLUMMER, Colorado Springs, Colorado.— The card, hand-lettered and designed by you "for the boys at the home," is very neat. It demonstrates to us that you have considerable talent for hand-lettering, which should be developed.

W. W. DRUMMOND, Ellsworth, Kansas.— The package-label for The Reporter Printshop is very pleasing. The rules, printed in red, crowd the line of italic too closely, and one-point leads above and below the line would improve the appearance materially.



An interesting card announcing removal of Will Ransom, commercial letterer and designer, to new offices. Executed in a distinctive style of lettering developed and much used by Mr. Ransom.

VOLUME I, Number 1, of *Impressions*, the new house-organ of the Patterson & White Company, Philadelphia, Pennsylvania, has been received by THE INLAND PRINTER. Typography is delightfully pleasing and readable, and, printed in brown and blue on antique india-tint stock, the publication is very attractive.

LOUIS J. MICHAELIS, St. Joseph, Missouri.— Commercial specimens sent us by you are exceptionally well handled from the standpoints of display and arrangement. You have the knack of obtaining interesting, unconventional forms without going to the extremes of the bizarre and complex. The letter-heads for various fruitmen are exceptionally good.

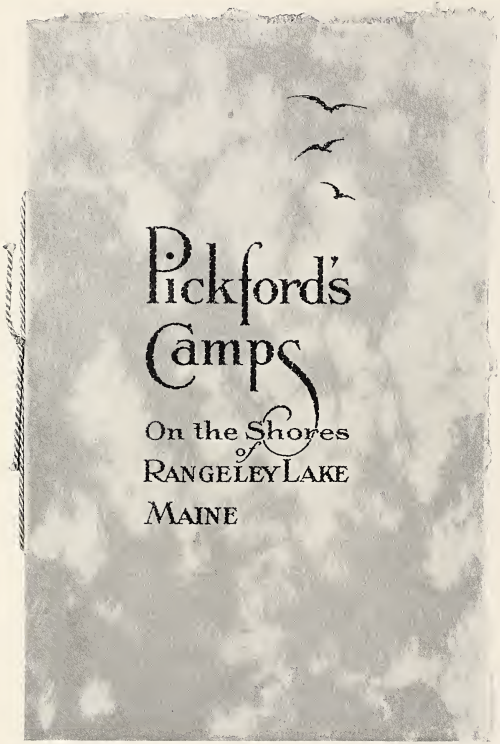
Kahoka Gazette-Herald, Kahoka, Missouri.— Considering the disadvantages attendant upon printing the high-school annual, *The Beacon*, on a 9 by 12 job press, and without a fountain, you are deserving of much praise for having done as well as you did. The presswork, as to be expected, is very poor. The general arrangement of the book and the composition of the advertisements are very good indeed.

EARL TANNY, Syracuse, New York.— The general idea of your Easter greeting-card is interesting and effective. We would suggest that you avoid fanciful styles in lettering. The extensions of the ribbon from the top made it necessary to place the lines of type lower than consistent with good balance. The main line should be seen at least as high as the center of the space occupied, preferably above the center.

M. F. KUEHN, O'Fallon, Illinois.— The *Progress* business card is well designed, but loses from the standpoint of appearance through the consistent use of italic capitals. Because of their pronounced slope, italic capitals do not appear at all well in squared groups; and the poor effect caused by lack of relationship is apparent to a lesser degree, but apparent just the same, when italic capitals are printed on rectangular cards.

T. J. MOORE & COMPANY, Quebec, Canada.— The most prominent fault in your letter-head is that the plate was made too large; it could have been made one-fourth smaller to excellent advantage. We do not admire the "Q" in Quebec any more than you do, and yet many like to see such unconventional forms because of interest added by their use. The blotters would be better if smaller type had been used for the unimportant lines, as most of them are crowded.

BLAIR PRINTING COMPANY, Lamoni, Iowa.— The specimens of letter-heads sent us by you have one great advantage in their simplicity of arrangement. We note a tendency to use larger sizes of type than are necessary to give



Design and stock here combine to form a pleasing effect and a clever representation of the open air up in the clouds. By the Coe-Printwell Advertising and Printing Service, Portland, Maine.

the desired prominence, and such large type crowds the spaces occupied. Congestion is one thing to be rigidly avoided in any typographic design. Extended Copperplate Gothic forms do not harmonize in any particular with compressed italic letters, and such a combination of types should be avoided in your future work.

BUSINESS PRINTING WORKS, Auckland, New Zealand.— Specimens of your work are indeed interesting. We do not admire any printed specimen in which script is combined with roman or text styles. Script is pleasing only when used for an entire design. There is no excuse to set the address in the date-line of a letter-head in script. It does not match any one's handwriting, for no one writes such perfectly formed letters as make up the script alphabets in type. Do not use extended and condensed letter-forms in any one design. Extended Copperplate Gothic and condensed text letters do not harmonize. A rule and border treatment such as employed on the letter-head for R. H. Ashcroft has no value; it is, in fact, considered in the light of a decided fault, for it makes the design complex.

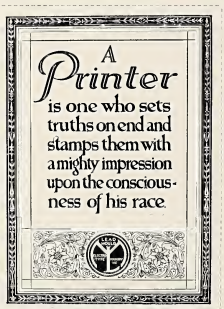
A. B. DOERTY PRINTERY, Findlay, Ohio.— Printing which emanates from your plant is always good, and also interesting. You avoid the conventional, and since you do not sacrifice anything in doing so, we have nothing but praise for your work. Surely that which is different is the thing that attracts attention, and the reason we so often discourage attempts at the unusual is not that we do not recognize the advantage of distinction, but, rather, that our experience has been the average printer falls down when he attempts it. You do not — therefore, go to it.

H. A. CARR, Ellsworth, Kansas.— Your specimens are exceptionally neat, and the fact that you got some suggestions from THE INLAND PRINTER is by no means a reflection on you. The designs are reproduced in these pages to further the "You help me, I help you" spirit. To see designs that suggest adaptations does not constitute copying. We have no suggestions to make by way of improvement on your work. You have followed the ideas long advocated by THE INLAND PRINTER — simplicity of arrangement and the use of few type-faces — with telling effect.

BROWN PRINTING COMPANY, Camden, Arkansas.— There is too near an equality in the type-sizes in your letter-head, and an improvement would result if the entire group below the firm-name had been set in smaller type. Embossing, or imitation embossed work, shows to best advantage on a design in which there are few lines. The blotter, "Spring Cleaning," is poorly printed, insufficient ink and impression being the main reasons therefor. Blotter stock requires considerable ink, as so much of it is absorbed by the stock, and a heavy impression to force the ink into the fibers of the stock.

COE-PRINTWELL ADVERTISING AND PRINTING SERVICE, Portland, Maine.— Booklets received from you are of high order. They are also quite original in treatment, which, of course, makes them distinctive — an advantage which often proves quite valuable. Especially interesting among them was the program for the operetta, "Little Almond Eyes," on which Japanese motifs were employed to excellent advantage. The large program for the "Revels in Honor of Master Shakespeare" is also interesting, in that the text-pages were printed on ordinary butchers' wrapping-paper, with a cover to harmonize. The idea carried out is one of antiquity, a representation of many of the books of Shakespeare's time, and is commendable in view of its appropriateness if for no other reason.

EUGENE JOSEPH VACCO, Pittsburgh, Pennsylvania.— We continue to be interested in your work. It is neat, simple and legible. On the letter-head for the "Exhibition of Smoke Abating Appliances," it would have been better — since there was so much matter in small type — to have emphasized more prominently the important lines so that they would stand



Reproduction of large poster printed from lead-mold electrotypes in green and brown on brown stock. Mailed as an advertisement feature by The Lead Mould Electrotype Foundry, Inc., New York city.

out better. This might have necessitated a different arrangement, perhaps some panel form, but as the design stands it is weak. With so little contrast between the important and unimportant lines, and with so many lines in the design, the whole arrangement speaks in a monotone, as it were, and without interest.

H. W. KASTOR & SONS ADVERTISING COMPANY, Chicago, Illinois.— The Blumenthal birth-announcement forms are happily interesting in their unconventionality. The card is headed by "Hurrah, It's a Boy," in hand-lettered lines, with a caricature of "Father" Blumenthal jumping up and down in his joy. Below the hand-lettering and illustration, the following words are printed from small type: "The new heir to the Blumenthal estate arrived March 10, 1917. Weight, seven pounds and thirteen ounces. Mother and son are doing nicely." The card was mailed in a tiny envelope matching the card, on which the words "Good News" were printed. Both the card and envelope were printed in light blue.

We have received from Harry Lawrence Gage, head of the department of printing, and A. Vyrde Ingham, instructor in printing, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, a copy of "Founders Day Exhibition," one of the most beautiful books we have ever had the pleasure to review. The text pages are printed in brown ink from Caslon old style on deckle-edge, india-tint, smooth Japan stock. With nicely proportioned and spacious margins, the pages are especially pleasing. The book is bound in boards, the sides being covered with light-brown Italian hand-made cover-stock and the back with white Japan stock, extending about one inch over the sides. The titular lines are printed on the front cover from Forum capitals in brown ink.

The Saratogian, Saratoga Springs, New York. — We compliment you on the general excellence of the handsome booklet executed by you for The Adirondack Trust Company. The format is decidedly pleasing. The cover-design, printed on heavy light-brown ripple-finished cover-stock, lettered in inscription style, and between the two groups of lettering on which, in a blind-stamped panel, a half-tone print of the bank's entrance on smooth stock is tipped, is an excellent one. The inside pages are printed on dull-finished sepia enameled stock. The presswork throughout is exceptionally good. The only thing, in fact, that we do not admire about the entire book is the use of a condensed old style, a variation of some old French letter, for the text pages. This style of letter is not pleasing, mainly because of its condensed shape and old-fashioned style of design.

Handsome cover-design of a booklet produced by *The Saratogian* printing department, Saratoga Springs, New York. For description, read review on this page.

THE INLAND PRINTER is always interested in specimens from over the seas. As a rule, the overseas printers are not blessed with the perfected equipment American printers find so accessible and must make the best of what they have. For that reason their work is what we might term "behind the times." In spite of that, many overseas printers do exceptionally good work. O. H. Frewin, Middleburg, Transvaal, has favored us with specimens of his work before, and we have been interested particularly in the marked originality by which it is characterized. Mr. Frewin makes much of little, as it were, and does some very fine work with equipment which could hardly be called modern, especially as regards type-faces. He is tasteful in the use of colors, specializing in soft colors that do not offend. Much of his work is printed from hand-lettered designs, and considerable distinction is thereby gained.

M. C. HENDERSON, Pittsburgh, Pennsylvania. — The blotter, "This Is a Specimen of Our Printing," printed on buff stock, is much better from the standpoint of display and arrangement than the same copy set differently and printed on white stock. An attempt was made in the last instance to get too much in the space and it was necessary to omit either the illustration or the calendar, as you did, to arrange the type-matter in such form as to make it readable. We do not admire the arrangement of the blotter, "Distinctive Printing," mainly because of enclosing a line in a panel which does not agree with the shape of

Original and interesting removal notice sent THE INLAND PRINTER by Young & McCallister, Los Angeles, California. Original the size of an ordinary envelope; printed on brown stock.

TAX
ALMANAC

WHEREIN is contained important Information for *Taxpayers* in New York City.

Compiled for INDIVIDUALS and CORPORATIONS from *Laws* operative in New York State.

Franklin Trust Company
NEW YORK & BROOKLYN

BENJAMIN FRANKLIN *says:*
"Let those who serve you best serve you most."

Franklin
TRUST CO.

Member *of the* New York Clearing House Association

IN addition to acting in various fiduciary capacities the *Franklin Trust Company* transacts a BANKING BUSINESS, accepts accounts subject to check and allows interest on daily balances. SAFE DEPOSIT BOXES at 46 Wall Street and 166 Montague Street

Banking OFFICES

46 WALL *Street*
In the NEW YORK Financial District, *cor. William Street*

166 MONTAGUE *Street*
In the BROOKLYN Business District, *cor. Clinton Street*

569 FULTON *Street*
In the BROOKLYN Shopping Centre, *near Flatbush Avenue*

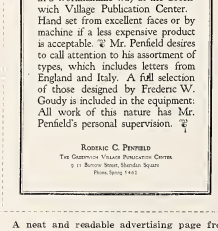
1001 WALLABOUT *Market*
At Market Entrance, *cor. Washington and Flushing Aves.*

Two pages from an interesting booklet by The Marchbanks Press, New York city. The style of typography is harmonious with the subject and at the same time characteristic of much of the work produced by that clever organization.

that line. In addition to that fault, the distribution of white space is not pleasing. We do not disregard the advantage of massing white space, but unless it is properly done its purpose is defeated. The safest plan is to follow symmetrical arrangements in which the white spaces — as well as the type-lines — are balanced from the center.

POLYGLOT PRINTERS, Detroit, Michigan.— You went to considerable work and expense in designing and printing your letter-head, and the result is poor — as such work generally is when so many colors are used. It is bizarre. If it was considered advisable to print the parrot in such colors as to give it a lifelike and natural appearance, that could have been done without printing the type and rules in all those colors. With the type and rules — so large and prominent — printed in the colors necessary for a correct representation of the parrot, the bird is overshadowed. We do not admire the effect produced when a line is printed in one color and then printed over in a second color, the first to give the effect of shading or perspective back of the second. The least variation in register causes a very displeasing effect, and when properly registered the combination of colors, by overprinting, adds another color to the design, which makes it all the more complex. If smaller type had been used — of one style, also, to avoid the combination of two inharmonious styles — and a single rule instead of the parallel rules, between which another color is printed by another rule, the appearance would have been much improved. If you want to do the best grade of up-to-date printing, study the simple and effective work shown on these pages from time to time and model your own work after it.

J. B. PARHAM, Winder, Georgia.— Slight changes would make the specimens sent us very good indeed. The letter-head for the *News* is too narrow in proportion to its depth to harmonize with the space it occupies on the sheet. This could have been overcome by setting the name of the paper in roman capitals, giving a longer line. There is also too much space between the three parts of the main group, considering the width, which further accentuates the lack of agreement between design and paper. Roman capitals may be used with text when the roman capitals are very small in proportion to the size of the text, when the difference in shape — the text being condensed and the roman square — is not so noticeable and, consequently, displeasing. The line in red, printed from roman, is too large in proportion to the size of the main display line in text, and the lack of harmony of form and shape is readily noticeable. The main line is too short to be set in any con-



A neat and readable advertising page from *The Greenwich Village Spectator*, published monthly by Roderick C. Penfield to advertise his printing-plant at 11 Barrow street, New York city, which is devoted to high-grade work.

densed type. Everything, it seems, points to the inadvisability of the use of text type for the main display in this instance. The ornament is too large. There is a displeasing variation between the marginal space at sides and top of the design, and for that reason it appears to crowd the edge of the sheet uncomfortably at the top. If you will go over copies of the other specimens you sent us you will find that the same faults here recounted apply to them as well.

WE have received a collection of specimens of printing done by Ralph Holborow, one of the boys in the printing classes of the Whittier State School, Whittier, California, which indicates considerable talent. One interesting example is Lincoln's "Gettysburg Speech," arranged to form a representation of the American flag. The titular matter is printed in the corner in blue to represent the stars and field, while the text of the speech is so printed in red as to give a representation of the stripes. Rules were used to form the staff and to outline the flag. Another interesting form is a Fourth of July program cut out in the form of the Liberty Bell. The Statue of Liberty is printed on the cover of this booklet-program, the titular matter appearing on both sides in perpendicular lines. Lines of type should be set as they are read, that is, horizontally. The wall-hanger used as an insert in the *Sentinel*, the school's paper, on which a large flag is printed in red, blue and gold, and a poem entitled "The New America," is exceptionally well designed and printed.

THE INLAND PRINTER is in receipt of a package of specimens from William Burmester, instructor of printing in the Ralston school, Pittsburgh, Pennsylvania, the work of students under his supervision, which speaks well for teacher and pupils alike. The specimens are good, and are subject to improvement in minor points only. The wall-card, or leaflet, "Boy Wanted," would be better if the green was weaker or the brown stronger, for, as printed, the items in green, the border and the heading, stand out too much above the text-matter in brown. The combination constitutes, in effect, a violation of tone harmony. We are glad to see the idea of simplicity so carefully considered in the various specimens. The distribution of white space is not good on the title-page of the banquet program for the Athletic Officials' Club; the type crowds the border at top and bottom, whereas considerable white space is apparent at the sides and in the center. Smaller type should have been used for some of the unimportant lines, for, then, more white space would have been possible from top to bottom.

CARL J. H. ANDERSON, Amherst, Ohio.— We are glad to receive another package of your interesting work. It is all good, and you show good taste in harmonizing the type, style of design, paper and ink. It is, in fact, what might be termed intelligent work. An interesting letter-head is reproduced on this page.

B. J. UHLEN, St. Louis, Missouri.— Your work is satisfactory, though not exceptional. Its character, of course, placed certain restrictions upon you. The design on the cover of the "Testimonial Banquet" program and menu should be at least as far above center as you have placed it below, in order to overcome the optical illusion which causes the upper space and the space nearer the eye to appear the larger. It is, in reality, overbalanced at the bottom. We note another point in its place-

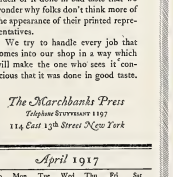
The Oberlin College News Bureau

SPECIAL

from the CONSERVATORY *of* MUSIC

FREDERIC B. STIVEN
23 South Prospect Street
Oberlin, Ohio

Interesting letter-head by Carl J. H. Anderson, Amherst, Ohio.



APRIL 1917

SPRING again. New fashions in season. Everyone thinking of what to wear ☙ Good printing is seasonable every day of the year. There is so much of it done in bad taste that we wonder why folks don't think more of the appearance of their printed representatives.

We try to handle every job that comes into our shop in a way which will make the one who sees it conscious that it was done in good taste.

The Marchbanks Press
Telephone STUYVESANT 1197
114 *East* 13*th Street New York*

April 1917

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Blotter by The Marchbanks Press, New York city. Border in original was printed in dark olive.

sign to the lower edge of the sheet. But the design is larger and wider at the bottom than at the top, the top running to a point. Letters, designs, ornaments, etc., should be placed according to balance of bulk, or extent, rather than outline. An ornament of this character, in fact, would have to be placed higher to obtain the effect of the same position than a group of rectangular proportions, and one of rectangular proportions would have to be placed higher than one in which the top was wider and larger than the bottom if the appearance of the same position was desired. This point is given consideration when a capital letter "T" begins a line, by setting it farther out than the line below, the horizontal line of the letter extending into the margin.

The Roundup Tribune, Roundup, Montana. — In general arrangement and display, as well as presswork, specimens of your jobwork are very good. We note several instances where improvement could be made by slight changes. In the letter-head for the Fad Shoe and Clothing Company, a condensed text letter, an extended imitation engraved face and a line of script are used. Such a combination could not be otherwise than displeasing, because there is nothing similar about any two of the styles of letters. Types, to be used together with pleasing results, should have characteristics of shape, strength or design in common, and should not be utterly different, as are these. Condensed text letters may be used satisfactorily with more extended forms if the latter are in very small sizes so that the variation in shape is not so apparent, and consequently displeasing. It is not a good plan to set large masses of matter in capitals for the very good reason that capitals are not easily read in masses, particularly when in small sizes. They are good for an occasional display line or for signature lines, where their comparatively large size and few words make their comprehension not difficult. Italic capitals, because of their pronounced slope, should not be enclosed in close panels. The contrary direction of the lines is not pleasing to the eye. Text type should not be letter-spaced.

L. P. MURRAY, Philadelphia, Pennsylvania.— The letter-head for the Crew-Levick Company is well designed, but the gray is a little too weak, making it difficult to read the several lines of small type which appear thereon. The use of lower-case letters for initials is a very bad practice — nothing of interest or appearance makes it desirable. The folders and envelope-stuffers are well designed and printed. Your ideas are good along those lines. For the benefit of our readers we quote a part of your letter: "The Mistokleen and Grease-in-Tubes folders were designed remembering the

Cover-design of an interesting menu and program, originally printed in purple on white cover-stock. Shown by courtesy of F. J. Benjamin, Milwaukee-Western Fuel Company, Milwaukee, Wisconsin.

display value of the dealer's counter. You will agree that every one waiting in a supply house does not feel impelled to take the folders on display and place them in his pockets. Therefore, if a favorable impression is created at a careless glance, much good has been accomplished. This fact has been recognized in newspaper advertising; the name, and sometimes a feature, is displayed so that the message will be caught by the reader as he skips through the advertising section. Too many folders are built with a clever curiosity-tingler, the message of which is lost unless the folder is taken and opened. There are so many attacks on the curiosity that it is becoming indifferent." All that is good stuff.

McNitsky Printing Company, Denton, Texas. —We recall that the first consignment of specimens from you was very poor, and, while we did not point all the errors apparent therein, we tried to point out the most prominent faults. One point made regarding the first specimens sent us was that you needlessly crowded your specimens by the use of larger sizes of type than were necessary to give proper emphasis. The result was an appearance of congestion which made reading difficult. This fault has been overcome. We note in several specimens, however, the use of italic capitals, which, because of their pronounced slope—much greater, in fact, than apparent in lower-case letters—appear unsatisfactory in squared spaces such as the page of a folder or a panel. Italic capitals are an abomination except, of course, when used to begin words set in lower-case. *The Lass-o* is nicely made up and printed. We do not admire the "gingham" border used around the advertisements. Plain rules are best for the borders of advertisements.

William J. Jones, Rigby, Idaho.—The letter-head for Sargent & Thorell is a very poor one. First, there is too much copy, which, of course, you can not be held accountable for. With it, however, you could have made a more compact, unified design by setting the lines of minor importance in smaller type and by arranging the design in fewer groups. The lines of text type are letter-spaced. The black, compact character of this style of letter demands close spacing between words, letters and lines so that the mass will maintain the characteristics of the letter and the most pleasing appearance result. In like manner, open-face roman capitals are improved by wider spacing of words, letters and lines. The combination of condensed text type and extended block-letters, sold under the trade names of Copperplate Gothic, etc., is, perhaps, the poorest combination of two type-faces that could be used. There is absolutely nothing in common, either as to shape or design, in these letters. We would prefer the use of black instead of blue with the brown.

We hope all readers of The Inland Printer will watch the bulletin boards and stores carrying the Hart, Schaffner & Marx line of men's clothing for the poster, "A Modern Masterpiece." This poster was reproduced by the lithographic process from a painting valued at $5,000. It is remarkable in conception. Dominated by the figure of a handsome man, attired in garments of modern fashion, a statue of Venus and a knight of the Middle Ages, armor-clad, add interest to the picture and furnish the comparison which emphasizes the title. In the foreground, other figures stand in admiration of the dominating figure. No less noteworthy than the artist's part in the production, is that of the lithographer, the Edwards & Deutsch Lithographing Company, 2320-2332 Wabash avenue, Chicago, which well-known firm put its best efforts in this work. The result justifies the advertiser in placing the commission for its production in the hands of Edwards & Deutsch. It is, in fact, ample evidence of the confidence in the ability of that firm of lithographers to turn out the high quality of work befitting the subject. Leading artists of national reputation have stated that "The Modern Masterpiece" is the finest example of poster reproduction yet accomplished in the United States.

POSTER FOR HART, SCHAFFNER & MARX.

The painting from which this poster was made by the Edwards & Deutsch Lithographing Company is valued at $5,000 by its owners, Hart, Schaffner & Marx. This fine example of modern posterwork has recently been displayed on the boards.

Half-tone by courtesy of *The Poster*.

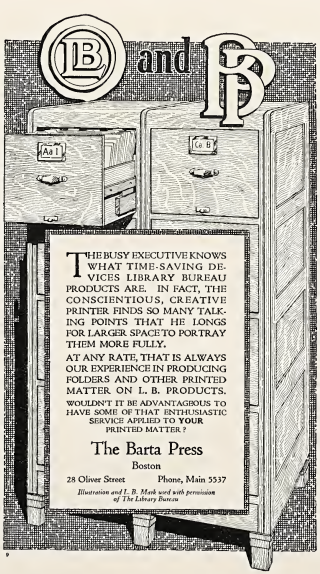
FOR over thirty years the Irwin Auger Bit Company has specialized on the manufacture of wood-boring tools. Meantime the Irwin Auger Bit has become famous, and the factory in Wilmington, Ohio, has grown to be the largest of its kind in the world.

For nearly forty years The Barta Press has specialized on better-than-average printing. We have grown, too, in a conservative, healthful way, until The Barta Press imprint has come to be the hallmark of quality among buyers and judges of good printing.

We're justly proud of the fact that our work attracts clients like the Irwin Auger Bit Company, who realize the value of harmonizing the quality of its printed matter with the quality of its product.

THE BARTA PRESS
BOSTON

28 OLIVER STREET Phone, Main 5537



THE BUSY EXECUTIVE KNOWS WHAT TIME-SAVING DEVICES LIBRARY BUREAU PRODUCTS ARE. IN FACT, THE CONSCIENTIOUS, CREATIVE PRINTER FINDS SO MANY TALKING POINTS THAT HE LONGS FOR LARGER SPACE TO PORTRAY THEM MORE FULLY.

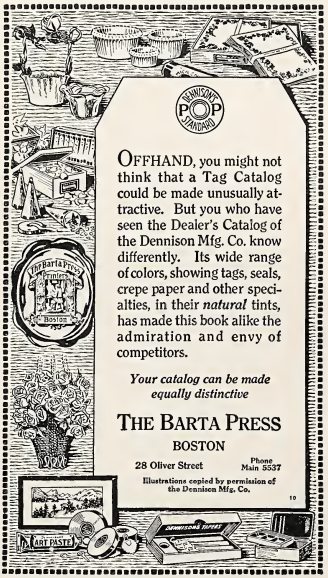
AT ANY RATE, THAT IS ALWAYS OUR EXPERIENCE IN PRODUCING FOLDERS AND OTHER PRINTED MATTER ON L. B. PRODUCTS.

WOULDN'T IT BE ADVANTAGEOUS TO HAVE SOME OF THAT ENTHUSIASTIC SERVICE APPLIED TO YOUR PRINTED MATTER?

The Barta Press
Boston

28 Oliver Street Phone, Main 5537

Illustration and L. B. Mark used with permission of The Library Bureau



OFFHAND, you might not think that a Tag Catalog could be made unusually attractive. But you who have seen the Dealer's Catalog of the Dennison Mfg. Co. know differently. Its wide range of colors, showing tags, seals, crepe paper and other specialties, in their *natural* tints, has made this book alike the admiration and envy of competitors.

Your catalog can be made equally distinctive

THE BARTA PRESS
BOSTON

28 Oliver Street Phone Main 5537

Illustrations copied by permission of the Dennison Mfg. Co.

10

The Barta Press, Boston, Advertises in the Newspapers.

Three of a series of distinctive and effective display advertisements placed by that company with the Boston News Bureau, which are rich in suggestions for adaptation by every printer.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

More Business.

From its interesting story, illustrating the evolution of the old-fashioned printing-plant into a modern, up-to-the-minute establishment, to the set of proof marks offered at the request of customers, *More Business* (Fig. 1), the periodical issued monthly by the advertising-service department of James, Kerns & Abbott Co., printers, lithographers and bookbinders, Portland, Oregon, is an attractive, well-written publicity publication — "A Periodical of Business; How More Business Can Be Developed Through the Right Kind of Advertising."

Using an office incident to make his point that advertising sense is a present-day necessity in printing, the editor relates in a newsy, human-interest way, with plenty of his own interpretation, the failure of a prospectus and how real printing service would have brought about success.

"A gentleman came into our office the other day, who had, four weeks before, issued a prospectus and mailed 10,000 of them," he writes. "The entire number had not produced a single sale and only one or two passing inquiries.

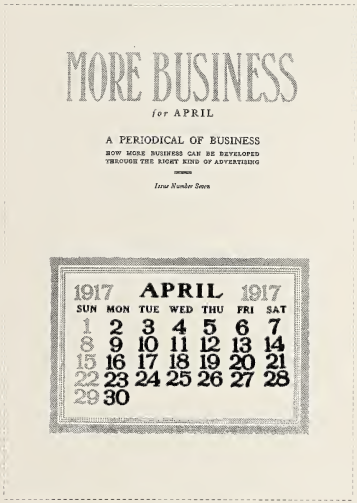


FIG. 1.

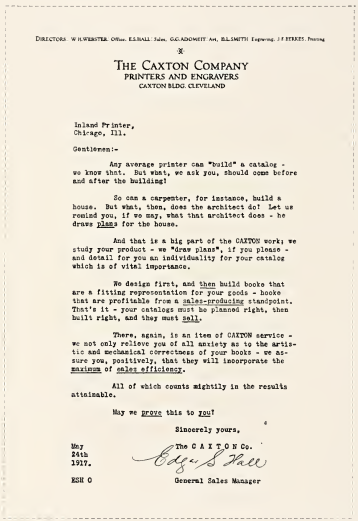
FIG. 2.

"'What do you suppose is the trouble?' he said. 'Won't you go over this literature and tell me what mistake I have made — give me your candid opinion.'

"We went over the literature — analyzed its purpose, its object, its method of appeal and its presentation. We found that in his eagerness to state facts concerning his proposition he had overlooked all of the other elements that must be utilized to the maximum in order to 'cash in' on this kind of advertising. His prospectus was only a scrap of paper — a combination of type, ink and paper — well written, but improperly presented. It lacked the vital spark — life and power. That is why it failed."

The editor then proceeds to give some opinions — opinions that too few printers, unfortunately, have yet failed to regard as truths. He notes the fact that all printers haven't the advertising sense; that they haven't it because they have never gotten down under the surface and learned the great principle from which it comes. He continues:

"If the gentleman who came into our office and so woefully said, 'What do you suppose is the trouble?' had gone



DIRECTORS W.H.WEBSTER, Office. E.S.HALL, Sales. G.C.ADGOMITT, Art. H.L.SMITH, Engraving. J.F.STARTT, Printing

THE CAXTON COMPANY
PRINTERS AND ENGRAVERS
CAXTON BLDG. CLEVELAND

Inland Printer,
Chicago, Ill.

Gentlemen:-

Any average printer can "build" a catalog - we know that. But what, we ask you, should come before and after the building?

So can a carpenter, for instance, build a house. But what, then, does the architect do? Let us remind you, if we may, what that architect does - he draws plans for the house.

And that is a big part of the CAXTON work; we study your product - we "draw plans", if you please - and detail for you an individuality for your catalog which is of vital importance.

We design first, and then build books that are a fitting representation for your goods - books that are profitable from a sales-producing standpoint. That's it - your catalogs must be planned right, then built right, and they must sell.

There, again, is an item of CAXTON service - we not only relieve you of all anxiety as to the artistic and mechanical correctness of your books - we assure you, positively, that they will incorporate the maximum of sales efficiency.

All of which counts mightily in the results attainable.

May we prove this to you?

Sincerely yours,

May 24th 1917.

The CAXTON Co.

Edgar S Hall

General Sales Manager

ESH O

Fig. 3.

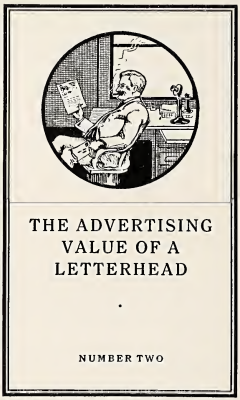
to a printing firm that knows how to apply the principles of advertising — and paid him their price for their services — it would have been a different story. His prospectus would have had the human appeal and it would have brought back to this gentleman a splendid return on his investment. As it is now, he not only wasted a couple hundred dollars of good money, but he has also lost confidence in the power of advertising and is of the opinion that it is 'bunk.'

"If you find a printer who knows about advertising, merchandising and selling, and is willing to give you the benefit of what he knows, don't ever let go of him. He is your best friend. He will save and make real money for you."

That message alone, plainly stating the sort of advertising, or salesmanship, service that this firm is prepared to offer to its clients, I am certain, makes *More Business* a publication that is sure to bring more business to James, Kerns & Abbott Co. But this idea of real service is not dropped at that point in the April issue. It is emphasized in the succeeding pages, where some big contracts are cited and excellent reproductions of lithographic, catalogue and book work, with descriptions, are given. On page 5 (Fig. 2) the Gold Crest Butter design for advertising literature and cartons is shown in miniature, tipped on the page. Study that page, with the account of the development of the design, and you immediately get the idea that James, Kerns & Abbott Co. "has gotten down under the surface" and has successfully invaded the field of advertising. Incidentally, the editor says of this design:

"An analysis was made of the subject first. . . . The idea was developed. . . . The carton was designed. . . . We struck home. . . . To further suggest rich, wholesome butter, the color-scheme consisted of a full-toned butter yellow and grass green. The result speaks for itself."

More Business is of neat typographical appearance, set in twelve-point roman, with initial letters in color. The illustrations are miniature reproductions of work produced by the company, tipped onto the pages of the publication. It represents that type of organ that often reflects the character of the publishers and should prove a most satisfactory medium if its present standard is kept up. It is



THE ADVERTISING VALUE OF A LETTERHEAD

NUMBER TWO

Fig. 4.

printed on book-paper, egg-shell finish. One possible objection, and it may not be an objection to some, is the use of Russian blue in the initial lettering against the light ink.

Caxton Service.

For the firm or person contemplating the production of a catalogue or sales literature of any sort, there is a clear, direct, reasoning appeal in the letter issued by the Caxton Company (Fig. 3), printers and engravers, of Cleveland. Having read this letter, the prospective buyer of sound, efficient advertising literature should feel assured that in placing his order with the Caxton Company he is getting

more than mere printer's product, more than a book with all of the accompaniments of good printing and illustrations, but in addition a service that will attain to a maximum degree the big thing for which all catalogues are issued — sales results. It is an appeal based wholly on service, and the keynote of that service is individuality.

A letter giving publicity to printers' wares, such as the one issued by the Caxton Company, is not the easiest method of advertising. Stripped of the usual display of type, effective colorwork, attractive cover and border designs, such a letter must "strike home" immediately in its appeal. This out of the ordinary and lends distinction. The article contained in the booklet takes up the advantages to be gained more or less in detail. It says:

"The man who can write a first-class selling letter is hard to find, because it is very difficult, through the medium of the printed word, to make the reader see the value of goods as you see it. In the past, all of our efforts have been devoted to the task of improving the text of sales letters, little thought being given to the possibilities for arousing interest offered by the letter-head itself. Illustrating our sales letter-heads is one of our strongest argu-

Fig. 5.

the Caxton letter does. Brief, written in a simple, matter-of-fact style, it carries the persuasive thought to the prospective buyer, something that had never occurred to him before, perhaps, that there is such a thing as individuality in printing. And where can you find a greater appeal than in showing a person that he will receive something that is distinct and manufactured for him alone; or, as in this case, something that is planned out carefully to carry out a sales campaign for his particular goods? What person will choose a hand-me-down suit when he can have the service of a tailor to make a suit of better quality and one that will fit him in every detail —a suit that has been planned in accordance with the vagaries of his stature? Again, as the letter says in effect, what man will select for his home one of a row of houses built just alike from stock plans, when he can have at the same cost one planned ahead by an architect to suit his individual tastes?

The letter is founded on business principles, with its appeal logically and aptly stated. The idea of service, the necessary attribute of all modern business, is clearly emphasized. Lastly, and of great importance, it leaves one with a feeling of confidence and assurance that the service promised will be performed.

Advertising Value of a Letter-Head.

"The Advertising Value of a Letter-Head," is the title of the second of a series of booklets (Fig. 4) on direct advertising issued by the Tennessee Printers' Federation. It presents a strong argument for the use of illustrations on letter-heads for business correspondence of every kind, particularly sales letters. According to the booklet, the practice of using illustrations in this way is coming into greater prominence now than ever before. The letter-head bearing a distinctive illustration, it says, makes an impression on the mind of the reader. Its individuality takes it ments. The impression which the eye conveys to the mind from an illustration is much clearer than the impression conveyed from a written description."

The booklet, then, similarly points out the advantages to be gained by using pictures on circular letters, follow-up letters and even the letters of banks, trust companies and other firms, who would have to use illustrations of a more conservative character. The text of the entire article, running about fifteen hundred words, is a well-directed plea for this new method — new in some fields, at least — of using pictures. The writer, apparently, has made a careful study of the subject and presents his arguments in a logical way. The booklet is 4 by 6 inches and contains eight pages. It has a linen cover and linen crash inside pages.

Pictures Tell the Same Story.

In using that time-honored medium of publicity, the blotter, J. J. Bennett, of Lisbon, Ohio, has injected a timeliness into the design and advertising appearing on the top of the ink-absorbing cards that go to the desks of business men who may become buyers of commercial and advertising printing. Realizing the interest in and the appetite for the products coming at this time of the year from the "war gardens," one of his recent blotters (Fig. 5) contains an illustration on the enameled top of a most appetizing dish of tomatoes and another a plate of delicious apples, both excellent bits of colorwork. Not much connection between tomatoes and apples and the need for printing, one may complain, but Mr. Bennett makes it known that he can illustrate your products so that people will want them just as much as they crave a bite of the vegetable and fruit on the cards. "Pictures tell the same story in all languages," is his caption, and he continues:

"This timely illustration of the very popular and delicious vegetable, 'The Tomato,' is intended to impress on

your mind the importance of a timely advertising campaign for your business. Your printed matter for this campaign should be well done and the illustrations of your product true in every detail to the real article. The printing and illustration should make the public want your product, just as this illustration creates in you a desire for a plate of nice, ripe tomatoes."

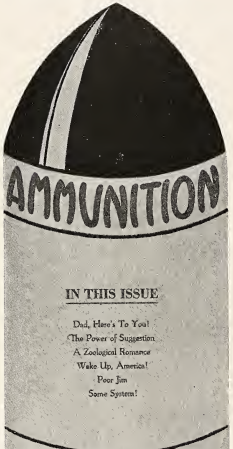


FIG. 6.

FIG. 7.

"It was a question of potatoes or apples," he says on the other. "We could hardly afford to present you with potatoes, so to save expense we thought probably apples would do as well — to illustrate our four-color process printing. Pictures tell the same story in all languages, and we hope you will admit that in this instance the story is well told. While the cost of process printing is not so expensive as potatoes, the results obtained, in real orders, make process printing cost less than the ordinary kind or non-attractive kind."

There can be no doubt that Mr. Bennett's blotters whet the appetite for good things to eat and possibly, too, for good colorwork.

Ammunition.

When the postman dropped the last issue of *Ammunition*, the house-organ of Barnes-Ross Company, operating the Capital Printing Company, Indianapolis, on your desk, you probably thought the Teutons had found your range with a 16-centimeter gun. The publication is in the form of a wicked-looking shell (Fig. 6), with a black nose and red title, printed on yellow stock. There isn't any doubt about *Ammunition* getting your attention. You are bound to open it and look inside just as you would like to inspect the workings on the inside of a real shell.

House-organs serve various purposes in an advertising way. This one says it is:

"A little book with a big mission — to divert and entertain you in your moments of relaxation from business cares; to remind you that we can relieve you of many of those cares by furnishing you with advertising service, service printing and cut-outs."

But *Ammunition* would prove to be of far more worth if it abandoned the entertainment feature, especially those stories without particular point offered to the reader in this issue. To lighten up your publicity material is good advice, but mere fillers will not always attain the desired object. We are skeptical about the relaxed business man getting much enjoyment from reading the odds and ends of literature that the book contains. An interesting, newsy account of what the Barnes-Ross Company is doing, something that will give the reader an intimate knowledge of the firm's work and activities, something about its plant and its workers, might well supplant the stories.

The whole of page 1 of this organ is devoted to an account, illustrated with a dialect story, of why the issue was late. This account has the saving grace, however, of making this point on regularity in relation to advertising:

"Spasmodic advertising is like sheet lightning — spectacular, but it never sets anything on fire. Chain lightning

keeps on going until it hits the object primed to receive it — and when it does, the job is usually well done. You've got to admit it."

Page two contains a story, a very ordinary one, about "Dad," and page three another bit of very ordinary writing consisting of a short sermon on earning your salary. A part of page three, and pages four and five, contain a rather heavy treatise on the power of suggestion in relation to advertising, in which the writer makes these very good points about printing:

"The general appearance creates the first impression. Here attractive illustration, effective display and good printing play a most important rôle.

"Different kinds of paper convey corresponding impressions, suggesting cheapness, worth, dignity, exclusiveness, strength, luxury, etc. The color-scheme is more vitally important than most advertisers realize. Color alone can suggest refinement, elegance, distinctiveness, or the sensational and mediocre.

"The proper selection of type-faces and their display are of paramount importance. Type is a powerful factor in suggesting daintiness, beauty, refinement, elegance, or strength, power, service, durability. The arrangement of type suggests the natural emphasis of the speaker and silently draws attention to vital points in the argument. The difference between the work of an ordinary 'type-sticker' and a skillful printer is quite comparable to the difference in the style of delivery between a soap-box politician and a finished orator."

On pages six and seven (Fig. 7) there is a double-page layout, showing an effective cut-out folder, one of the firm's specialties. These pages contain the only illustrations, and they show to good advantage the unique folder as a well-designed piece of novelty advertising. The succeeding pages are devoted to a humorous poem, a song of the trenches, an editorial on pacifists, a "funny story" and a Mark Twain story. The inside back cover is devoted to describing the evils of price-cutting by printers.

The pamphlet is printed on enameled stock and each page carries at the top the firm's trade-mark in red. The cover is hand lettered. It should be effective in that it commands attention at least, but we doubt that its contents and make-up will hold that attention throughout, for the material used, outside of the publicity matter, as in many other house-organs, lacks quality.

"The Crocus Chimes."

From the A. L. Scoville Press, lithographers and printers, Ogden, Utah, there comes once a month a leaflet, *The Chimes* (Fig. 8). For the month of March it was called *The Crocus Chimes*, for, as the publishers explain:

"The Crocus being the March Flower,
The chalice is the bell, the pistils the tongues,
Which all resound the praises of our
printing and lithography."

Advertising that "must go next to pure reading-matter" and local readers that "must be sandwiched in between the personals," all have known about. So it is in the *Crocus Chimes*. Between the jokes, bits of philosophy, verse and other readable paragraphs, a hint is found now and then that the publisher of this entertaining little book does good lithographing and produces fine folders and beautiful printing — only a hint or a mere suggestion, that's all. Others may make a direct, matter-of-fact appeal for business in their advertising mediums, but the Scoville Press is content only to remind you casually as you read where good printing is done. And when you have finished the well-printed four pages of carefully selected material, interspersed with craft designs in colors, there meets your eyes on the fly-leaf a picture in soft brown tint of a substantial, artistic building, the new home of the Scoville Press, and the new home, too, of artistic printing, if one is able to judge from the character of the building.

The Chimes, as a house-organ, issued monthly, is decidedly original in its make-up, size and contents. But as to its contents, we quote this on the subject of printing:

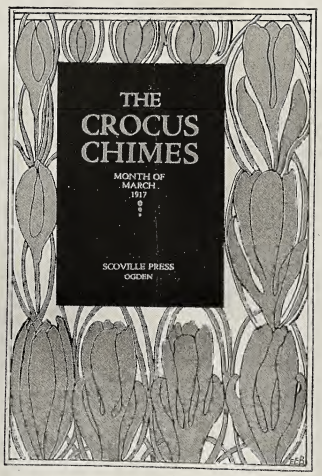


FIG. 8.

"There is a new cult extant, and many Americans are taking to it. The gist of it is, not how much, but how well. In eating, we term it Fletcherism; for out of a small amount of food, by careful mastication, we obtain more nutriment than out of a heaped plate gobbled down. . . . This little monthly leaflet is made tiny for a reason similar. We had rather tender you four pages well printed and penned than a hundred that remind you of a wordy straw-pile. . . . Do but remember that printing is a profuse art, and that hundreds of pages you scan are neither beautiful nor edifying. . . . Your printing, if done beautifully, your writing, if tersely put, will do for you what Fletcherism does for the digestion — bring results that please and ease."

One gets the idea that the Scoville Press does not believe in giving the reader too much of anything and that accounts for the four pages only. But it would have been much better had the booklet been stretched out a few pages, thus permitting the use of more white space if not more words. The margins are narrow and the small pages seem to run over with type-matter. The booklet has a cover of enameled paper done in colors, giving a novel, if not an altogether pleasing, effect. Special book-ppaper is used for the inside.

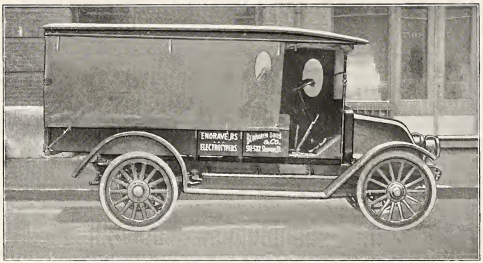
Written for THE INLAND PRINTER.

MOTOR TRUCKS IN THE PRINTING BUSINESS.

BY G. D. CRAIN, JR.

ONE question which a good many printers have been asking themselves of late is, "Shall I buy a motor truck?" The number of trucks in use in and out of the trade, and the increasing demands of customers for service — with delivery service given the greatest emphasis — have combined to make the printer whose volume of business is at all large give serious consideration to the question.

There is no getting away from the fact that the average customer is impatient of the printer whose service is slow, and who fails to get action as quickly as the buyer would like. It is not a fair analogy to compare horse-and-wagon delivery with hand composition of type, because in many cases the horse and wagon are still needed; but that sort of comparison is made sometimes by the customer who thinks that his printer is not making sufficiently rapid deliveries.



International Motor Truck Used by Blomgren Bros. & Co., Chicago.

It would not do, on the other hand, to attempt to establish an arbitrary rule, and say that every printer should have motor-delivery facilities. It is an individual problem in some respects and a community problem in others. That is to say, the location of the printer with reference to his trade, the size and topography of the town, and various other factors which vary with each case, all have a bearing on the question.

In the matter of location, it has been a somewhat noticeable tendency in late years for printers to establish their plants in suburban sections, where they can spread out and get as much of their equipment as necessary on the same floor. Getting away from the congested district, where, in the nature of things, business is to be had in greatest quantity, means a longer haul to the customer, and therefore suggests the use of improved equipment. In fact, printers who have taken this step have nearly always reinforced their position by means of the use of motor trucks, so that their customers may receive just as good service from the more distant location as they did when the printing-plant was relatively close at hand.

Greater attention to such matters as location on railway sidings, etc., has likewise sent many large buyers of printing from the congested, or "down-town," districts of the cities to outlying districts where better transportation service might be obtained. When they get farther away from the printing-plant, they insist that the printer shall get in a position to take just as good care of their business as ever; and this means that the concern with motor trucks is able to score a point with reference to competition.

In nearly every case, therefore, it seems that service is the thing which gets most consideration.

This fact is emphasized by the not infrequent use by printers of motor delivery for special rush jobs. Sometimes a motorcycle with a van attachment is provided, and this takes care of the smaller packages which need rapid delivery. Then, again, a light car equipped with delivery body is sometimes installed to help out the regular motor trucks, giving somewhat more flexible delivery for small packages and emergency calls which must be answered quickly.

If service is the principal thing, the matter of expense must come second; and while it is doubtless true that the motor truck gives full money's worth to the printer, those who have had most experience insist that the printer who buys a truck merely to save money in his hauling department is going to be disappointed. There is no actual dollars-and-cents saving to be made in this way; the advantage comes in the improved character of the delivery service rendered, and in the increased prestige which the printer who uses motor service acquires because of his modern delivery service.

That, at any rate, is the belief of the Manz Engraving Company, of Chicago, which has a large and modern plant at 4013 Ravenswood avenue. This concern has been in its present location, about seven and a half miles from the "Loop" of Chicago, for about nine years, and has been using motor trucks all of that time. That is to say, when the switch from down-town to suburban Chicago was made, it was realized that one of the prime necessities of the business would be improved hauling facilities; and the event proved that this was the case.

"In our position," said Alfred Bersbach, an officer of the company, who recently discussed the situation for THE INLAND PRINTER, "we really have no choice, because we

How Proofs are Sent and Many Small Jobs Delivered from the Government Printing-Office in Washington to Executive Departments and the Buildings of Congress.

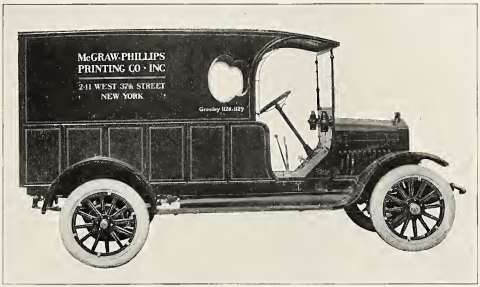
simply couldn't get along without trucks. Being in our present location, we would find it impossible to do business with horses and wagons. This was evident when we started here, and has been increasingly evident ever since. That is also demonstrated by the fact that when an occasional repair job puts a truck out of commission, we get the service through the motor truck of a teaming concern, and not with a horse-and-wagon outfit."

The company has two trucks in service, these being of three and five ton load capacities. They are averaging about thirty thousand miles a year each, and are giving about ten thousand miles to the set of tires. While figures are kept on the expense of operating the trucks, less attention is given to the matter of costs than in some other cases would be considered necessary, because, as indicated above, the trucks are considered to be indispensable, and it is not a question of showing an economy in operating costs, but of delivering the goods.

The Manz company has a force of machinists who are regularly employed in the plant, and this is an advantage in that minor repairs to the trucks may be made there. The company has its own garage, where the trucks are kept, and this gives their machinists an opportunity to do the necessary work without inconvenience. In the case of serious repairs, which infrequently become necessary, the trucks are taken to the service station of the motor-truck company in Chicago.

The present trucks are the second pair that the company has had in use, the others having been traded in after five years' service a little over two years ago. It is interesting to note that these trucks are still giving service, being in use by a large storage concern in Chicago after having been run for eight years. Both of them are now approaching the quarter-million-mile mark, and bid fair to pass it without much difficulty. The trade-in was not due to any inability of the trucks to continue giving service, but because the Manz company believed that the new machines could be operated with a smaller expense for upkeep and would be more satisfactory in other ways.

The company has recently installed a lighter truck for quick delivery purposes, a special body having been built for it. This is used for rather odd work, the handling of small packages to down-town points. The actual deliveries are made by boys, a number of whom are employed in the delivery department. The truck is loaded up with boys and packages, and is rapidly transported to the down-town district, when the boys scatter out on foot with their several lots of packages. In this way the truck is able to make numerous trips to and from the city and is available for all sorts of hurry-up calls.

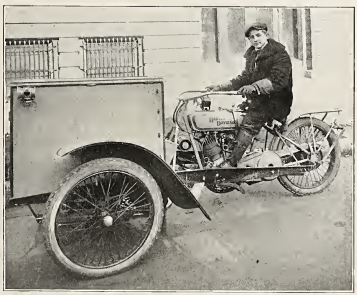


One-Ton Rainier Auto Truck Which Enables the McGraw-Phillips Printing Company to Make Quick Deliveries.

While the Manz trucks are of prime importance in taking care of deliveries of finished work to customers, they are also useful in handling supplies to and from the railway stations. Deliveries of paper and other supplies that come in by rail are taken care of in this way, while it often happens that out-of-town business calls for delivery to the railway station in the down-town section. While there is a siding not more than a quarter of a mile from the Manz plant, on the North Western railroad, it is much more satisfactory and results in much more rapid handling to have the delivery made to the local freight depot of the road over which the shipment will move.

The matter of prestige, referred to above, is an important factor in the service of motor trucks. Customers who know that they are in service, and that prompt deliveries are thereby assured, are more willing to entrust their work to the company, whereas the printer whose location puts him at an apparent disadvantage, and who is without truck facilities, would not be able to compete for business on an even basis. Having trucks likewise suggests that the company is up-to-date in other respects, and in this way serves as an excellent advertisement of its business in general.

Some of the smaller printers of the country have no delivery facilities of their own whatever, in many cases relying on the uncertain service of some local expressman. While this serves as a makeshift, it is not altogether satisfactory, either to the printer or his customer. For instance, the writer knows of a certain printer in a Western city who has made a considerable success of handling pub-



The Henry O. Shepard Company, Chicago, Finds the Motorcycle Delivery Car a Great Aid in Rendering Service to Its Customers.

lications. He has an excellent plant and does good work, but has had the misfortune to allow some of his customers to miss important mails because of the slowness with which the one-horse wagon of the expressman covered the ground from the print-shop to the postoffice. This printer would be much stronger if he had some mode of delivery that would enable emergencies to be met.

Then, again, there are large buyers of printing, such as mail-order houses, which handle hundreds of thousands of pieces of sales literature, and desire to have their catalogues and other printing mailed continuously, and not all at once, at the completion of the job. In this case numerous trips are necessary from the time the work begins to come from the bindery. The printer who is without a truck would find it difficult to give the service the customer desired, but with one it is easy to make an arrangement of this kind.

Garford Motor Truck Used by the Megargee-Hare Paper Company, of Philadelphia.

A letter from the company states: "We are making a great many more deliveries than we did before."

THE INDUSTRIAL SOLDIER.

You are forty-five and can't "go to the front." What can you do for America?

You can uphold the country's honor by word and act.

You can serve your son, your brother, your comrade at the front by doing your work cheerfully and carefully.

Preserve your health and your skill by adopting safe practices and avoiding accidents. An industrial soldier in the hospital can not fight his country's battles.

Set a good example in the plant and at your home. Be considerate and thoughtful of others.

Remember, Safety First in the shop means efficiency at the front.— *National Safety Council.*

TIME TO REVIVE IT.

Way back yonder it was customary for subscriptions to be paid in chickens, eggs, hams, wood, wool, apples, sweet potatoes, butter, or any other article raised on the farm. The plan worked all right in the days of long ago, and it looks like it is going to become popular with the rural press again. It is a good sign when a man wants his weekly paper bad enough to be willing to bring in a bag of sweet potatoes, goobers, or other things with which to reimburse the editor.— *Montgomery Journal.*

THE QUESTION OF OVERRUN.

Like the ghost of Hamlet's father, the troublesome spirit of the overrun continues to vanish and "vanish back again" about as frequently as printers think that they have it permanently *laid.*

On large runs it is humanly impossible for any printer to estimate his requirements of paper down to the last quire. He must order the stock with sufficient leeway to provide for a reasonable percentage of sheets spoiled in make-ready and proving, and by such other casualties as may develop. The number of pieces actually delivered would otherwise be certain to fall short of your requirements for the full order.

It is, therefore, an accepted trade custom for the printer to issue a reasonable number of copies over and above the number specified in the order on all large runs and to bill these to the customer on a pro rata basis. Underruns are similarly permitted when due allowance is made in ordering the stock.

According to the most authentic estimates available, not less than ten per cent spoilage must be provided for on every little job of from one hundred to two hundred and fifty pieces of matter printed in one color, with an additional five per cent for every additional color and another five per cent for binding.

This ratio is gradually reduced as the quantity is increased, until it comes as low as two per cent for one-color work, with an additional two per cent each for extra colors and binding on runs of twenty-five thousand or more.

The most frequent cause of disputes arising from overruns and underruns is the use of special-sized sheets that must be made to order by the mill. Deviation of ten per cent from the quantity ordered is always permitted on work of this character, because the paper mill can not regulate the output of a single batch with absolute accuracy in this particular.

The buyer and the printer will serve their mutual interests by adhering as closely as possible to standard sizes, as by so doing they can reduce the overrun and underrun to negligible proportions.— *From "Paragraf3," house-organ of The Whitaker Paper Company.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Display and Commas.

D. McD., Montreal, Canada, writes: "Your interesting comments on punctuation and its vagaries are no doubt appreciated by the profession, and, while not as yet a subscriber to your well-known medium, I take the liberty of asking your opinion regarding the following: In the attached display advertisement, the section occurs:

OPENS
TO-MORROW
THURSDAY
MAY 17TH

In large-type advertisements of this class, it is seldom that much punctuation is necessary; but, presuming that the proofreader wanted to punctuate this section, would the following be correct:

OPENS
TO-MORROW,
THURSDAY
MAY 17TH.

That is, showing a comma after the word to-morrow only, not after Thursday, mind you. I have had an argument over same with an operator, just for the sake of discussion, and I would like to have your views in the matter."

Answer.— This seems to me a very trivial matter for discussion or argument. I can not, in fact, imagine how any one can find anything in it to argue about. Our letter-writer would have given me a better opportunity to say something practically useful by telling the substance of the argument. He need not have said anything about "taking the liberty of asking," for it is the main object of this department to answer questions, and everybody is not only invited, but urged, to ask them. I will gladly give them my sincere attention, but can not promise satisfactory answers in all cases, since I am like all other human beings and have some strongly implanted mental peculiarities. Correspondents, however, will be much better satisfied by answers if they make clear the point or points chiefly queried.

The question here asked is easily answered, as I see it. Such display lines are now seldom punctuated, but when they do have points the punctuation undoubtedly should be the same as that which the same wording would have in straight-ahead reading. No justification suggests itself to me for inclusion of one comma and omission of the other in the case under inquiry, except the feeble plea that no misreading is possible either way. It might occur in such a case that the space in one line would admit a comma and the other would not. Dealing with such lines, I should prefer to omit both commas rather than use only one. Even on so small a matter as this, however, men will disagree always. Notwithstanding the illogicality of omission of the comma after the day-name in such dates, according to the prevailing view in America at least, such omission is not uncommon in British print. The Encyclopædia Britannica has dates in as many different forms as possible. And it is not worth while to feel bothered about it. One thing that is worth while is the making of a sensible choice for one's own use and reasonable preservation of that choice in practice.

"Expert" Nonsense About Syllables.

Proofreader, New York, asks: "How has it become so common among printers to divide words into cap-able, ignor-ance, barbar-ian, and many more like these? Can any one fail to know how these words are pronounced? Words are divided into syllables. How can any one think there is a syllable cap in 'capable,' or nor in 'ignorance'?"

Answer.— These questions have long puzzled me, and I have asked many proofreaders to answer them, but have never obtained any kind of answer. Certainly no one can imagine that the first syllable of capable has the sound of cap, which would make cap-able right, but all know that its sound is like cay. That should be enough to enable everybody to know instantly the correct division. This is a thing of no material consequence, but is so essentially simple that no one should be able to get it wrong. But these little unimportant matters cause a great deal of trouble, and that is why they are worth attention. I have found what seems to be a clue to this aberrancy, and found it where it would naturally be least expected. The clue is slight, and its interest lies mainly in its source. Dr. Francis A. March was one of the most noted philologists of his day; he was consulting editor of the first edition of the Funk & Wagnalls Standard Dictionary, and absolute dictator in regard to syllabication and allied matters. The divisions in that dictionary were widely divergent from established practice, and often contrary to anything recognizable as system. Dr. March said in his treatise on sounds in the dictionary, page 2107: "The accented syllable attracts the adjacent consonants." How many ordinary mortals can tell just what this means? I must admit personal utter inability, though I can make a pretty fair guess at what it may have been intended to mean, but does not say. What suggests this note is the fact that a recent writer about pronunciation calls Dr. March to task for not applying his rule to "barbarian" and other similar words, to none of which does the rule properly apply. This late writer himself divided two or three of the words he cited in his note under "barbarian" according to his ruling there, and then gave to the other words in their places the other division! Probably the sayings I have cited will be read or heeded in the originals by very few persons, but such nonsense from men known as "experts" is noteworthy as furnishing a clue to the same confusion among common people. When doc-

tors disagree, who shall decide? Moreover, what I have here said refers directly to but one item among the many that might be cited of "expert" nonsense about syllables. Many dictionary-makers are not practically systematic, but the current large dictionaries are the best guides we have. Neither of them indicates any of the divisions here mentioned.

The Question-Mark.

M. P. H., Fillmore, New York, writes: "I read the proof of an advertisement which came to me as follows: 'Will the parties who have our oil and gasolene cans kindly return the cans to us, as we must have them.' I corrected it by changing the period to an interrogation-point. The editor and the operator contend that the period is the right point, but I do not admit it. Please help me out."

Answer.— The sentence is evidently a plain question, in form at least, and as such should undoubtedly have an interrogation-point at the end. Our correspondent does not need to be helped out grammatically, since he is right and the others are wrong as to this phase of the matter. Whether he can be helped by further argument against the opposite decision is doubtful. Many actual questions, as far as the wording is concerned, are intended as commands, and so understood, and it is this intention probably which leads to the truly erroneous use of the period — when such use is not mere carelessness, which is often the case. Probably no advocate of the period would be amenable to persuasion against it. Therefore my advice is that a proofreader who wishes to make such things right should mark in an interrogation-point in such an instance, and afterward, if overruled by an editor, accept that misruling as right for that man's work and leave it wrong henceforth while he works for that editor. This need not change his own knowledge that the sentence is a question and should have the question-form.

TOLL AT THE BRIDGE.
Photograph by Eugene J. Hall, Oak Park, Illinois.

Written for THE INLAND PRINTER.

COMMON ERRORS IN ENGLISH.

BY F. HORACE TEALL.

VERBAL criticism is always a thankless task, but slightly more effectual than the efforts continuously made toward simplified spelling. Yet, like the latter, it never has wholly ceased, however quiescent it may apparently become, and it is an open question whether we shall ever confine it within limits universally acceptable. We do not enjoy personal criticism of our language, however well meant; in fact, we naturally resent it, and it may well be doubted whether any man ever fully approved such action from a friend as that of James Russell Lowell toward William Dean Howells in making personal corrections of the latter's use of the verbs will and shall. Howells mentions this in one of his books, though of course he merely mentions it. We are left to imagine the effect on the person criticized, and we can not imagine a pleasant one. But books are impersonal, therefore not subject to such objection.

Books of verbal criticism are commonly liable to severe faultfinding, mainly because they always contain more or less of mere personal preferences expressed dogmatically as unquestionable truth. The burden of common objection to such books has been largely that they ignore history; which is itself an unjustifiable charge, for more reasons than one. One reason will suffice, however, and that is that nearly all such books are made to show present-day usage, and not as detailed histories. Thus, historically, "It is me" is said to be as correct as "It is I." But the condemned books do not stop to show this history, contenting themselves with telling that "It is I" is grammatically correct and "It is me" is incorrect. Moreover, the true history of the expression is simply that for a long time the ungrammatical form was universally used, but was as truly erroneous then as it is now. Many common errors could be as well justified if history were the only necessary basis. Error is a prominent element of history, and nothing is more common than error in recording history. Again, much that has been decried as ignoring history is accurate statement of present fact, the result of thorough historical research, merely given without cumbersome historical detail which would not really affect present fact.

Errors in the use of language have always been common, and probably always will be; but they are none the less reprehensible, and fortunately are largely amenable to correction. But we must remember some things that are inevitable no matter how strong are our personal prejudices, and which are proof against all puristic and pedantic attack. Greenough and Kittredge's "Words and Their Ways in English Speech," notwithstanding its failure to fulfil a rash promise made in its preface, should persuade everybody to abandon the habit of trying to enforce absolute compliance with ill-considered rules. Many locutions are classed as errors which are much better than anything that could be substituted for them.

What has been said above does not deal with specific uses directly, nor do we intend to attempt anything like a list of common errors. Such a list would, no matter who made it, comprise various instances of word-use which many competent judges would not admit to be erroneous. Some misuses, however, may be considered, as examples of accomplishment, and also of seeming failure, of verbal criticism.

One of the earliest misuses of words — and it can be distinctly shown to be erroneous — was the speaking of convening a body of persons. The word convene means, etymologically, "come together." We could not say in plain English that we "comed together" an assembly, but would have to say we called its members to convene, or to come together. Yet this gross blunder, first perpetrated at least three centuries ago, is recognized as good English, recorded in all dictionaries as such, and can not be displaced. Nevertheless, we may without justifiable reproach use the better vocable "convoke" in this sense, discriminating between calling and coming, even if we do allow others to use the faulty word without objection. They will use it anyway.

Another parallel misuse has arisen much more recently and threatens to assume a like permanency. It is the use of comprise where compose should be used. In a newspaper of high standing, for instance, we were told of "the houses that comprise the row" and of "the companies that comprise the regiment." Properly, the collection comprises its elements, which compose or constitute the aggregation.

The managing editor of a large work, on which the writer collaborated, told the writer he wished to avoid any use of the word partially where partly was meant. He was told that if he would write a clear rule as a guide the writer would apply it. He acknowledged that he could not, and the choice had to remain dubious. Sometimes these words are properly exactly the same in meaning, although often not so.

The books on errors in English always used to include a positive objection to the expression "equanimity of mind." One might almost as well speak of equalmindedness of mind. This being readily perceivable and so convincing, the protest has become practically unnecessary, and the tautological phrase now seldom, if ever, appears. Everybody seems to know that equanimity alone is sufficient. Here is a point of clear gain.

One greatly perplexing trouble needs radical correction which it possibly never will get, though there is reason to hope that scholarly efforts toward a remedy will persist. This trouble is psychological. It consists in the tendency to misconceive personal notions as ultimate truths. And the practically unsolvable puzzle is unsolvable because every human being is more or less given to this failing. Grammarians and grammaticasters alike are affected by it. Every grammar-book ever written exemplifies it. But that is no reason why we should condemn all grammar-books, as some have done.

Some time we may reach the happy state of sanity wherein those who do not know grammar well enough to dictate to the world will refrain from attempting dictation. We hope at least to see the time when no one will indulge the impulse toward public "correction" without sufficient understanding.

What is meant by that may be shown by example. When men are wise enough to be silent in public unless they can say something worth while, we shall not be told that some one thought "the old error of saying 'had better' and 'had rather' had been killed," for it never was an error and does not seem likely to die. We shall not then have such foolishness as shown in insisting on "over his signature" instead of "under his signature" take the widespread hold which this nonsense has. We have even seen it said in print that a certain book was printed "over the signature" of its author! Shall we never learn the fact that the position of the signature is not the determining factor in such cases?

We need enlightenment on "common errors."

"WORKMEN'S COMPENSATION ACTS IN THE UNITED STATES — THE LEGAL PHASE."

Endorsement of the underlying principle of workmen's compensation laws, and constructive criticism of their practical application, are the chief features of a report on "Workmen's Compensation Acts in the United States — The Legal Phase," issued by the National Industrial Conference Board, 15 Beacon street, Boston, Massachusetts.

The vital principle of workmen's compensation is clearly set forth, namely, "the substitution of a definite and certain measure of relief for the former uncertainties of redress through litigation. Workmen's compensation supplants the old system by which expensive and tedious litigation was necessary to prove who was at fault for each industrial accident; the new system provides a workable plan by which limited but certain wage payments are promptly made to injured employees, no matter who is at fault. The new method ignores the question of fault of any one except where it is clearly wilful, and classes industrial accidents as necessarily incidental to industrial activity. Compensation acts thus aim to meet a public necessity, not to redress a private wrong. The report commends the new principle as in line with the best conceptions of equitable industrial relationships.

Thirty-seven States and four Territories of the United States now have compensation laws, and a federal compensation act for civilian employees was adopted in September, 1916. The compensation principle now applies to more than two-thirds of the wage-earners in the United States.

The report contains information of value to every employer of labor, as it is the employer who is primarily liable for the payment of compensation, except where he is either required or elects to pay a fixed premium into a state accident fund. The workmen's compensation principle is endorsed in the report, inconsistencies of the laws in various States are pointed out, and greater uniformity of legal and administrative provisions is urged.

This report on the legal phase of workmen's compensation acts is to be followed by other reports on the medical, economic and administrative phases. The National Industrial Conference Board is also conducting investigations of various other industrial problems, on which reports will be issued in due course.

THE SOUL OF ADVERTISING.

A flashing gem from the great Shakespearian treasure-house: "Thou hast damnable iteration, and art indeed able to corrupt a saint." Transfer the idea from the statecraft of King Henry IV. to the businesscraft of democracy. Put into modern colloquial language the resounding stage talk of a past age.

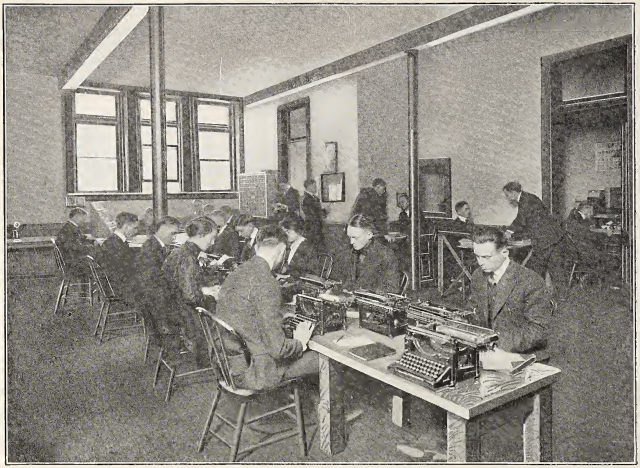
"Thou hast damnable iteration." In other words, "I will admit that at last you have made me sit up and take notice."

"And art indeed able to corrupt a saint." In other words, "You have won me over. Now to business."

Shakespeare touched there on the very soul of advertising — iteration.

It is not enough for the advertiser to say once and for all time what he has to say. He must keep on saying it, until he makes the idea become a living force with those he aims to reach.

Keep at the clientèle you serve, or seek to serve. Remember that that clientèle is progressing in ideas and changing in personnel all the time. Keep at it. Only by everlasting repetition can you fix the reliability and superiority of your firm or wares in the public's mind. — *Graphica.*



News Room, University of Kansas Journalism Department.
Here copy for the *University Daily Kansan* is written and edited preparatory to going to the composing-room.

A View of Mechanical Department, Kansas University Journalism Department.
Every operation of the plant is on a cost and efficiency basis. Students are made familiar with the operation of a cost system.

Written for THE INLAND PRINTER.

STUDENTS IN JOURNALISM, KANSAS UNIVERSITY, RECEIVE COMPREHENSIVE TRAINING.

BY J. C. CLARK.

"TOLD him the first thing he ought to do was to wash his windows and make them attractive."

"Did he get mad?"

"No, he said he would wash them if I would show him how to fix up a window display. I am working on that now."

Just a bit of conversation between an instructor in advertising in the University of Kansas journalism department and a student who had been assigned to study the sales problem of a small leather-goods dealer in Lawrence. The student had found that his advertising service to the dealer began with advice that he wash his windows. That was a discovery worth making by a beginner. Many successful advertising campaigns begin in some such humble way. It is a fair guess that the student who thus gets the idea of a real advertising service is making a practical beginning as an advertising man.

"A newspaper isn't worth much to a community unless it pays its bills and it can't pay its bills unless it is a business success, and it isn't likely to be a business success unless the editor studies the business end."

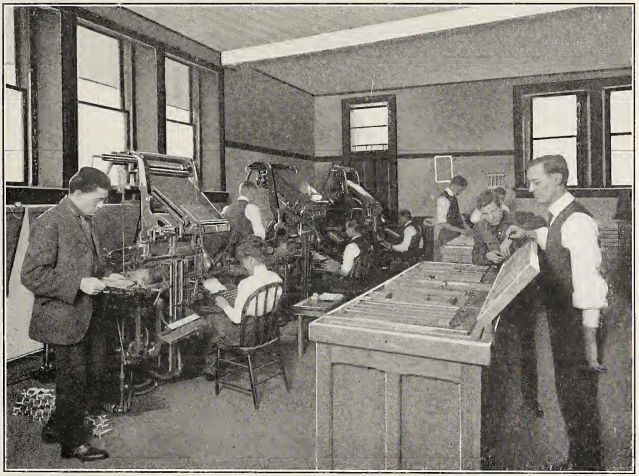
That is the sort of preaching students in any journalism school are likely to hear from the editors brought in to address them. But there are a few schools of journalism in which a student has little or no opportunity to learn the business side. Kansas is not one of them. If a school is in a large city it may devote itself to training reporters and editors; but if its territory is largely rural, the business side comes to the front.

A young reporter who goes to a small-town paper having experience and training in printing, advertising and circulation methods under experienced men in a school of journalism, is likely to be worth something to his employer beyond the fifteen dollars a week he gets as a news-gatherer.

Appreciating these conditions, the department of journalism in the University of Kansas places much emphasis on the business side of newspaper training.

Advertising courses take the student through the general advertising field and then into retail and mail-order advertising theory. He plans national campaigns and gets up copy and then tackles the problem of some local store — perhaps with windows that need washing before the public is invited to look through them. Of course, he learns a lot of things he will not need to know the first year he is in the business, and there are plenty of things he will learn only by later experience, but he gets a running start; he learns the rules of the game; he knows the location of a lot of pitfalls; he knows where he is trying to arrive.

Another busy student is the circulation manager of the daily. He has a new subscription scheme on foot that will bring in subscriptions from the parents of students. He dreams of a jump in circulation that shall demonstrate his great idea as a stroke of genius. It probably doesn't, as a matter of fact, but he has a chance later on to figure out what was the matter with the idea, and then try again. If he knows something about psychology and economics and



Composing-Room, University of Kansas Journalism Department.

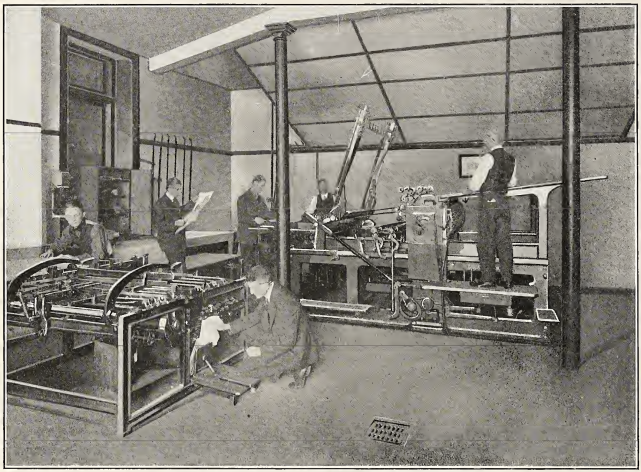
Students of journalism are familiarized with the operation of a composing-room and the equipment making up that part of a modern plant.

sociology and kindred things, he can go at it with considerable intelligence. Otherwise he is likely to find himself in a blind alley.

A class in the business management of small newspapers puts the student up against business problems. The *University Daily Kansan*, published by the students in the department of journalism, serves as a laboratory in this end as it does in reporting, copy reading and editorial writing. Their experience is extended to larger publications, both newspapers and magazines.

Those interested in the philosophy of newspaper making have a chance to organize their ideas on that subject in the course in editorial problems and policies. Here the central interest is newspaper ethics. What makes an ideal newspaper? What are the common newspaper faults? What is the reason for their existence? How can they be eliminated? These and a hundred others are questions that no newspaper man can disregard.

A course of somewhat similar tendencies is that in comparative journalism, which centers in a study of great



Pressroom, University of Kansas Journalism Department.
Running off the edition of the *University Daily Kansan*, the publication which offers budding journalists an opportunity for practical work.

For a knowledge of the printing business the student goes to the well-equipped plant in the department of journalism. He studies composing-machines and other printing equipment, helps operate the cost system for the plant, estimates on jobs sent in and checks these figures with the tracers when the jobs are billed, studies and criticizes the hour-costs and the conditions that determine them in the plant, plans a simplified cost system for smaller plants, takes a course in printing if he is not already a printer, and perhaps learns to operate a linotype.

The six weeks' course in linotype operation was announced only a few months ago and several graduates have already been sent out.

The student's knowledge of the business side of publishing is rounded out by courses in the mechanics of printing and the art of printing.

On the editorial side, the department offers courses dealing with the gathering and the writing of news, copy reading, editorial writing, the work of the newspaper executives and various questions of newspaper policy and ethics.

newspaper personalities, partly by means of a close study of representative newspapers.

The history of American journalism offers special interest as a subject in which little research has been done. The story of the American newspaper has not yet been written, but even the raw material of that story is epic.

Students whose ability to write may lead them finally into the field of the special article and the short story are provided with special instruction in the short-story course. This course considers the writing of the magazine article the first term and of the short story the second term. It involves also the critical reading of a great many articles and short stories.

There are five instructors in the department. The chairman, or head, is a Kansas newspaper man, L. N. Flint, formerly editor of the Manhattan *Nationalist*. J. W. Evans was formerly on the staff of the New York *Herald*. S. O. Rice is a Kansas City *Star* man, formerly on the St. Louis *Post-Dispatch*. F. B. Thayer came to the department from the Springfield *Republican*, and W. B. Brown, who superintends the plant, teaches the courses in printing.

BOOKBINDING

By JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Casing-in College Annuals.

A Missouri binder writes: "In binding college annuals with heavy beveled boards, would you advise gluing cases to the back when casing-in, making a tight back, or would you advise making them loose as in the case of cloth books? We know that this class of binding is hard on the joint on account of the weight of the covers, and want to put the books up in the best style to give service."

Answer.— All large books such as college annuals should have heavy end-sheets with cloth joints which should be sewed to the outer sections of the book. The books should not be cased in tight back if there is any gold stamping on the back, as the constant opening of the book will crack the stamping. A tight-back book is recommended when it can be used without disfiguring the stamping.

Rounding Cases to Fit the Backs of Books.

A Florida binder writes: "What is the best method usually employed to round the backs of book cases after they are made and ready to be put on the books. Where the filler is glued in, the back usually dries out flat or curves outward, and to draw the cases on the books tightly they should conform to the curve of the backs. We suppose that the large binders have some sort of hot roller or other former, but our place is small and we do not have much casework to do."

Answer.— For rounding cases, all large edition shops have various sizes of steam pipes. The cover is brought together so that the outside covering material comes together. It is held with both hands and the filler space between the boards is pressed against the hot steam pipe. The concave of the case should conform to the convex of the back. It is therefore important that the convex of the steam pipe correspond to the rounded book.

In job shops where the necessity for such an arrangement is practically nil, a small cast-iron pipe can be laid between the jaws of the backing machine, the cover placed on the pipe and held with one board in each hand, and, with an alternating downward pull, the stiffness of the filler between the boards in the case is made pliable by the constant rubbing on the pipe. In making the case, care should be taken before cutting the filler to see that the grain runs the length of the board, as this will make the operation much easier than if the grain runs in the opposite direction, and will produce a smooth back after the books are cased in.

On thick books, where it is advisable to use a heavy filler in the case, and where the case is allowed to dry before casing-in, the filler should be moistened with a wet sponge. This will assist materially in making it limp when rubbing it on the pipe.

The best results are obtained by inserting the book into the case immediately after the case is made. In that event, dryers should be placed on the end-leaves of the book to prevent the dampness of the turn-in from penetrating the leaves. This will shape the case perfectly to the back of the book.

Breaking the Backs of Books Bound in Gangs.

A Maryland binder writes: "We bind large quantities of check and receipt books which are bound in gangs of four or more to the sheet. In cutting the books apart, the bevel of the knife breaks the backs, renders the cut-off unsightly and pulls off the cloth. We have experimented with several kinds of glue, and have put the cloth backs on with paste, but the cloth still seems to pull away from the back. Can anything be done that we are not doing to remedy this?"

Answer.— When binding books in gangs, the sheets should be glued up with a flexible glue; this will provide a little "give" when the books are cut apart and the cloth back will not pull away as readily as is the case when the ordinary glue is used. A sharp knife is indispensable, and the books piled in the machine with the backs to the right so that the knife will cut against, instead of from, the back. In making up gang forms, a one-sixteenth-inch trim margin should be provided for retrim to remove the bevel on the off-cut.

Sticking End-Leaves to Imitation Leather.

A Texas binder writes: "We have quite a few books which we bind in imitation leather, and we find that when the books are cased in, the end-leaves do not stick to the turned-in portion of the imitation leather. We have used the regular paste and also glue, but in either case the results are the same. We have seen books bound with the same material with better success than we have been able to get. We will thank you for any suggestion which will tend to improve our methods."

Answer.— Nearly all imitation leathers have a somewhat greasy or oily surface, to which paste or glue will not stick. It is obvious that remedying this condition is the only way by which the desired results may be obtained. A preparation of shellac and alcohol is frequently used and applied with a sponge to the turned-in portion of the case. The alcohol cuts the grease and the shellac gives it

body. This, of course, necessitates an additional operation which is not necessary on other binding material. The ordinary book varnish can also be used when reduced with alcohol and applied in the same way.

Casing-in Bank Pass-Books.

A Canadian printer writes: "We have recently added a bindery and are doing quite a large number of pass-books for banks. Our method is to hang the books in with glue and paste up the end-sheets. We have observed that after the final pressing, when the books are removed from the press, the leaves stick together, which we think is due to improper pasting of the end-leaves. This takes up quite a bit of the girls' time and makes it costly, considering the margin of profit on the job. Our binder tells us that his methods are the same as employed elsewhere, but we are not satisfied, and are very anxious to find a remedy. We have experimented with gummed end-sheets, but find them impractical. We will thank you to give us the benefit of your experience and advise us as to the most expeditious method of handling this class of work."

Answer.— To case in bank pass-books in the regular way or as above described, and avoid getting paste on the edges of the leaves, either in pasting or in the pressing, is well nigh impossible. Care in pasting will tend to minimize the trouble, as will also care in pressing. Bank-specialty houses find that they can eliminate the hanging-in operation and much of the sticking of the leaves by pasting the inside of the cases instead of the end-leaves. This seems to be the most practical as well as the most expeditious way of handling this class of work.

Finishing Buckram.

A Utah binder writes: "Believing you to be the highest authority on matters pertaining to the printing and binding craft, I am addressing this letter to you in the hope of getting some information about finishing. I have some hundreds of books to letter that are bound in buckram, and I have a difficult time trying to get the gold to stick. I have tried washing with paste before sizing, and have also tried washing with vinegar. The latter helps some, but, altogether, I find it a hard job. If you will please let me have some information on the matter it will be very much appreciated."

Answer.— Ordinarily, buckram requires no filler before sizing, and many stamping jobs have been executed without sizing, but, for hand finishing, because of the absence of the great, steady pressure, buckram must be prepared. The following sizes produce satisfactory results: Anderson gilding size, Russian egg albumen, Albumoid, and shellac cut in grain alcohol. The directions for using the above sizes are printed on the packages, and if carefully adhered to will meet your requirements. The consistency of the size should be about like cream, and it should be applied evenly. In finishing individual buckram-bound books the best results are obtained when they are finished shortly after the cases have been made, and when warm, instead of using hot tools. Because of the war it is quite possible that adulterations have taken place in the coloring and coating material, but it is doubtful that it is sufficiently prevalent to produce a non-adhering buckram.

CAUGHT IN A TRAP.

He — Didn't some idiot propose to you before our marriage?

She — Certainly.

He — Then you ought to have married him.

She — I did.

COMMERCIAL ART.

The earliest specimens of art of which we have any knowledge were those of the engraver. Crude engraving, it must be admitted, but a start in the right direction.

Away back in the time of the cave dwellers some of these engravings were produced. They were cut into pieces of bone, evidently utilized as handles for weapons or tools of one character or another.

The engraving on these bones represented beasts of the chase, like the mammoth and the stag. Occasionally, man himself was pictured. The carving was done with a sharp piece of flint.

This was before the days of civilization. It shows that from the earliest ages there was artistic temperament in humanity.

It has been asked why the United States has no purely American artistic expression. It is claimed that even the sculptors and painters of this country who have attained eminence have done so with sculptures and paintings largely influenced by foreign color and feeling.

This should not surprise any one who stops to consider how students of art and music hurry to the other side of the world to get the "finishing touches" on their education.

Naturally it follows that the same atmosphere that surrounds their instruction should pervade their temperament and their work.

Art that is ideal, art that is poetic, leans largely upon that which is mellowed by time for its inspiration.

It was with the advent of that more robust form of art, that which is commercial, that America arrived.

As a country we have not age — we are too youthful for the traditions which belong largely to obscurity. As a people, we are practical. When it was found that there existed a place for the portrayal of things as they are and as they are fancied — realism, if you please — then American art was born.

You can see it and recognize it in the advertising pages of magazines and newspapers and in the advertising literature of all kinds that is now so plentiful.

Commercial art would never have made its remarkable strides — advertising illustrations could never have mounted to the dignity of art — had it not been for the wonderful advances made in perfecting the appliances and skill of the engraver.

The rudely carved bone of the cave dweller, while the precursor of to-day's copper half-tone, is the illiterate parent of a highly cultured child.

What the twentieth-century engraver can accomplish in the production of natural objects or drawings and photographs is little short of marvelous.

It is his skill that makes sales, that builds business, that turns the lifeless advertisement into an appealing, convincing power.

What you see is impressed upon you more forcibly than what you hear. You can read the account of a terrible accident without a shudder. How different, if you gaze upon the victim.

The habitués of a men's club will hear the description of a beautiful girl with languid interest. But, let the girl walk in!

Some deplore the prevalence of the moving picture, but none will deny its drawing power.

So it is with commercial art — the illustrated advertisement. It pulls, it convinces, it makes sales. The picture is the life, the thrill, the force, of the advertisement. It glows like a light upon the story told in words and makes it real.— *From "Behind the Screen," house-organ of the Robert Rawsthorne Engraving Company, Pittsburgh.*

COST AND METHOD

BY BERNARD DANIELS.

A Basis for Estimating.

Every printer to whom we have ever talked about the matter readily admitted that there should be some standard basis of estimating, but no two seemed to exactly agree as to what that standard should be. Many have objected to the price-lists published by the various Boards of Trade and Typothetæ because they gave selling prices; and others seemed to think that the question of location largely affected the price that should govern.

Recent investigation of the published records of various cities has shown that there is very little difference between a large city and a small town in this respect.

From Edward Corman, secretary of the recently formed organization in Chattanooga, Tennessee, we have received the advisory price-list he has compiled for stationery and cards, made up for the temporary use of his members. This is interesting because it is one of the few attempts to make price-lists in the face of rising markets; but the thing that we want to call particular attention to is the hour *cost* basis which appears on the last page.

It is intended for the use of estimators, and he states that it is a *cost list and does not contain any profit*, which must be added after the estimate is made. As it comes very near what we believe are the correct figures, we print this page in full:

Hand composition, per hour.....$1.40

Job presses, 10 by 15 or smaller, per hour..... .80
(Do not figure over 1,200 impressions.)

Job presses, 12 by 18 and 13 by 19, per hour..... 1.00
(Do not figure over 1,000 per hour.)

Job presses, 14 by 22, per hour..... 1.20
(Do not figure over 800 per hour.)

Pony cylinder, sheet 22 by 34 or less, per hour..... 1.50
(Do not figure over 1,200 per hour.)

Cylinder presses, up to 32 by 44 sheet, per hour..... 2.00
(Do not figure over 1,000 per hour.)

Girls' hand bindery work, per hour..... .40

Hand numbering, per hour..... .60

Girls' machine bindery work — punching, perforating, round-cornering, small folder, wire-stitcher (one operator)..... .75

Wire-stitcher (two operators)..... 1.20

Cutting-machine 1.20

Folding-machine, book and job..... 1.50

Ink: Never less than 10 cents on an estimate. (Add 20 per cent to delivered cost.)

Wrapping and delivering: Enough to cover all time, cases, boxes, packing materials, carfare, drayage and other expenses. Usually amounts to 50 cents per 100 pounds, or a little more, on sizeable orders. Minimum for small orders, 20 cents; for wagon deliveries, 50 cents.

In estimating stock and other materials add $1.00 per 100 pounds for freight and drayage, and 20 per cent for handling expenses to get net cost at Ohio River shipping points. This does not cover counting out and cutting.

Do not forget to add the profit to these rates when figuring on extras for scheduled work as well as on complete estimates.

There are numbers of printers who are not charging these prices, but there are also numbers of printers who do not know whether the prices they are getting contain any profit or not. The above costs are really conservative under present conditions and we recommend all our readers who do not keep a cost system to use them as a temporary scale until they get the actual figures from their own shops.

Of course, every printer should have a cost system and be able to see just how and why his own figures do not agree with these and find the place that needs correcting if they are considerably different. Do not take it for granted that your figures are right if they happen to be less than these, unless you are absolutely certain that your cost system contains no errors of omission, or no shifting of cost to wrong departments.

War and the Printer.

Now that the United States is in the war it is to be expected that she will prosecute it with the well-known Yankee courage, ingenuity and speed, and that this will make work for a large proportion of the workmen of the country besides the great number that will be taken for the direct fighting. Naturally, many of these young men are going to be taken out of the printing trade, and we, as employing printers, will have to find some way to replace them or provide new methods of getting along without them for a while.

As the war will create a lot of business that will make the workers prosperous, there will be an increased demand for printing of all kinds as soon as the country gets over the first shock and adjusts itself to the new conditions. Every printer should endeavor to rearrange his plant on more efficient lines and see that his cost system is in good running order, giving him the real costs of each job and the true average at the end of the month.

Those who do not have cost systems should install them immediately as the surest means of learning how much profit they are making and as a basis for economic improvement.

In a recent address before the Ohio bankers, Edward N. Hurley, chairman of the Federal Trade Commission, said: "The man who does not know his true costs is just the man who prices his goods foolishly, and thereby impairs the business of his sound competitors at the same time that he ruins his own. Out of the 60,000 corporations that report an annual income of $500 or over, half do not charge off a single cent for depreciation. They even go on paying taxes to the Government on inflated values and inflated earnings."

Are you in the class who know, or are you paying taxes on inflated values because you think it is too much trouble to find out?

It is your patriotic duty to know just where you stand financially, and what you can depend upon doing physically with your plant when the men on whom you are now depending are at the front fighting for the maintenance of the liberty that permits you to be in business. Do not defer

until too late and then pull a long face and talk of the scarcity of labor and the high cost of production in a plant not economically equipped for the work you are trying to do.

The Difference in Quality.

A famous writer has said: "Trifles make perfection, but perfection is no trifle." He was not a printer, though he might well have been, for in no other business do trifles count for so much.

This thought is called forth by a request from a printer to tell the difference between ordinary commercial booklet printing and the better grade of bookwork. When his attention was called to the ancient usages regarding divisions, at the end of a page, or in successive lines, the requirements for even spacing not only in the line but through the paragraph, the carrying over of last lines and the starting of a paragraph at the foot of a page, he impatiently exclaimed, "Those things are only foolish trifles."

It would be a good idea if it were possible to give the young men now learning the printing business some of the careful mechanical training in these trifles that make the perfect book that we oldsters had to master by precept and example, but mainly by correcting our errors of omission and commission.

The great mechanical improvements in the printing business have had a tendency to foster a spirit of carelessness in the details of composition that is to be greatly regretted. The gradual dropping of the rules of hand composition has not been an unmixed blessing even to the printer who is always talking volume, for the public, which often values things for their appearance, has refused to pay the price for the less perfect goods, and the printer is therefore compelled to lose more than he has saved by lack of attention to the details that make perfection.

Of course, some of our books are now well set, and there are a few printers who will not be carried away with the craze for big production from the composing-machines at the cost of appearance, who still consider the page as a whole and insist upon the maintenance of even color by careful spacing, and of style by attention to divisions and runovers. But they are too few, and something ought to be done to revive good quality in composition.

"Educate Your Customer."

This advice was given by a prominent and successful sales manager in addressing a gathering of salesmen who were studying to better themselves, and he emphasized it by saying that the education the customer gets from the people who sell him goods is one of the principal motives that influence him in buying from salesmen who contribute to that education.

This seemed such a self-evident fact that we began to think of the kind of education the printers were giving their customers. There is the fellow who is everlastingly shouting about price and asking the privilege of making estimates; then there is the fellow who is eternally knocking his competitors; and the fellow who sends out samples in the shape of blotters, circulars, etc., that no prudent business man would ever buy. What kind of education are these giving their customers?

One of the finest instances of the printer educating his customers is evidenced in the loose-leaf business. In a few years they have educated the majority of buyers of printing to use their method of keeping records, to buy their none-too-good printing, and have established a business the competition of which the printer feels and yet can not meet successfully without considerable expense for special equipment.

Then, there are the advertising writers and publicity experts who have educated their public to come to them for things they should be buying of the printer. These men have something to sell and have incidentally been selling the printer as well, and taking the profit. There is no doubt that they have increased the demand for printing, but why should not the printer do his own educating?

Why the success of these people? They have kept persistently at it and have always held themselves before the buyer as desirable until the very repetition has made the public familiar with them. The natural result of this familiarity is business. The printer who desires to advertise must do so in a manner that will educate the public to a familiarity with his name and business, and this can only be done by frequent and pointed appeals to their memory through samples of work, businesslike circulars and mailing-cards. These should feature the name and business rather than the decorative effects that may appeal to a few.

Educate your public to know you by name, and then keep that name constantly before them by repeated appearance, particularly in connection with something that will not only be preserved for reference, but used often.

The Charge for Holding Forms.

If there is one thing in dealing with certain buyers of printing that is more annoying than any other, it is the way they will dispute the bill on the second edition of a job that they have requested the printer to keep standing for their benefit.

They entirely lose sight of the fact that the type is the printer's, and that having set it up and completed the first order they have done all the contract calls for and are entitled to distribute or melt that type as soon as they see fit, and that if they do delay thus disposing of it they do so as a favor to the customer.

When such a customer disputes the bill he entirely loses sight of the fact that the printer is under no obligation to allow him any advantage on the second order, and that any rebate that he does give the buyer is in the nature of a gift, to which they have no title except as given by the printer's generosity.

This may be a new view-point to some of our readers, but it is absolutely correct. The printer may give a part of his profit in consideration of continued business, but he is not bound to do so either by law or custom. He has a perfect right to charge the full price each time the job is reprinted, and the buyer has no right to complain, for if he had taken it to another printer he would have had to pay for the resetting of the type.

Just remember this the next time you have a dispute with a customer over the allowance for a job that has been kept standing at his request, and refer him to this article, which was called forth by a letter from a customer who thought the printer should not charge him as much as he did on a tabular job that he had requested to be held.

It is always best to let the customer know in advance just what you will charge him for holding a job, and this should be about two-thirds the cost of original composition plus any alterations that may be required, provided the reorder is received within a reasonable time, say two or three months. In the case of jobs held speculatively by the printer on the chance of a reorder, there should be no allowance beyond about five per cent of the composition to clinch the order.

Do not forget that every time you suggest to a customer that you will hold the job for him you are actually destroying business for some one, and that the total of such

destruction now amounts to enough to seriously affect the total of the business, especially among the smaller houses, which are most given to this short-sighted policy.

The Sources of Lost Time.

A correspondent wants to know why we say that few printing-plants are able to run to a greater percentage of productive time in all departments than about seventy per cent, taking the entire year as the basis of calculation. It is admitted that some departments will exceed this and at times that all departments will be able to make a better showing; but in the ordinary plant there are so many causes for lost time that it seems almost a wonder that they do so well. We will list just a few of those that easily come to mind:

Badly prepared copy.
Incorrect or defective instructions on job-ticket.
Injudicious selection of a popular letter that is short because of too much use.
Hunting for sorts, because a certain letter is specified.
Picking sorts from live jobs and returning them.
Changing bad letters caused by extra wear on short fonts of small type.
Making corrections on press that should have been made on the stone.
Waiting for cuts.
Waiting for stock in the pressroom.
Waiting for ink.
Waiting for O. K.
Holding press for sheets to dry before backing up on short runs. This is an evidence of bad judgment by some one in authority.
Delay in getting started on cold mornings.
Delay in getting rollers in condition and changing rollers on hot days.
Accidental delays to press or motor.
Folder delayed by sheets being sent into the bindery before drying.
Trouble in bindery because of paper folded the wrong way of grain.
Loss of time on the cutting-machine because of not having enough sharp knives to keep going.

There are many others that you will recall and wonder why we did not think of them instead of those we listed, but, even then, you will not have them all. Our assistant says that he once saw a list of over a hundred, headed "A hundred and one things that the printer does not get paid for."

During the approaching summer weather it will pay you to carefully look over your plant and see how many of these little thieves have been gnawing away at your profits. Then, set traps to catch and kill them at once.

You know the old Scotch proverb, "Mony a mickle maks a muckle." In no place is this more true than in a printing-plant.

Price Versus Profit.

That many printers take the wrong view of this important contrast is seen from the following letter from a printer in the Middle West who has been reasonably successful in building up a nice business on quality of the work rather than on price, though he does seem to think that price has something to do with it:

GENTLEMEN,— Your articles concerning cost systems greatly interest me. I believe a man should know his cost to intelligently figure the selling price, yet the thing that rather puzzles me is, what's the use of knowing your cost if you are constantly being underbid?

No one can possibly operate under more advantageous conditions than I do. Own my shop buildings, my equipment — three jobbers and a pony cylinder — all bought new, and a barrel of type and printing material, am myself one of the producers and get the maximum output through personal supervision of my three assistants. Have always one week to two weeks' work ahead and have no sales cost. All my work comes to me on account of price, quality at the price, and my ability to edit, suggest, plan sales campaigns, etc. Yet with all these advantages I am frequently underbid.

The point is this: that price is not set by a cost system but by market conditions, or rather the pace is set by the fellow who eventually works himself out of a business.

Our correspondent really answers his own question in the last paragraph. There are, all over the country, printers who think that the market price governs everything in the sale of printing and deliberately cut under that price in the vain hope that they can obtain a sufficient bulk of business to secure a lower cost in their factories, forgetting that the present methods of producing printing preclude the getting of a much greater percentage of production in the various departments of the plant.

There is only one way to create a satisfactory printing-business, and that is to secure the maximum output, find the real cost of that output, and sell it for more money than it costs, regardless of the price-cutter, always remembering that there are some kinds of work that you can produce better and at a lower cost than others; that there are other kinds which your competitor has an advantage in producing, and that while lower in price on your own specialty, neither of you are really price-cutters so long as you get a price that includes a fair profit.

On the other hand, the printer who merely makes a low price to secure a job is a price-cutter even if he gets a price higher than another competitor is willing to take for the goods.

That the price-cutter eventually works or cuts himself out of a business is true, but it is a long and painful operation both for the victim and the trade, which also suffers with him.

There are many printers like our correspondent who are willing to say "What's the use," when they should be studying their costs and becoming absolutely certain that they are right and making prices in accord with their cost, and then endeavoring to get their competitors to do the same. It is useless to go to your competitor and tell him that he is selling too low without having the figures to prove it. He is not exactly a fool, even if he acts foolish, and knows that you are guessing just as much as he is, and feels that his guess is just as good as yours. Occasionally, when he has secured the job and made an unusually large loss, he may feel a doubt of his figuring, but that is only a fleeting moment, and the next time you underbid him he does it again.

The Standard cost system will give any printer a true account of the actual cost in his plant and show him where his costs are too high so that he may correct them; but because it is not automatic many printers have refused to install it, and because it shows up the bad management and wrong guesses others have tried it and refused to be convinced by its findings; while still others more wise have used it and been guided by it and made money because they did so.

There is no system that will go into a man's plant and take him by the neck and seat of the trousers and shake him into a state of mind that will make him see the advantage of right prices and coöperation with his fellow printers to get the correct profit out of his business. There is only one way to secure this very desirable state of mind in the average owner of a printing-plant, and that is by education. This means two things: first, that some one must do the educating; second, that the party to be educated must be approached in the right way and in the right spirit. It will not interest him to know that you are annoyed because he got a job at a cut price that you could have had at a higher price if he had stayed out of the competition or bid higher; but it will interest him to learn how he can get that job and make more money out of it; he is in business to get orders, though he may forget that the main reason for getting orders is the profit that is attached to the filling of orders. You can, however, reach him and get under the skin by letting him know and feel that you are

interested in the improving of prices and giving each printer a chance to make a good living out of the business — he as well as you.

This is the whole thing in a nutshell. Starting with a wrong idea of his costs, the printer makes the mistake of supposing that the more business he has the greater his profits, and, not being acquainted with the law of diminishing returns, fails to see that there is a point where the tables turn and the more he gets the more he loses. In other words, the rule works both ways.

Our correspondent and all other printers should take this one fact to heart and allow it to govern their methods of making prices: You are not so much wiser than the combined trade that you can go ahead and run things to suit yourself and make your costs more than a trifle less than the average, and therefore you must get the right price for your work if you are going to be more than a laborer, and a poorly paid one at that. You may think you have several advantages over the other fellow, but when you get down to brass tacks you will find that you buy labor and sell it, and that a large percentage is lost in the handling. Unless you sell your gross output for more than your gross cost, including the cost of selling, you lose. The more you guess the more likely you are to lose.

Why the Small Shop Should Have a Cost System.

Every month we receive a number of inquiries for estimates or for the checking of prices from the smaller printers, on which we are requested to figure at some ridiculous hour-cost because the printer making the inquiry believes that he is actually getting his work done at that figure. The facts are that there is very little difference in cost between the large and the small shop, or between the big city and the little town. It is only a difference of terms, and if all had cost systems they would soon realize this and make estimates and prices that would not only provide decent salaries now, but also something to lay away against that day when personal production will cease and they will become non-productive expense.

The small printer should have a cost system because he needs to know just how much of his own services are sold to the customer and how much to building up the business. He needs to know just how much of the time he buys from his workmen is actually sold to the customers and how much is required for non-chargeable work and lost time. He should have a cost system as a means of ascertaining the details of his business and to relieve his brain of memory stunts, so that he may plan saleable jobs. He needs a cost system because it will give him a better standing with his bank, gain for him the confidence of his customers and prevent or settle disputes as to prices.

The installation of a Standard cost system is the most profitable investment any printer, large or small, can possibly make. It will show him the jobs on which he is making money and those which give the best profit. It will also show those jobs on which he made mistakes in estimating or in the planning of the work, causing losses, and enable him to drop them next time or get better prices. This feature alone is worth more than the price of a cost system, even if it cost three times as much as it does.

There is no plant so small that it does not need the cost system, and none too large to be taken care of by the principles of the Standard system. In the one-man shop it can be taken care of by a bright girl or boy such as must be employed to keep shop while the "boss" goes out. The monthly statement can be gotten out by the boss in an evening or on a Saturday afternoon. It reduces the amount of bookkeeping required, and it pays big dividends.

In view of the troublous times the world is now going through and the possibility of need for greater economy, we feel that every printer should start at once to install a cost system. And we think we are in a position to know, because for years we have been father confessor for many printers who did not know just where they stood or where they were going to get off.

A Pointer on Advertising.

A prominent advertiser recently said, in speaking of his success in producing business for some difficult articles, "Whenever I have an article to advertise, I want to find out something about it that distinguishes it from all other articles, something that is in some way noticeable and unlike other similar things." Here is a pointer for the printer who prepares his own advertising. There were never two printers who turned out exactly similar printing. Only the other day a prominent Philadelphia printer said that he "could always tell whose work it was that he was asked to estimate upon because no two printers ever turned out exactly the same kind of work and he knew just what kind each of his competitors did."

If these two pointers are correct, and there is no reason to doubt that they are, the printer has only to find out the peculiarity of his work or his business methods to have a basis for the best kind of advertising — the kind that makes your prospect feel a real, live interest in your goods.

As we write, there are before us several printers' advertisements which have adopted this idea in part. One calls attention to the fact that his is the house of prompt delivery, and another brings to the front that every job he turns out is printed from new type, while a third boasts of the excellence of his presswork on cuts.

Perhaps the most popular method of advertising among printers is to adopt a striking name for the plant or to secure some catchy motto. Here are a few from this month's mail:

The House of Good Work.
The House of Prompt Delivery.
The Home of Good Printing.
Prompt Printery.
Printing That Profits.
We Print, You Prosper.
Makers of Printing That Pulls.

There were probably others that we missed because we were not looking for them until our advertising friend suggested the idea at the beginning of this article.

For fear some of our readers will go away with the idea that they are just ordinary and have nothing striking to advertise, we will close with another quotation from our advertising friend: "I believe that if you will only look close enough you can find facts of distinction in anything that is worth advertising at all." Will you admit that your product is not worth advertising, or will you get busy and turn out some distinctive advertising that will bring business just suited to your plant?

CHAMELEON INKS.

Printer (politely to inkman) — I beg your pardon, but that blue ink I bought from you prints purple.

Inkman — Well, you see, it's this way: The ingredients used in the manufacture of ink and paper have not yet been brought to the proper degree of assimilation, but we are tickled to death with the progress that has been made. When we first began, our reds printed yellow, and our blues red; but now, as you say, our blues are printing purple, which is fifty degrees nearer blue than when they printed red.— *British and Colonial Printer and Stationer.*

DAVID AMES, THE FIRST PAPERMAKER OF THE CONNECTICUT VALLEY.*

BY GEORGE H. HOLBROOK.

PRINTERS are essentially interested in the papermaking industry from the historical and scientific standpoints as well as from the practical side. That being the case, the address of George B. Holbrook, one of the most prominent paper manufacturers in the Connecticut Valley, at the exercises incident to the unveiling of a memorial tablet to David Ames, the first papermaker of that district famous for its paper industries, will be of interest to our readers. Mr. Holbrook's address contains so much valuable information on the evolution of the art of making paper it is given here in its entirety as it was reported for the *Paper Trade Journal*. He spoke as follows:

"To me has fallen the pleasant task of focusing your attention for a few minutes on some facts concerning the first papermaker in the Connecticut Valley and the art of papermaking in the early days.

"The age of papyrus and parchment, after a history of some thousands of years, came practically to an end during the sixteenth century. After this, hand-made paper was most successfully produced in Spain, followed by Holland, England, France and America. The first paper made in this country of which we have record was made in Pennsylvania in 1690 by a German papermaker in partnership with a master printer.

"David Ames, whose memory we justly honor to-day, built better than he knew when he established the first successful paper mill in this part of New England. For, when we consider the enormous benefits that have come to the Connecticut Valley through the development of the great industry of papermaking, it certainly is a fitting thing to recognize the foresight and energy that led Ames to establish and later, through his sons, to carry on for many years the manufacture and distribution of paper.

"The history of papermaking from the earliest times is a fascinating study, and the contemplation of the tremendous rôle played by paper, and its allied art of printing, as a potential factor in the development of modern civilization is well worth while. We can not take the time, however, to trace in detail the origin and evolution of paper as we know it.

Life of David Ames.

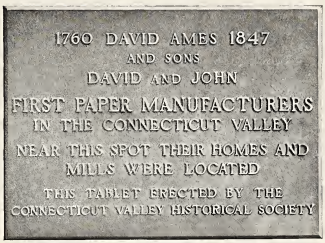
"David Ames was born in West Bridgewater, Massachusetts, on February 2, 1760. His father was one of the first iron manufacturers of New England and was the proprietor of a successful nail and slitting mill. In early life, David Ames engaged at Bridgewater in the manufacture of shovels and guns, and supplied the American army with these articles. During the Revolutionary War he held a commission in the militia, and was occasionally called to service. In 1794, on account of his services and his knowledge of the manufacture of arms, he was appointed by President Washington to establish and superintend a national armory at Springfield. The first musket was made at the new armory under his supervision in 1795, and the works turned out 245 muskets the first year, about forty men being employed.

"David Ames had married Rebecca, the daughter of Major Johnson, at Bridgewater in 1781, and they became the parents of nine children. His wife and two children accompanied him to Springfield — one, a daughter, Mary, and the other a son, David, Jr. Two sons were born in Springfield at their home on the armory grounds — Galen Ames in 1796 and John Ames in 1800.

"David Ames recognized the advantages of making his permanent home in this community, and in 1802 he resigned his position with the Government in order to give all his time to building up the papermaking industry.

Early Paper Mills.

"Springfield had attempted to have a paper mill during the time of the Revolution. Proprietors of the ironworks on Mill River conceived the idea and received from the town a grant of lands and privileges. For some reason, however, this grant was soon after rescinded and the mill was not built. But in 1786 Samuel Babcock owned a mill there, making news-paper. Another mill had also been established



The David Ames Tablet.

Presented to the Connecticut Valley Historical Society by Mrs. Oscar B. Ireland, great grand-daughter of David Ames.

on Mill River prior to 1788, probably by Eleazer Wright, and it is believed that this is the mill that was purchased by David Ames in 1800. This mill was the regulation small affair, having two vats and two rag engines, each of 120 pounds capacity. The machinery was mostly of wood, and power was derived from an undershot wheel. It is interesting to know something of the labor conditions of these early days. In a description of the Thomas mill, established near Worcester in 1794, similar in equipment to that of the mill purchased by David Ames, we read that the vats were usually run fifteen hours each day; that ten men and eleven girls were employed and that from 1,200 to 1,400 pounds of paper were turned out weekly. The skilled engineer, who managed the plant, received about $3 a week; vatman and coucher, or pressman, $3.50 each, without board; ordinary workmen and girls, 75 cents a week; boys, 60 cents a week each, with their board in addition. These were the wages that generally prevailed in all the mills at this time and later. During the first twenty years of the Ames mill the development of the manufacture was rapid and was characterized by the same energy and distinguished ability that has always been shown by the family originating at West Bridgewater and including in its membership such names as Oakes Ames, ex-Governor Oliver Ames and Frederick Ames.

"David Ames was a good citizen, as well as a good paper manufacturer. He was known as a man of sound judgment and great business activity, and was generally disposed to give both publicly and privately for the benefit and improvement of the town. One of his gifts was $600 to the fund

* Address delivered at the unveiling of a memorial tablet to David Ames at Springfield, Massachusetts, May 18, 1917.

for the purchase of the land now Court square. He was evidently fond of music, as it is said he was the owner (1810) of the first piano brought into Springfield.

The Ames Inventions.

"The eldest son, David, Jr., and the youngest son, John, were early associated with their father in his paper mill. While the first was a good papermaker, it is to the second son, John, that we owe the improvements that have changed the business from a hand-made to a machine-made process. John Ames received the first patent for a cylinder machine May 14, 1822 — ninety-five years ago last Monday. Other practical inventions of his were a trimming-knife, a pulp-dresser, a cutting-machine and a drying-machine; also calenders for finishing the paper. He originated the idea of running a continuous sheet of paper through the sizing instead of dipping each sheet, as had been the custom. In 1828 the two sons bought the father's interest and the firm became D. & J. Ames. Besides the original mill at Springfield, the firm bought a mill at Suffield, Connecticut, one at Chicopee Falls and another at Northampton, formerly owned by the Clarks. The firm also built a twelve-engine mill at South Hadley Falls. At this time it has been estimated that the Ames family produced one-half of the paper used in the country, and it is generally conceded that to the genius of John Ames a greater share of credit is due for inventions improving the art than to any other man. The Springfield *Republican*, on January 21, 1832, speaking of the improvements at D. & J. Ames' paper mill, remarks: 'If the improvements in the manufacture of paper and in the art of printing proceed as they have in the last ten years, we may expect to see a machine which will receive rags at one end and deliver the books all printed and bound at the other.'

"The value of the product of the Ames mills at this time was said to be about $150,000 a year, and the number of reams produced to be about 39,000. The profits of later years were very large and encouraged the proprietors to invest in outside speculations, in Canadian lumber and in coal lands in Pennsylvania. They met disaster about this time, which caused their failure in 1857 — ten years after the death of David Ames, Sr. It is said that every one of their mills has since been destroyed by fire. But notwithstanding the failure of the firm of D. & J. Ames, the Ames family will always have a high place among the promoters of the paper industry for ability and enterprise and for the men they educated and gave to the industry, to carry it on, step by step, to greater importance. We may truthfully say that all the paper mills within a radius of fifteen miles from Springfield grew directly or indirectly from the pioneer mill inaugurated by David Ames in 1800.

Early Processes of Manufacture.

"In the simple process of making paper by hand in the early days, rags, the principal material used, after being thoroughly cleaned and dusted were moistened and piled together in a damp place, where they were left to decay for twenty days or more. During this time the perishable portion, such as vegetable gluten, was fermented or decayed to such an extent that the rags could be boiled and washed and finally beaten to a smooth pulp by the use of mallets. In the early days, before the discovery of the use of chemical agents to remove the coloring matter from the rags, the shade of the paper was determined largely by the color of the rags used. When it was discovered that chemicals such as lime and chlorine would dissolve the coloring matter from the tissue, clear white paper could be made, and one factor as to quality and cost was removed.

"When the fibers had been separated by this tedious process they were placed in a vat with a proper admixture of water to form a soft, slightly cohering mass of pulp. Then, for forming the pulp into sheets, the papermaker used a fine-wire screen — called the 'mold,' oblong in shape and supported by a light frame underneath. Above this was placed a shallow frame known as the deckel, which was to control the size of the sheet. Dipping the mold into the mass of wet pulp, the operator filled it to the top of the deckel frame; then, as the water drained through the wire cloth, the operator moved the mold back and forth, giving a constant, even and gentle motion to the mass of pulp. (Here the wire used determined whether the sheet was to be wove, laid or watermarked.) When the pulp had been properly drained and matted together, it was passed on to the 'coucher,' who turned the moist sheet upon a sheet of felt stretched on a board. Over this first layer of pulp was placed another sheet of felt, then another mold full of pulp, and so on until a pile was accumulated several quires in thickness. The layers were then heavily pressed, squeezing out the water, when the sheets of felt were removed and pressure applied the second time. The sheets of paper on being taken out were hung over poles to dry. After this the paper was 'sized' by dipping in a solution made of hide clippings, then the sheets were pressed again and for a second time hung up to dry. If a smoother surface was required, it was obtained by passing the paper between metal rollers. Hand-made paper is still made to a limited extent in America and to a greater extent in England. All Bank of England notes are printed on hand-made paper, two notes to a sheet, so that three edges of every note are rough.

"Working under the old method, it took three men a day to mold, press and dry or finish 4,000 small sheets of paper, while the process from beginning to end required about three months. Contrast this with the modern methods by which the tree in the forest is cut down and made into the great newspaper, ready for the reader, in twenty-four hours' time. From the small beginning of papermaking by hand, the business has grown in volume and importance to its present position among the great industries of America.

"It is hardly necessary to mention the great development during the last seventy-five years in the process of making paper by machinery, as we, in this vicinity, are more or less familiar with it — the Dutch engine, the Fourdrinier and cylinder machines, the calenders, ruling and plating machines, system of sizing, drying, etc., all of which are used to complete the paper ready for market.

Papermakers of the Valley.

"Permit me to digress here for a moment to mention the names of some who were prominent followers and who profited in the development of the paper industry by David Ames and his sons.

"Joseph Carew was one of the first men to engage in papermaking in the Connecticut Valley, near Holyoke. In 1830 he had charge of the paper mill in South Hadley Falls, owned by Howard & Lathrop, competitors of the celebrated Ames. In 1848 he organized the Carew manufacturing company and built their mill at South Hadley Falls. He managed their business succesfully during the remainder of a long and honorable life.

"Joseph C. Parsons began the papermaking business in Holyoke with the Parsons Paper Company in 1850. Mr. Parsons was a practical papermaker, having had experience first with D. & J. Ames and then with the Eagle Paper Company, of Suffield, Connecticut. He was a very capable

business manager and built up a profitable trade for his company.

"He produced the first paper used by the United States Government in the making of stamped envelopes.

"The second papermaking concern in Holyoke was the Holyoke Paper Company, whose mill was built in 1857. Orrick H. Greenleaf, an esteemed citizen of Springfield, was the controlling owner, and the results of his management were always satisfactory to his associate stockholders. He died in 1896.

"The Whiting Paper Company was organized in Holyoke in 1864 by William Whiting. Mr. Whiting was first connected with the Holyoke paper company before organizing the corporation that bears his name. He built a second large mill in Holyoke in 1870 and soon thereafter acquired the mills of the Collins Manufacturing Company in North Wilbraham.

"The production of these three mills in loft-dried writing-paper exceeded in volume that of any competitor then doing business in this country.

"Others among the older manufacturers of paper in this valley deserving mention are Wells and John Southworth. These men owned and successfully managed the mill of the Southworth Company in Mittineague and the Hampshire Company in South Hadley Falls.

"Chapin & Gould were proprietors of a mill in Russell and began the making of a high grade of writing-paper in 1861.

"Charles O. Chapin and Mr. Gould are remembered as much beloved and highly esteemed citizens of Springfield.

"George L. Wright, who enjoyed the title of 'mayor of Mittineague,' organized the Agawam Paper Company in the early sixties. He was a producer of first-class writing-paper.

"Zenas Crane was the pioneer paper manufacturer in the Berkshires. He built the first mill in Dalton in 1801, and was superintendent and manager on a salary of $9 per week. His management was of a character that brought great prosperity to Dalton — the Crane paper always being of very superior quality. It is an honor to the name that for many years past the United States Government has awarded the contract for all the special paper used in making our greenbacks and banking currency and the government bonds to the Messrs. Crane.

"Byron Weston, of Dalton, was a successful manufacturer of the best grades of ledger account-book paper. This class of paper was largely controlled in this country for many years by the L. L. Brown Paper Company, of Adams. A number of the younger men who followed these pioneers have continued up to the present time as successful manufacturers of the various grades of paper. We gladly give the preference, however, to all who paved the way to success for those that followed.

"Some comparison between the production of paper a century ago and the present time may be of interest as pointing to the advantage that has come to our people in the use of paper for business purposes and, better still, in the facilities it has given us for accumulating knowledge. The census of 1810 shows a production of hand-made paper in sixteen of our States valued at $1,689,718.

How the Wood Fiber Industry Developed.

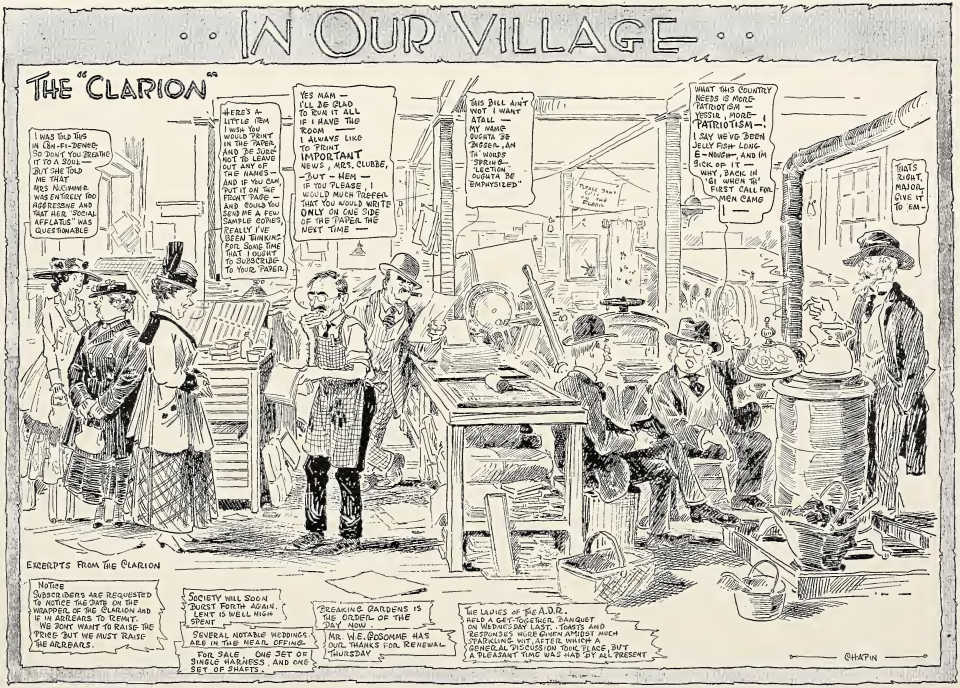
"It is said that the butterfly gave silk to the world, but to the wasp credit must be given for leading to the discovery that paper could be made from wood fiber.

"One Gottfried Keller, a German papermaker, returning from his work one evening in 1840, accidentally stepped on something that attracted his attention. He stooped and picked up what proved to be an abandoned nest of a queen wasp. The crushed nest was soft and pliable, and yet tough in texture. Keller was puzzled, as this seemed to him a very paperlike substance. He experimented, using a grindstone and hot water to reduce spruce wood to a fiber condition, with the result that, adding only a small proportion of rag fiber, he produced paper that was pronounced very desirable for all printing purposes. Following this, the wood-fiber industry in Germany developed rapidly and spread to other countries.

"The first paper made in this country of all wood fiber was produced in March, 1867 — and then was introduced the era of cheap and abundant news service, the multiplied supply of periodicals and books and the enormously increased numbers of the reading public. It is now a question whether the growth of pulpwood trees in our own and the Canadian forests is keeping up (plus what pulp we can import) with our increasing requirements, and if not, to what can we turn for a substitute material?

"In recognizing this most satisfying growth and the fact that the paper industry has brought no little prosperity to the people of this beautiful Connecticut Valley, we do not forget that we owe much to the sagacity, energy and public spirit of the pioneer papermaker, David Ames."

JUST WAITING.
Photograph by Eugene J. Hall, Oak Park, Illinois.



Cartoon by A. B. Chapin.

Reproduced by courtesy of the St. Louis (Mo.) *Republic*.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Should the Public Pay for Public Advertising?

Certainly it is one of the functions of a trade paper to work for a standardization of the processes and practices of the trade for which and to which it speaks, and that is my justification for making an effort right now to establish a more common understanding on the question of whether the public should pay for public advertising. I know that the question is a controversial one, but to me that is the very reason why we should discuss it and give it enough attention so that all will arrive at about the same answer.

Just now, in addition to all of our old friends who have been supplying us with waste-basket fodder in the past, we have an entirely new crop in the army and navy, the registration boards, the public-safety commissions, the Red Cross, the Treasury Department and the Federal Reserve banks, all of which are making most inordinate and unreasonable demands for space. Every department, university, commission, committee, association or individual having anything to do with experimentation or the promulgation of information relating to the production of food has been working overtime grinding out copy for the newspaper man. There is more of this matter offered than any newspaper can possibly use, and yet each interest, with inexcusable provincialism, urges the publication of its own matter as the patriotic duty of the publisher. But, however this may be, the publishers themselves should have some fairly uniform practice, and either agree that public advertising should be published gratis, or that it should not be, and thus release for more profitable occupations the men now engaged in preparing and forwarding the copy that now goes to the waste-basket.

I find much of wisdom for the answer to the question here propounded in a letter which was recently written to a public-safety commission by the head of a department of journalism, who, for a number of years, has been making a study of the problem of publicity through the country press. The circumstances were these: A public-safety commission desiring publicity invited a number of representative editors to a conference, at which marked differences of opinion were evident. Some editors insisted that if publicity is a valuable commodity it should be paid for, while others voiced the directly opposite opinion and offered the commission anything it desired without price. Such divergence of opinion should not exist, and would not exist if the profession had any settled standard; and, because I believe it points the way to the proper standard, I am quoting from the letter written to sum up the results of the conference by the professor of journalism before referred to.

"The commission," he says, "should condense to the last degree its news for the country press, and should get it to the papers in the form that will be most acceptable. Some want it in copy form and some in plate form, and a vastly freer use of it will be made if the preferences of the papers desiring plate are granted. With many papers, the time element in composition, as well as the expense, is a serious matter which the commission should take into consideration.

"In the next place, when the commission has something that is not news which it wishes to bring strongly to the attention of the public, it should buy advertising space from the press.

"Opposition to this idea was freely expressed, though it was also ably supported. The opposition came out of the generosity of the hearts of the editors, which was no less in the hearts of those who supported the idea than in the rest. There never was a more generous class of men in the world than the editors. But that generosity should not be imposed upon. Just as we believe in conscription to build an army, I believe we should call upon all of the citizens of the State to bear the burden of expense of a publicity campaign to get the State to do its full share in the war for peace and human freedom, and not place the whole burden upon a single group. Therefore, I believe the commission should pay for such advertising as may be wisely used. The time may come when the commission will have to call upon these men to give of their white space without money and without price. When it does come, and you tell them it has, they will give and not even ask the reason why. But that time has not come yet, just as the time has not come, as you said yesterday, when every able-bodied man should take up arms.

"Moreover, this plan of buying advertising space will be far more effective than that of depending upon the printing of publicity matter which goes in with scores of publicity items from other sources and has to compete with them in getting a place, possibly being trimmed and changed in order to win a place.

"Advertising, besides, as a supplement to news and editorial comment, has a distinct psychological value. In positive, vigorous advertising, points made in news and in editorials may be clinched; and a seed idea sown by display advertising may be nourished and fostered by news items, and brought to fruition by the editorial.

"Advertising helps, in short, and the commission should not be hampered in the use of such a powerful agency by feeling that it is imposing on the generosity of the editors, as would be the case if it asked the editors to give of their space without remuneration.

"In brief, then, the whole thing should be upon a business basis. Patriotic sentiment will have freer play in a

business functioning normally and all of the publicity of the commission will be made far more effective."

The Generous Editors.

This sane view should appeal to all practical men, but no progress can be made in having this view-point generally adopted until some editors restrain their overgenerous propensities. At the conference referred to, the overgenerous editors blanketed the efforts of those who took a more practical view, and such would probably be the case with any body of editors called together. The same thing happened recently in national affairs.

The National Advertising Advisory Board submitted a plan for paid advertising to the Secretary of the Treasury under which the Government was to pay for all advertising space used, just as it pays for munitions, foods and other materials. The proposition was receiving favorable consideration when the action of the owner of a certain metropolitan daily introduced a discussion in Congress which resulted in a bill giving all departments of the Government the privilege of accepting donations of advertising space. Many telegrams were sent to Congressmen to kill the bill, but at the same time so many of the publishers offered to donate space that a campaign of paid publicity became an impossibility, for it would have been nothing more than embarrassing, under the circumstances.

Thus we see that the overly generous publisher not only gives away that which is his own (which is his undoubted right), but also gives away that which is not his own and which he has no right to thus dispose of. He may, in the name of patriotism, render a service to the country and at the same time impose a burden upon many another publisher who is essentially as patriotic as he. By giving away his own space he may deprive a hundred or a thousand other publishers of a legitimate and necessary source of revenue. For one publisher to give away space places the publisher who can not afford to give away his space in an unhappy light, and it is this consideration for the welfare of the craft as a whole that I am especially urging.

No Place for Free Publicity Anyway.

The effectiveness of the country paper as a publicity medium is being recognized as never before, but the numerous applicants for free space do not recognize that every inch of space in a properly conducted newspaper is taken up by one or the other of two things, advertising, which is its meat and drink, and local news, which is its breath of life. With the subscription and advertising rate, and the proportion of advertising and reading-matter, all properly balanced, there is no place for the hybrid of free publicity. It can not be classed as advertising, because it produces no revenue, and can not be classed as reading-matter because it is not what the subscriber pays his money for. If permitted to spread into the news columns, it will surely smother out the local news, insidiously and yet so surely. Now, this reasoning applies just as much to government publicity for crop and labor mobilization, for enlistment, for bond flotation, as for any other free publicity, but in order to have the logic of the situation realized, the newspaper men themselves must realize it. It is a serious proposition, and the publisher must not only realize it, but govern himself accordingly.

Advertising is a commodity or a service, and when given without price should be recognized as a gift. When the bankers of the country gave their services in the flotation of the Liberty Loan, all recognized that they gave a real service and with wonder-wide eyes accorded them credit for their service. When the newspapers gave of their advertising space, very few recognized the service, many readers doubtless growled at the curtailment of reading-matter, while many, many more thought the advertisements were run "just to fill up." The public needs to learn that papers are not "filled up," and the best way to teach this to the public is to make every line of reading-matter pure

THE FLORIDA ADVOCATE

Subscription $1.50 per Year. Devoted to the Interests of Watermelon and the Finest Farm Groups and Vegetable Country. Single Copy Five Cents

VOL. XVI, NO. 49. WAUCHULA, DESOTO CO., FLORIDA, FRIDAY, FEBRUARY 9, 1917. TWELVE PAGES

THE BIG CRATE MILL IS SOLD

Development Co. Acquire Valuable Property A Great Thing for Wauchula.

Short Stories of Florida

BLIZZARD SWEEPS FLORIDA

Coldest Weather in Twenty Years Visits Fair State of Florida the Past Week.

Clean first pages in country newspapers are about as rare as the proverbial "day in June"; but Florida is the land of "eternal summer," you know, so it's taken for granted that Florida newspapers with clean first pages are not "rare."

attention-compelling news, and require payment for that which is advertising, but which seeks to masquerade as news.

I note that a recent full-page advertisement of a public charity carried a note in one corner that the space was purchased and donated to the purpose for which it was used by five business firms, their names being given. This strikes me as one of the sensible ways in which this problem may be solved.

The Proposed Tax on Advertising.

It is not the purpose of this department to discuss current legislative problems, but, because it fits into the present discussion, a word may be said on the proposed tax on advertising revenue. Personally, I believe that such a tax would be of great benefit, especially to the country publisher, for it would compel a detailed accounting of advertising receipts, would stabilize rates, and would distinctly raise advertising to recognition as an article of commerce, and place the public in a position where it could not ask for the donation of that which the public itself looks upon to furnish a part of the public revenue. The tax itself would be passed along to the consumer, where

all good taxes are supposed to rest, and rates would be more generally raised to a more adequate level. But we could well afford to pay the tax ourselves for the benefits that would accrue from the proper recognition of advertising as a thing of value, and for that reason and the others outlined, all newspapers, and especially country newspapers, should welcome the tax.

"Have Lived Here Longest."

The Port Washington (N. Y.) *Democrat* is asking for the names of the ten oldest inhabitants of each township in its territory, and as soon as the names are secured will, if possible, get each to tell a story of the early days and publish a photograph of the subject. It should prove a most interesting local feature, and cinch the loyalty of a goodly number of readers. As a suggestion for other publishers, it is worth consideration and adaptation.

File with the Live Ones.

The Minden (Neb.) *Courier* sends its rate card and a circular letter which it has been sending to advertising agencies. The circular calls attention to the rate card and

This is a poorly made-up page in an otherwise good paper. Why? Compare it with the pages from *The Florida Advocate* on the following page, and then ask yourself the reason "why."

asks that it be filed with the "live ones," and goes on to tell the agency of the desire of the publisher of the *Courier* to coöperate in any way to make business rèlations of mutual benefit and profit.

Cards and circulars of this kind are not immediately productive of business, and many publishers are likely to think that they are wasted effort. Such, however, is not the case. A paper gets its standing with the agencies from its rate card and the service which it promises to give and does give, and ultimately is selected as the medium to be used in a certain locality. Direct advertising to the agencies pays, just the same as every other kind of advertising, but results may sometimes be delayed from a variety of causes which the publisher should recognize.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Oakes Journal, Oakes, North Dakota.—A fine paper in every way, the only suggestion for improvement being the use of slightly larger news-headings, especially at the tops of some of the columns on the first page.

J. HERBERT MCMILLAN, Gardena, California.—You are to be congratulated on the excellent appearance of *The Lark*, your small high-school weekly paper. If the students do the mechanical work, they show marked aptitude for the work of type-composition.

HENRY W. LASS, Galesburg, Illinois.—*The Knox Student* is an exceptionally good college paper, much above the average, we should say. Orderly make-up and clean presswork are predominant good features, but advertising composition is also of high order.

GEORGE W. ROBERTS, Coalinga, California.—The first page of the *Record* is made up in a striking manner, and, considering the character of the news, is hardly too sensational. The condensed Cheltenham Bold, letter-spaced, does not make a very good heading for the paper. It is too weak and, as handled, lacks dignity.

RALPH FRYNE, Clark, South Dakota.—Your first page (issue of March 15) is a beauty. In fact, the paper is well made up throughout — and presswork also is good. Fewer styles of type in the advertisements and the consistent use of three-point or four-point rules for borders would improve the appearance of the paper, marred as it is by the use of many styles of both type and border.

The Havelock Post, Havelock, Nebraska.—*The Post* is an excellent paper in every respect. It is admirably made up and the advertisements are as effectively displayed as we believe is possible with your present equipment of type. We admire advertisements with a large margin of white space between type and border all around, as on the Speier & Simon display in the issue of May 24.

O. E. GAYLORD, Denison, Iowa.—Menagh's two advertisements are nicely arranged in a readable form and are effectively displayed. The utilization of white space and the restraint in display give it a refreshing distinction from those many advertisements which are overdisplayed and crowded with type larger than necessary. Slightly stronger display lines at the top of each advertisement would help a little, and, yet, since with the copy this would have been impossible in one line, we believe you did as well as was possible. You are right about the presswork being poor.

HARRY W. BRIGHT, Walker, Minnesota.— Your paper is well printed, ably edited and the first page is nicely made up. We regret we can not say the same regarding the make-up of the remaining pages. You, like the editor-manager of *The Sioux Valley News*, whose publication is reviewed elsewhere in this issue, seem to have a fondness for Royal Baking Powder, and we suggest that you refer to our remarks regarding his paper for faults in make-up apparent in your own. You should use plain rule, preferably four-point, for borders throughout instead of such a variety of highly decorative borders.

DAILEY M. HUDLER, Indianapolis, Indiana.—*The Spectator* is well printed and the advertisements are satisfactorily displayed and arranged. They lose in appearance and effect, and mar the appearance of the paper as a whole, because such a large variety of type-faces was used in their composition. The many styles of borders also have an effect in making the paper appear rather unsatisfactory. Make-up of inside pages could be improved by grouping the advertisements from the lower right-hand corner in the approved pyramid style instead of placing them in the upper right-hand corner, or as sometimes scattered without order over the page.

O. EUGENE BOOTH, Cherokee, Iowa.—The make-up of the first page, issue of March 15, is not at all bad. As a suggestion for improvement, we would advise the use of the large headings at the tops of columns only, the adoption of a smaller but harmonious heading for use lower on the page, and the use of more such headings than three. The appearance of the page would be better if the top of the last column were occupied by a heading. This can not be done on a six-column paper with single-column headings, but the difficulty can be overcome by placing a double-column heading in the two center columns, with a single column heading in each of the outside columns, leaving the second and fifth columns with only reading-matter at the top.

OBED M. GARRISON, Queen City, Missouri.— In the two-page spread for John Sloop you made a mistake in placing the main display in the center of the advertisement. Because of its great strength it would likely ham-

per the reader in his comprehension of the matter above. This heading and the smaller matter related to it should have been placed at the top and the display and matter relating to the piano offer below, where the main display now is. Most of the type-faces used are old and fanciful and detract somewhat, yes, considerable, from the general appearance of the display. You need modern type badly. Leaders should have been used to carry the eye from the last word of description of each item to the price for same, as the jump without them is too great to be negotiated with ease and satisfaction.

GEORGE M. GOOLSEY, Wauchula, Florida.— So you're editor, foreman, pressman and linotype machinist? We thought there were no more "printers." Well, you have made good at all, if one is permitted to judge from your paper, *The Florida Advocate*. Somewhat of an advertising solicitor, too, we might be permitted to remark after examining several issues of your exceptional "one-man" paper, which is a good one from every standpoint. We admire especially good advertisement composition, clean presswork and orderly make-up.

THE FLORIDA ADVOCATE

Bank of Wauchula
Wauchula, Florida

Varn Villa Nursery
W. R. VARN, Proprietor
DE LEON CITY, FLORIDA

San-Tox
Kills Germs Of The Kind That Are In Carmosol
Orange Pharmacy

SEED PRICES
J. W. CREWS COMPANY

Create The Opportunity
CARLTON NATIONAL BANK
WAUCHULA, FLORIDA

BEESON BROTHERS
DRUGGISTS
THE REXALL STORE
Everything in Drugs and Drug Sundries

CALDER
The Whole Expert
W. M. CALDER

WAUCHULA DEPARTMENT STORE
Millinery Department

A Hearty Thrift Day Welcome!
State Bank of Zolfo
Zolfo, Florida

Facing pages of *The Florida Advocate*, which illustrate the pleasing appearance which results when the pyramid style of make-up is followed. Note how the reading-matter is grouped at the top and left, where the reader naturally looks first when turning from page to page.

Kendrick Gazette, Kendrick, Idaho.— First-page make-up on the April 20 issue of your paper is excellent — it is clean and orderly, and the headings are large enough, but not too large. Advertisements are ordinarily well displayed and arranged, but we note a tendency to fill in blank space with floral devices, which the compositor should overcome, for such ornamentation — prominent by reason of the surrounding white space — distracts the attention of the reader from the text-matter of the advertisements. A uniform style of border, consistently used throughout the paper, would add much to the pleasing appearance of the paper. Instead of placing a panel around a display line to make it longer, set it in larger type or leave off the rules — save time and make the display more effective at the one operation.

J. H. FROST, Monroe City, Missouri.— The issue of the *Democrat* sent us is rather poorly printed, the main trouble being due, we believe, to hard rollers and over-soft ink. Real news-headings at the tops of alternate columns on the first page, over stories of real interest, would make the paper more satisfactory in appearance and more interesting as well. Your type is not good, being of antiquated design and unattractive as compared to the later products of the founders. We are sure, also, that your equipment is made up of short fonts of a variety of styles instead of large fonts of one good series, which accounts for the use of so many styles in each advertisement, causing a displeasing and inharmonious effect. White space around advertisements should be more equally distributed than as apportioned by you in some cases, where there is considerable at top and bottom with very little at sides, or vice versa.

Review-Miner, Lovelock, Nevada.— The copies of your paper sent us are admirably printed, thanks to a good press, pressman and an exceptionally good grade of print-paper. There are altogether too many "scare" headings on the first page, not only because they make the page bizarre and cheap-looking, but, more important still, because "scare" headings are placed over articles not important enough for such emphasis. The same fault is true throughout the paper — two lines of bold thirty-six point head-letter over stories of a commonplace character two inches long. When the editor excites the reader too often with large headings they lose their effect and can not do justice to a real big story when it breaks. All display is no display; all emphasis, no emphasis. Cutting up a page with single and double column headings with cut-off rules to set the stories off makes it difficult for the reader to follow the stories. Advertisements are ordinary.

The Idaho Post, Moscow, Idaho.— While your paper is well printed and well filled with good news-matter, it is subject to improvement in several ways. A two-column heading in the center of the first page would obviate the use of two headings side by side, which is always more or less confusing. We admire the pyramid make-up of the inside pages, but would never place a two-column box heading any place but at the top of columns or immediately below an advertisement at the top of a column, where, of course, an advertisement should not be placed. A two-column boxed head looks just as bad in "island" position as an advertisement and cuts up the page just as surely. Most of the advertisements are well handled, but a tendency is shown in some to use larger type than is really necessary. Smaller type, with ample white space around, is more effective, more easily read and more pleasing by far than larger type crowded for breathing-room. The half-page advertisement on page five of your March 16 issue is weak, and the display points do not stand out because the unimportant lines are set in too large sizes of type. All display is no display, for when practically everything is emphasized there is no contrast, hence no emphasis. Contrast is the basis of all emphasis.

Twin City Sentinel, Winston-Salem, North Carolina.— We are always glad to receive copies of your excellent paper. It is well printed, and the advertisements are effectively arranged and displayed. On some pages of several of the copies sent us the arrangement of advertisements is poor, being scattered over the page in such a way as to cut the reading-matter up into small and irregular groups, making it hard to follow. Grouping advertisements at the top of a page is poor make-up — the lower right-hand corner is where they belong. The advertisement for the Hudson Super-six automobile is interesting in its representation of a roadside billboard. Such arrangements of rulework are generally discouraged by us, especially for indiscriminate use. The line, "This sign changes daily," and the small sign on top of the larger one, bearing the words, "Sentinel Ad Service," makes it more appropriate to the occasion — and, in a way, saves it. While most of the advertisements are well set, as stated, there is a tendency toward overcrowding, emphasized by the use of larger type and less white space than is desirable. The double-page spread, "Clean Up, Paint Up," in the April 30 issue, is a case in point. Had smaller type and fewer display lines been used, resulting naturally and substance of the proposition is that a paper is not worth anything to advertisers if it is not popular with its readers. A reader is much more likely to read an advertisement with comprehension, and to the benefit of the advertiser, if he has been permitted to read the news-matter without irritation or interruption before he comes to the adver-tisement. He can not do that when he is forced to follow an item of news around the tortuous, snakelike course made by scattering advertise-ments helter-skelter over the pages. You need a series of nice light-face roman for text-matter of advertisements to obviate the use of such type as used in the Isaacson & Juel half-page in the issue aforementioned.

The Havelock Post, Havelock, Nebraska.— While we discourage the use of too black news-headings in a newspaper, we are sure your paper would be more interesting in appearance, though not more pleasing, if slightly blacker head-letter were used. First-page make-up is admirable. In adopting the policy of a clean first page and the pyramid make-up in his paper, Editor Will C. Israel says editorially:

"As a try-out *The Post*, this week, has adopted the policy of elimi-nating advertisements from its first page and placing all ads in pyramid

Effective double-page spread from the *Twin City Sentinel*, Winston-Salem, North Carolina. Without judgment, and with so many large illustrations, this advertisement could easily have been made an abomination.

in a greater amount of white space, the advertisement would have been easier to read. It would have affected the readers more forcibly, and greater results would have been realized from it. With so many large display lines beckoning the reader, he does not know which way to turn, is irritated, frightened, and does not read; at least he does not read as he should — with comprehension.

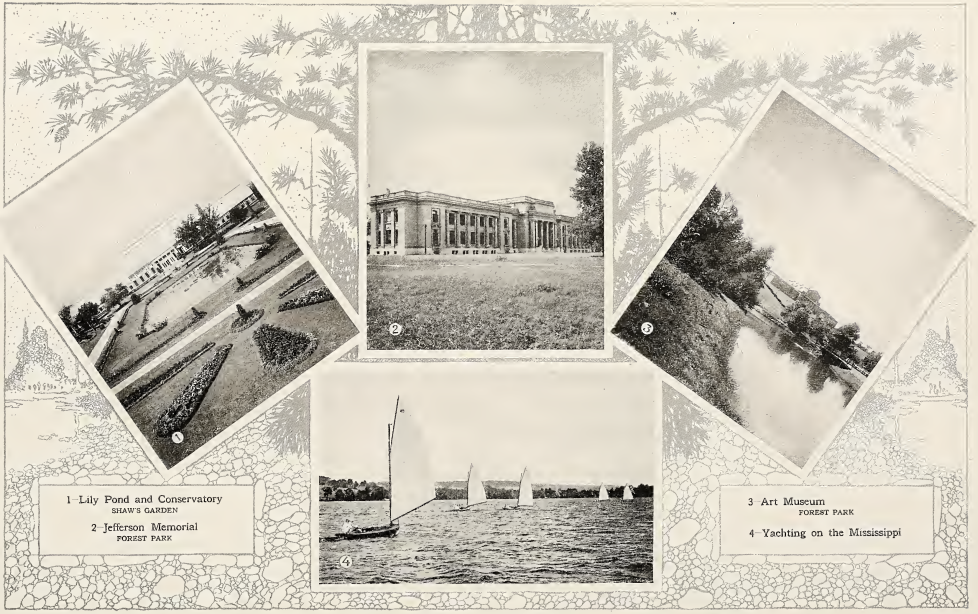
The Sioux Valley News, Canton, South Dakota.— In most respects your paper is good; it appears to be ably edited. Make-up is very poor on page two of your March 22 issue and we will take that page as an example to emphasize our point, although we do not imply that all pages are as poorly made up — for they are not. A publisher should not sell "island" position in his paper for any price that any advertiser or agency is likely to pay him. In the long run, giving Royal Baking Pow-der that position will undoubtedly cost you more than you will receive for it. This is true for several reasons. First, it makes a poor and dis-pleasing make-up of the page, and by appearing to be "sloppily" made up will influence some of your readers against the paper. It will go farther than that, however, for a choppy make-up makes it appear that there is less reading-matter than there really is, and more advertisements. Readers are quick to note such appearances, and it has been the experi-ence, based on actual happenings and advices from publishers over the country, that many people quit a paper when they reach the conclusion that "it is all ads." Then, to make matters worse for the publishers, local advertisers are likely to want such a position, and, even though it is explained and extra price is charged for such positions, they doubt it. If not, they feel local merchants deserve the preference, as, of course, they do. The most successful and most popular big papers in the coun-try do not sell such positions under any circumstances. The whole sum form throughout the paper. It is an experiment which we believe our readers and our advertisers will like.

"The custom has been in vogue for many years on every metropoli-tan newspaper and on many of the better class country newspapers to keep all advertising off their front pages. The pyramid system is of later origin, but it has worked out so well wherever tried that both advertisers and readers are in hearty accord with it. *The Post* trusts that its advertisers and readers will endorse its latest move, so that the system may become permanent.

"Every storekeeper is proud of his display windows and of the way his wares are shown on the shelves — every good storekeeper is, anyway. That is the way *The Post* feels about its first page. It is our display win-dow. Its attractiveness lends influence to its news articles and in just such proportion adds to its advertising value. At no time will the first page contain all the news, because it is the intention to get enough local happenings in type that every page will carry its share of the week's events. By pyramiding the ads, reading-matter will touch each ad, and the reader's eye can not fail but be attracted toward it. Sometimes, perhaps, there may be an excess of advertising that will result in placing some of it on the first page — if the present plan is continued — but effort will be made to prevent that by printing extra pages.

"The changes are sought to be brought about to keep the promise made when the subscription price of *The Post* was raised to $1.50 a year — that the increase would be used in giving to Havelock a better newspaper — one that is not surpassed in the State. That is the hope and ambition of the editor. Will you not help us attain that pinnacle? If you will, we'll do it."

THE INLAND PRINTER unqualifiedly endorses Mr. Israel's stand.



1—Lily Pond and Conservatory
SHAW'S GARDEN

2—Jefferson Memorial
FOREST PARK

3—Art Museum
FOREST PARK

4—Yachting on the Mississippi

Beauty Spots in and Around St. Louis that Were Visited by Those Who Attended the Twenty-first Annual Convention of the International Association of Manufacturing Photoengravers.

Half-tone by courtesy of Gray-Adams Engraving Company, St. Louis.

MANUFACTURING PHOTOENGRAVERS HOLD SUCCESSFUL CONVENTION.

BY OUR REPRESENTATIVE.

THURSDAY, Friday and Saturday, June 7, 8 and 9, were busy days for the photoengravers who constitute the membership of the International Association of Manufacturing Photoengravers. To see a body of men, who are generally engrossed with the weighty problems incident to the conduct of a business as complicated as photoengraving, take off their coats and settle down to a still harder grind was a source of inspiration. As was announced, the St. Louis convention was purely a business convention. The usual number of papers dealing with technical and theoretical features of the business were conspicuous by their absence, the program consisting wholly of numbers pertaining to organization, trade ethics and customs, cost discussions, estimating classes and discussions of the Standard scale and the Standard estimating blank.

That the photoengravers have made rapid progress in the work of the organization was shown by a brief review given by Lon Sanders at the banquet on Friday evening. In 1897 a meeting was held in the same hotel — the Planters — with an attendance of thirty, this being the first meeting of the organization. This year 258 members and guests were present, both ladies and gentlemen, 190 being men who had direct business with the convention and who went to participate in the discussions and deliberations. The registration list showed that photoengraving establishments to the number of 129, located in fifty-seven different cities, were represented by one or more persons.

The keynote of the convention was "Education, cost-finding and standardization." Every action taken resulted from careful investigation, tabulation of records, deep analysis and full consideration. For some time prior to the opening day the international officers and committees were busy gathering and compiling records and statistics, and these were all presented to the convention in concise form and proved instructive and beneficial to all present.

The International Cost Committee presented an exhaustive report showing comparative costs of materials and labor during the past four years, and also the cost of production of a large number of plates, both zinc and half-tone. This report received close attention and study, and the conclusion was that a revision of the Standard scale was necessary.

Following this report, Commissioner Louis Flader presented a most interesting exhibit of statistics gathered from the different members of the organization, dealing with the various phases of the business, which also had a direct bearing on the cost of production.

An exhibit of cost records presented by George H. Benedict also received the close attention of all present. This exhibit consisted of a number of charts compiled from figures sent in by the members, showing average costs of producing plates, both zinc etchings and half-tones, in varying sizes. It is interesting to note in this connection that all of the figures presented were compiled from actual cost-records.

The discussions following the presentation of these reports resulted in the unanimous adoption of the Standard estimating blank, which covers every operation in the business, and also in the following change being made in the basis of the Standard scale, this change being necessary to cover the increased cost of production:

For square-finished half-tones: Initial charge, $2, plus 10 cents per square inch for all plates up to 40 square inches; 15 cents per square inch for all plates over 40 square inches.

For zinc etchings: Initial charge, $1, plus 5 cents per square inch for all plates up to 40 square inches; 7½ cents per square inch for all plates larger than 40 square inches.

Outlining and vignetting, fifty per cent additional to square-finish half-tone price.

Oval and circle half-tones, 25 cents additional to square-finish half-tone price.

One feature of the convention that proved of great value, and the results of which will be beneficial to the entire industry, was the estimating classes conducted during an

Members of the St. Louis Photoengravers' Club who were Responsible for the Entertainment of the Convention at St. Louis, June 7, 8 and 9.

entire day and evening. The plan followed in these classes was to show stereopticon views of the copy and specifications of a given piece of work, every one in the audience being expected to figure the cost of production and the selling price. After the figures were completed, a slide giving the actual cost and selling price was shown. It must be stated here that all of the specimens shown were actual jobs which have passed through various shops, and on which actual cost records had been kept.

The reports of the various officers and committees presented conclusive evidence of the fact that they have not been idle during the past year. These reports were presented in printed form, copies being distributed to all.

President E. C. Miller, in his report, summed up the work of the past year and recommended the formulation of some plan whereby more frequent meetings could be held.

His idea was that the international association should organize into districts, each to be made up of local clubs which would hold meetings as often as they saw fit, and each district to elect a delegate who would meet with the Executive Committee of the international association once

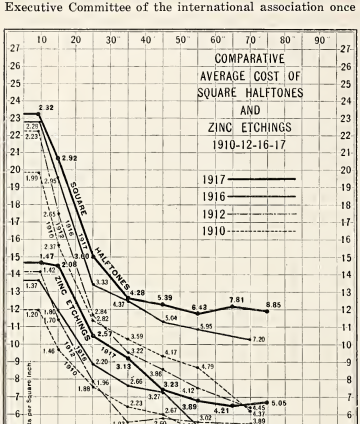


Chart Showing the Comparative Average Cost of Square Half-Tones and Zinc Etchings.

The figures along the top and bottom of the chart are the sizes in square inches. Figures on each side show cost in cents per square inch.

a month. The meetings of the Executive Committee would be made a clearing house for the dissemination of cost methods, estimating, uniform rules for and agreements with employees, uniform credits and other matters governing the business. The local delegates would gather the information in their own districts and would talk over matters of common interest with those from other districts. The results would be reported back to the local bodies, and in this manner more effective work could be accomplished.

This recommendation received the unanimous endorsement of the convention.

Regarding present conditions and the future of the industry, President Miller stated: "The immediate future is essentially a time for close coöperation. Coöperation can not be had without organization. We are extremely fortunate in having an organization already formed, and one that has been in existence for twenty years. Our international association does not depend upon promises of future accomplishments for its existence; it points with pride to its past performances as an evidence of virility and strength. We may congratulate ourselves on having had the foresight and wisdom to organize in times of peace, so that now, in time of war, we are ready to do our share in any contingency that may arise. . . .

"We are confronting an entirely new condition. We will be asked to take our place in the new economic scheme of things caused by our country being plunged into the world's war. This war was not of our making, and we did our very best as a nation to keep out of it; but, nevertheless, it is a fact that we are in it and confronted by it, and by the gods we have got to see it through, and it behooves us as photoengravers, at this convention particularly, to get in line and assist our Government in every way possible to bring it to a successful termination.

"Enlistments and conscription have come. We hope that, as far as members of the manufacturing photoengravers' craft are concerned, it will be enlistments rather than conscription, as we would rather have it said that our boys went than to have it said they were sent. We must not put obstacles in the way of the National Government. . . .

"We have had a new phrase coined by the Federal Reserve Board during the past year. I refer to the phrase, 'Substantial competition.' Sometimes our members, in

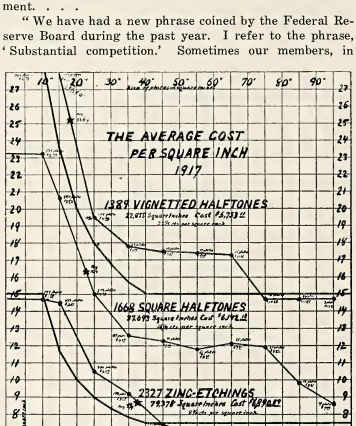


Chart Showing the Average Cost per Square Inch of Zinc Etchings, Square Half-Tones and Vignetted Half-Tones.

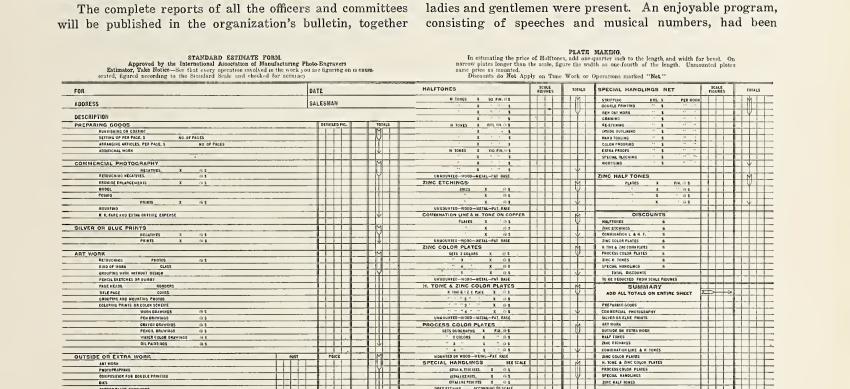
common with some of our customers, get the impression that the sole duty of our international organization is to fix and regulate prices, and that always upward. On the contrary, the International does not and can not fix or regulate the price. What we can do, and what we are doing, is to gather cost records, establish uniformity in estimating and uniform rules and practices throughout the whole country, openly and above board teaching our members what it costs to deliver the service we render our customers, so that we can compete with one another honorably and without fear or favor. 'Substantial competition,' real competition, and not cut-throat, heart-rending, back-

breaking, ruinous competition, which is born only of ignorance."

The organization is exceptionally fortunate in having a commissioner who has a thorough understanding of all of the branches and details of the industry. Mr. Flader's masterly report, covering ten and one-half pages, set forth in detail the work of the past year, existing conditions, and conditions likely to confront the photoengravers as the result of our entrance into the world struggle.

The complete reports of all the officers and committees will be published in the organization's bulletin, together which will make his third term in that office. Others elected were Adolph Schuetz, of New York, first vice-president; Charles A. Stinson, of Philadelphia, second vice-president. J. C. Bragdon, of Pittsburgh, was reëlected secretary-treasurer. Executive Committee: E. W. Houser, Chicago, chairman; P. T. Blogg, Baltimore; F. W. Gage, Battle Creek; David Parkinson, Detroit; George Danz, St. Louis.

The leading social event of the convention was the banquet held on Friday evening, at which about four hundred ladies and gentlemen were present. An enjoyable program, consisting of speeches of business numbers, had been


STANDARD ESTIMATE FORM

Approved by the International Association of Manufacturing Photo-Engravers

Estimator Take Notice—In filling out this estimate remember that the work is not figuring up to cover material, figured according to the standard scale and check of the secretary

PLATE MARGIN

In estimating the price of Halftones, add one-quarter inch to the length and width for bevel. On narrow plates longer than the scale, figure the width as one-fourth of the length. Unmounted plates may be trimmed to margin.

Discounts do Not Apply on Time Work or Operations marked "Net."

FOR

ADDRESS

DATE

SALESMAN

DESCRIPTION

PREPARING GOODS

COMMERCIAL PHOTOGRAPHY

SILVER OR BLUE PRINTS

ART WORK

OUTSIDE OR EXTRA WORK

HALFTONES

ZINC ETCHINGS

ZINC COLOR PLATES

PROCESS COLOR PLATES

SPECIAL HANDLINGS

SPECIAL HANDLINGS—NET

ZINC HALF TONES

DISCOUNTS

SUMMARY

GRAND TOTAL FOR PAGE

REMARKS

This form is used solely for the convenience of the estimator and as a part of the home records. It does not constitute a form of contract, nor is it a proposal.

Verbal quotations should be confirmed in writing. A copy of the written quotation should be attached to the original estimate form and filed, the duplicate estimate form to remain as a separate file and not to be removed from the office under any consideration.

The Standard Estimate Form Adopted by the International Association of Manufacturing Photoengravers at the St. Louis Convention.

with the complete proceedings of the convention, and a careful reading and study of these reports should prove of great benefit to all photoengravers.

In addition to the reports and other business receiving the close attention and consideration of the convention, an illuminating address was delivered by John L. Corley, secretary of the National Association of Dyers and Cleaners, on "Sidelights on Organization Work." George A. Knapp, secretary of the National Leather and Shoe Finders' Association, spoke on "The Value of Trade Organizations"; A. J. Newton on "Technical Requirements for Profitable Photoengraving," and Matthew Woll, president of the International Photoengravers' Union, on "Coöperation Between Capital and Labor."

The membership also pledged itself to provide additional funds for further education along the lines of cost-finding and other matters pertaining to the business, as well as the standardization of the industry. It was also decided that the Executive Committee should meet with the Executive Committee of the International Photoengravers' Union for the purpose of dealing properly and uniformly with such questions as may arise from war-time conditions.

The election of officers resulted in E. C. Miller, of Chicago, being retained as president for the coming year, arranged, and several features took place which were not on the printed program. These were the presentation of a handsome gold watch and chain to George H. Benedict, the "father of the Standard scale," by E. C. Westman, on behalf of the Manufacturing Photoengravers' Club of Chicago; the presentation of a handsome diamond-set Masonic ring to President E. C. Miller by A. W. Morley, Jr., on behalf of the delegates and visitors to the convention, in appreciation of his devotion, loyalty and service to the cause, and the presentation of a gold watch and chain to J. C. Bragdon by F. W. Gage, on behalf of the delegates, as a token of appreciation of his years of exceptional service as secretary-treasurer.

For the ladies an exceptional program of entertainment was provided, and the St. Louis Ladies' Committee took pains to see that time did not hang heavily while the men were engrossed with the affairs of business.

In the words of Commissioner Flader, the convention can well be said to be a direct answer to those who have doubted the advisability of holding such a gathering at a time like the present. Proving not only the most representative and the most interesting, it was also without question the most important in the history of the International Association of Manufacturing Photoengravers.

A BRIEF REVIEW OF THE ADVERTISING CONVENTION AT ST. LOUIS.

BY H. H.

THAT the slogan, "Truth in Advertising," adopted by the Associated Advertising Clubs of the World, is to remain a dominant factor in the standards of practice of the organization, was emphasized to the greatest extent possible throughout the entire convention held in St. Louis during the past month. From start to finish it was also apparent that the forces of the advertising profession are mobilized for the purpose of doing their part toward winning the terrible conflict into which our country has been forced, and toward "making the world safe for democracy and civilization." From the opening of the great inspirational mass meeting in the Quadrangle of Washington University on Sunday afternoon, June 3, to the closing address by Hon. William G. McAdoo, Secretary of the Treasury, strong emphasis was placed upon the fact that we as a country are now at war and that we must win this war in order that "Government of the people, for the people, and by the people, shall not perish from the earth." It was no less apparent that every effort will be put forth toward keeping business going.

"The Spirit of the Convention."

This was exemplified in the opening address, "The Spirit of the Convention," by President Herbert S. Houston. "The spirit of this great convention is the spirit of our great democracy," said Mr. Houston. "Here in St. Louis, at the nation's very heart, we assemble in a time of war to take counsel as to how we can best serve the nation. No purpose less patriotic would have justified our coming together, at much expense of time and money, in these days of stress. As a summer's holiday, this meeting would have been in effect an act of disloyalty. And these are times in which issues so momentous are joined that the one watchword of thought and act must be loyalty, unstinted, undivided, complete loyalty.

"It is that loyalty, eager to serve, willing to suffer, yes, even to the last great sacrifice, which I know in your name I can offer this June morning to that strong, farseeing, courageous leader of the nation, the President of the United States. . . .

"Advertising has gone farther and done more as an effective force in distribution here in America than anywhere else, because it is of the very spirit of America, an integral part of the American ideal. Advertising is a child of the printing-press, which brought democracy to the world. In retail trade, in general trade, in international trade, advertising is bringing, and always will bring, democracy to business. . . . In bringing democracy into business, advertising is a sure and unfettered force that works for freedom. . . .

"Now, if we are to serve and at the same time continue to grow in a democratic and competitive world, we must serve with the utmost efficiency. To-day the business world challenges advertising as to the character and cost of its service.

"If advertising is unable to meet that challenge, head on and without evasion, it can not hold its place and grow — indeed, in the long sweep of progress, it can not survive. Unless advertising can justify itself as the most efficient and economical force in distribution, it will be supplanted by some other force. In a 'world made safe for democracy,' to use the President's great phrase — and the world is going to be made safe for democracy — only those forces will survive which can meet the test of free competition and establish their superiority. . . .

"While we naturally and properly hold a brief for advertising, let it be said with emphasis that we do not hold a brief for the present perfection of advertising. We realize its shortcomings and for years we have steadily and surely been correcting them. Indeed, this organization came into existence not to glorify advertising, but to develop and standardize and purify it. And to our credit, be it said, we have done this from within, on our own initiative — honest advertising laws on the statute books of thirty-five States, sane and courageous work to make these laws living forces in business, a wide educational propaganda, thoroughgoing research work — it is impossible to even give a hurried catalogue of our activities in behalf of more efficient advertising. But they all express the spirit of the organization and the spirit of this convention. . . ."

Message from President Wilson.

Prominent in the printed program was the message of President Wilson: "May I not congratulate the Associated Advertising Clubs upon their purpose to assist in mobilizing the best thought and promoting greater activity in all lines of business in these times of stress and exigency? It would be of the greatest benefit if the convention could be employed to steady business and clear the air of doubts and misgivings in order to make for greater unity of purpose in winning the great war for democracy and civilization."

Business Men to Play Important Part in Winning War.

The keynote of a stirring patriotic address by United States Senator Hiram W. Johnson was that business men will be called upon to play a vitally important part in winning victory. "Industry, commerce and business," said the senator, "are the life of a nation, and make the nation prosperous and powerful. You make commerce and business prosperous and powerful, and you have become an integral and important part of our business world, and, indeed, of our social economy. . . . Of our young men we are demanding the supreme sacrifice. The business interests of the nation must bear their burden. Business must pursue its even tenor, follow its usual course, unafraid, just as our lads, unafraid, go to the flaming line of steel in France. While our boys shed their blood without hope of gain, great profits must not be made out of this war. Speculation in what may be essential can not be permitted. Legitimate business, of course, shall flow on without interference, except when essential to contribute to the general welfare."

"What service can you render?" was the question asked by Hon. Frederick D. Gardner, Governor of Missouri, in his address of welcome. "Closed shops do not pay incomes," continued the governor. "Paupers and bankrupts do not leave inheritances to their families. Silent factories will not pay excess profits. You may not have a son to give. You may not go yourselves. But you have your opportunities. . . . You must be the everlasting stimulus to business that the steady unbroken flow of gold toward Washington may be continued, and humanity win the victory. By so doing, you will not only write advertisements — you will write history."

"You have a big opportunity to-day to demonstrate to the world what enlightened publicity can do to further a great cause — the cause of freedom and democracy," said Louis W. Hill, of St. Paul, president of the Great Northern

Railway Company. Unable to be present in person to deliver his address on "The Relation of Publicity and Advertising to National Prosperity," Mr. Hill sent a representative to read it to the convention.

"Turn the power of organized publicity loose on the problem of floating our great war-loan bonds, of organizing our war machine, of increasing the production of agricultural and manufactured products," continued Mr. Hill. "Do it, and the cause of democracy is safe and triumphant. . . .

"In 'business as usual'— only more so — lies the welfare of the nation. What the country needs is not only people who will get down on their knees and pray for their native land, if necessary, but people who will get up on their feet and work and fight for it. I am for optimism. I am for optimists. And you advertising men of the world are our truest business optimists. It is you who to a large extent have kept the flag flying for 'business as usual.'

"And to the newspapers of America, the leaders, the best representatives of the press — daily, weekly and monthly — we owe a debt for the good work they are doing, not in the suppression, but in the stimulation, of legitimate business. . . .

"Economic, efficient merchandising and marketing — distribution methods — are vitally necessary at this time. Advertising activity to-day has a double duty. And I hope one result of this convention will be the acceptance of a double duty representing the advertisers and the advertising men of the country. . . .

"Personally, I believe in advertising — first, last and all the time. This is no statement founded on exterior observation. We have felt the results of advertising in colonization work — in building up farms, trading centers, cities in the great new country through which our railroads run. We have absolutely demonstrated what the application of advertising to a certain definite territory will do. We have taken the surplus population of the East to the vacant lands of the West. . . .

"Without disparaging the commercial spirit of other lands, I can truthfully say that the idea of real advertising was born in our country. In America it has developed its greatest efficiency. Here it is meant to do things, and does things. So, as advertisers, as advertising men, let us show the world that our belief in the convention's object is not skin deep, but that it goes through to the bone. . . ."

And so on throughout the entire convention, the importance of advertising as an economic factor in the conduct of business, both of the nation at large and of private enterprises, was emphasized; and so was met the challenge, as was so well expressed by President Houston — the challenge as to the place and cost of advertising — with courage and confidence, and with the answering challenge, "Advertising lowers the cost of distribution."

Co-operation with the Advertiser.

"If the advertiser is to develop a maximum of returns from his newspaper advertising, he must receive coöperative service in its highest form from the newspaper," W. J. Merrill, of *The Chicago Tribune*, told the Newspaper Department at its meeting on Monday afternoon.

"Personally, I do not believe that the service rendered by any publisher should be extended with the feeling that it is something advertisers demand, or that the publisher has been forced to give," said Mr. Merrill. "Theoretically, a publisher has carried out to completion his share of the bargain when he has furnished advertising space in a paper that has a good, clean circulation at a price commensurate with the number of its readers. Therefore, service, as it is understood to-day in connection with newspapers, is not an additional quantity that the publisher must throw in for good measure.

"Newspaper publishers have too long failed to grasp the situation. Other advertising media have noted the inclination on the part of manufacturers and their advertising agents to eliminate the hot air and blue sky that has heretofore been used in connection with the selling of advertising space.

"As I see it, it is simply up to newspaper publishers to determine whether or not they want to carry national advertising. If they do, then I believe it is high time that they were adopting and putting into force good, sound, businesslike methods.

"On the one hand, you have a manufacturer who is anxious to find new outlets for his product. On the other, a publisher who has a market to offer and a practical method of capturing it.

"Surely, here is common ground on which the two interested parties can meet, and it should not be a difficult thing for them to get together for mutual satisfaction with a service department available, operated on a plan similar to the one given above."

Trade-Paper Advertising.

"'Advertising Which Lowers the Cost of Advertising' is that which most accurately reaches the ultimate consumer," said C. A. Tupper, of the International Trade Press, speaking on that subject before the Business Press Department. "In advertising a device to economize in the production of leather," continued Mr. Tupper, "the advertisements obviously should be placed in mediums to reach the executive officials of tanneries, and similarly with any device. The advertising should go straight to those who should be chiefly interested in buying it. Advertisement readers read for facts. The more specific these facts, and the more closely identified they are with the reader's needs, the more productive will be the advertising, and its extent will need to be proportionately less."

W. M. Smith, of P. Centemeri & Co., New York city, also addressing the Business Press Department, said: "So far as trade-paper advertising as a paying investment is concerned, I want to say I honestly believe it is the greatest stimulant we can have if one is heart and soul interested in the upbuilding of a successful business.

"It makes the roadman more than an order-taker, and unconsciously he, as a salesman, feels a greater pride in his work so he, too, can honestly say, 'Trade-paper advertising does pay'— for it has paid *him*.

"Trade-paper advertising has been the means of giving us an opportunity of becoming acquainted with the trade that understands and appreciates good merchandise, recognizes its cost of production and also recognizes that we, as manufacturers, have to live on the fruits of our labor."

Color in Advertising.

"Advertising becomes most conspicuous when printed in colors, and those who advertise in foreign countries must provide separate color-schemes for each country," was the statement of Edward S. Babcox, advertising manager of the Firestone Tire and Rubber Company, Akron, Ohio, to the lithographers' department.

"People like color," he said. "Some people like it more than others. Oriental people like bright, brilliant colors because those are the colors they see in nature in their parts of the world. They have really been brought up on highly colored views. In our export advertising in the

tropics we use highly colored copy, and I find that it attracts very favorably and does superior work for our sales forces in those countries.

"In other parts of the world different color-schemes are advisable, and, to get back home to the United States, we find that the majority of the people in our temperate zones prefer temperate colors. You see it all about you.

"Automobile owners, as a class, prefer quiet, conservative elegance. As a rule, they do not like flashy, gaudy things, either in their cars or their tires — or in the advertising of these things. They like richness with conservatism."

To give but a brief résumé of the many excellent and stirring addresses, and also of the various discussions which formed an important part of the convention, would require far more space than we have at our disposal. The complete proceedings were recorded, and, again quoting President Houston, "in order to make our discussion of permanent value and service both to ourselves and the whole world of business, we are going to put it into a book. By this means the message and value of the convention will be borne to every part of the world, and this will bear eloquent witness to the serious way in which we are considering the whole convention and its relation to the nation and to business in this time of war."

Probably the only criticism that could be made of the convention is that there was so much going on all of the time, one was at a loss as to just how to divide his time so as not to miss any of the good things. Besides the general and joint open sessions each morning and afternoon, there were from eight to twenty-five departmental sessions and conferences each afternoon, each devoted to some particular phase of the advertising business. Of these sessions, probably the one bearing most directly on the industries to which this journal is specifically devoted was the Graphic Arts Association Department, which met from two to five o'clock on Monday and Wednesday afternoons.

Graphic Arts Association Department.

The general trend of the discussions at these two sessions was along the lines of creative selling as a means of building up the industry so that it may attain the position which its importance in the business world demands. This was emphasized in the two addresses on Monday afternoon, the first by H. A. Gatchell, of Gatchell & Manning, Philadelphia, on "What the Graphic Arts Department Can Do to Help the Photoengravers"; the second by Joseph A. Borden, secretary of the United Typothetæ and Franklin Clubs of America, on "The Work of the Graphic Arts Association in the Interests of the Advertiser." Inasmuch as Mr. Borden's address sets forth the particulars of the three-year campaign, the results of which will, without question, be of untold benefit to each and every branch and individual connected with the allied industries, it is reproduced in full elsewhere in this issue.

"Fine engravings can not be bought by the square foot," was the statement made by Mr. Gatchel. He urged that it was time for engravers to prove that they have the imagination to conceive result-producing work and the ability to put it into the best form for economical and effective business use. "It is time," he said, "that the photoengraver should show by the quality of his product and the efficiency of his business methods that photoengravers are taking their rightful place among the leading factors of the advertising world, that together with advertising men and printers they form a great trinity of success in the business world."

In view of the fact that printing and its allied interests represent the branch of advertising that has the largest investment at stake, it is to be regretted that the attendance at the two sessions of the Graphic Arts Association Department was not much larger than it was. Probably this is explained in part by the fact that many printers are giving their attention to the study of direct-by-mail advertising, and many of them found their way into the Direct-Mail Advertising Department. A movement was started to consolidate the two departments, and after considerable discussion by those present at the Graphic Arts section the matter was referred to the Executive Committee with full power to act and work out a plan for the amalgamation which would assure the maintenance of the identity of the graphic arts in the associated clubs. That this will be done to the satisfaction of all concerned is assured by the personnel of the official board of the department elected for the coming year, which consists of the following: Chairman, John R. Demarest, of the Wilson H. Lee Company, New Haven, Connecticut; vice-chairman, E. W. Houser, president, Barnes-Crosby Company, Chicago; secretary, Joseph A. Borden, United Typothetæ and Franklin Clubs of America, 608 South Dearborn street, Chicago; treasurer, Charles Paulus, 147 Fourth avenue, New York city. Executive Committee: The officers and Robert C. Fay, advertising director, Chicago Paper Company, Chicago; F. A. Ringler, F. A. Ringler Company, 207 West Twenty-fifth street, New York city; Earl R. Britt, Britt Printing & Engraving Company, St. Louis. Representatives on the National Advertising Commission: H. H. Cooke, 627 West Forty-third street, New York city; Fred W. Gage, Gage Printing Company, Ltd., Battle Creek, Michigan; John R. Demarest.

An event of great interest, which took place at the Wednesday afternoon session of the Direct-Mail Advertising Department, was the awarding of the "Acorn Trophy," given by the Chicago Paper Company to the printer who has done the best advertising of his own business during the past year. The successful contestant was The Robert Smith Printing Company, of Lansing, Michigan.

National Exhibit.

Even this brief review of the convention would remain incomplete without some mention of the National Exhibit of Advertising, which, it may well be said, "recorded achievement." Every phase of advertising was represented, and the importance of the printer as a producer of business literature was in evidence in almost every section. It is to be hoped that some plan may be worked out by the officials of the associated clubs by which the benefits to be derived from this exhibit can be extended to a still greater number of individuals throughout the country.

New Officers.

W. C. D'Arcy, of St. Louis, was unanimously elected to the position of president of the associated clubs. As regards the other officers, an important change was made in the constitution whereby six vice-presidents, five from various sections of the United States and one from Canada, will constitute the National Executive Committee, with the president of the associated clubs, the secretary-treasurer, the retiring president and the chairman of the National Commission. The vice-presidents elected were: First district, George W. Hopkins, of New York; second district, Charles W. Mears, of Cleveland; third district, E. T. Meredith, of Des Moines; fourth district, Arthur G. Newmyer, of New Orleans; fifth district, G. Harold Powell, of Los Angeles; sixth district (Canada), William G. Rook, of Toronto. P. S. Florea was reëlected secretary-treasurer.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

More Manufacturing Space for Miller Saw-Trimmer Company.

The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, manufacturer of the Miller platen-press feeder and Miller saw-trimmer, has found it necessary to add fifty per cent to its manufacturing space in order to care for the expanding business.

F. Wesel Manufacturing Company Issues New Catalogue.

THE INLAND PRINTER has received the new catalogue of printers', electrotypers', stereotypers' and engravers' equipment manufactured by the F. Wesel Manufacturing Company, 72 to 80 Cranberry street, Brooklyn, New York city. All the items manufactured and sold by that company are listed, illustrated and priced in this book, which should be on the desk of every buying printer.

Gray and Benjamin, Advertising Counselors, Unite.

An item of interest to those engaged in the manufacture of technical products is the association of Ainslie A. Gray and Charles L. Benjamin in the business of technical and trade advertising. Both gentlemen have served many years in various technical fields and their services should, therefore, prove valuable to the advertiser in those fields. The offices of Gray & Benjamin are at 301 Transportation building, Chicago.

Ex-Foreman Signally Honored After Fifty Years of Service.

Franklin D. Freeman recently resigned from the foremanship of the E. L. Freeman Company, printers, Central Falls, Rhode Island, after fifty years of continuous service with that firm. In recognition of his long and faithful connection with the firm, Mr. Freeman was called to the office recently and presented with a solid gold Knights Templar charm and a pipe. Fifty years with one house is quite a long time, and THE INLAND PRINTER is interested in knowing if any of its readers have equaled or exceeded that record.

Incidentally, Mr. Freeman is a member of the city council of Central Falls.

Makers of Gummed Papers to Cultivate Soil Adjacent to Factory.

Samuel Jones & Co., manufacturers of gummed papers, have started cultivating eight acres of land adjoining their factory in Newark, New Jersey. This property is owned by the company and has been divided up and fenced off for the use of the employees.

The employees recently presented the company with a flag. Many visitors from neighboring factories were present when the event of raising the flag was solemnized on May 26 with a very pretty and interesting ceremony. The Rev. M. J. Twomey, pastor of the Peddie Memorial Baptist Church, gave a delightful and stirring address.

California Press Association Holds Successful Session.

Members of the California Press Association journeyed to the Yosemite Valley for their 1917 meeting, May 19 to 26, and from advices furnished THE INLAND PRINTER by F. W. Richardson, president, spent an interesting, enjoyable and profitable week amid beautiful scenery.

Saturday, May 19, to Monday, May 21, inclusive, were devoted to recreation, but on Tuesday the meeting got down to business in real earnest and with short periods of relaxation kept busy to the end of the week.

A line on the character of the meeting may be had from the various addresses and discussions.

"Taxing Advertising Receipts," "Freedom of the Press," "The Publicity Agent," "Libel Laws," "The Cost of News-print," "The Cost of Government," "How to Get Advertising," etc., prove that the membership got down to brass tacks.

It's Now the Jaenecke-Ault Company.

Announcement has been made of change in name of The Jaenecke Printing Ink Company, Newark, New Jersey, to the Jaenecke-Ault Company, the change having been made upon the acquisition of the entire control of the concern by the present management, headed by Charles H. Ault, as president and treasurer. In the announcement sent to the trade, Mr. Ault states that "with increased capital and improved facilities for serving our customers, we solicit the continuance of your esteemed patronage."

San Francisco Branch of Keystone Type Foundry in New Quarters.

If there is any truth in the opinion that the prosperity of the typefounders is a reflection from a like condition of the printers — and it is logical to base an opinion on that — the printers of the coast are busy. At any event, they have bought type and equipment of the Keystone Type Foundry's San Francisco branch recently at a rate which necessitated larger quarters. The house is now located at 638 Mission street, which, according to our recollection, is the location of a number of Frisco's printing-plants and might well be termed "Printers' Row."

E. W. Vaughan Joins "Monitor" Staff at Baltimore.

The Monitor Controller Company, of Baltimore, Maryland, manufacturer of automatic electric-control devices for all purposes, announces that E. Wesley Vaughan has joined the sales organization of its New York city office under Joseph Frese, manager. Mr. Vaughan has had practical experience in this field and in the electrical-contracting business also.

The company also announces the opening of a new office at 718 Ellicott square, Buffalo, New York, under the direction of William G. Merowit. This office will have charge of business in

the western New York territory and the Canadian territory adjacent to Toronto and Hamilton. Mr. Merowit is particularly qualified to serve Monitor System customers because of his previous active experience in the industry.

To Teach Practical English, Especially for Printers, at the Carnegie Institute, Pittsburgh.

Carnegie Institute of Technology announces the appointment of John T. Hoyle, managing editor of *The Fra*

John T. Hoyle.

magazine, to the position of professor of practical English in the School of Applied Industries. Mr. Hoyle, who will develop the courses in English for printers, has had extensive experience in all branches of newspaper and magazine work, and brings to his new position a sound English and classical education. He was educated at the Hamilton (Alta.) Collegiate Institute and the University of Rochester. He enjoyed the fullest confidence of the famous Elbert Hubbard, with whom he was associated for many years in the production of Roycroft books. Mr. Hoyle is the editor of the "Complete Works of Elbert Hubbard," in fourteen volumes, as well as a writer on advertising and related subjects.

Electrotypers Meet in New York.

The Eastern Division of the International Association of Electrotypers held a most important meeting in New York city on June 2. President Harris B. Hatch, of the international association, presided, and W. T. Timmons, of New York city, acted as secretary. August D. Robrahn, of Chicago, the statistician of the organization, and Frank H. Clark, of Cleveland, chairman of the Publicity Committee, were among the western representatives present, while F. A. Ringler and Edwin Flower represented the veteran electrotypers of the East.

Instructive papers were read on special features of the business. The question of charges for the electrotyping of advertising matter brought out the principal discussion, and a schedule of prices for electrotypes of advertising matter on wood was finally adopted unanimously. The question of reducing the hours of labor to less than forty-eight hours a week was voted down.

As a result of the desire for further efficiency and a more scientific knowledge of their intricate problems in chemistry and metallurgy, it was voted unanimously that the association employ an expert chemist to work at electrotyping problems for the association under the Commissioner of Standards in the government laboratories at Washington, D. C.

Frederick N. Withey New Secretary Franklin-Typothetæ of Chicago.

The Executive Board of the Franklin-Typothetæ of Chicago has announced the appointment of Frederick N. Withey as secretary. Mr. Withey comes to the organization well equipped for the duties of the office. He has had considerable experience in the printing business, serving in various capacities, and has spent a number of years in the work of different trade and commercial organizations, chautauquas, lyceum work and advertising. For some time he was business manager of a newspaper. Educated for one of the professions, he turned his attention to organization work, and in connection with that work has devoted a great amount of time to public speaking. His work in connection with the organization and promotion of the Military Training Camps Association was especially successful, that organization having been officially recognized by the War Department. This training and experience should make him a valuable addition to the forces of the Chicago organization.

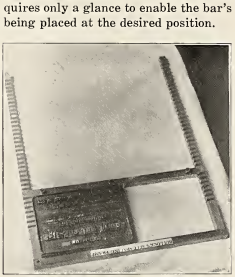
The Executive Board has also announced the appointment of R. B. Nelson as auditor and cost expert. Mr. Nelson is a man of wide experience, formerly serving as accountant with the Santa Fe Railroad, and has also been connected with the printing business. He will devote his efforts toward auditing and standardizing the cost systems of the members of the organization in the City of Chicago.

Both of these gentlemen were introduced to the members at the regular noon-day meeting and luncheon on Thursday, June 21. At the same meeting, Robert C. Fay, advertising director of the Chicago Paper Company, told of the recent contest of printers' advertising campaigns conducted by his company, and also urged the printers to devote their energies to direct-by-mail advertising, thereby creating a market for their product and avoiding the close competition on the general run of work.

Spacing Frame for Compositors.

The illustration herewith is of a simple little device recently perfected and patented by E. Vernon Bullock, a Los Angeles, California, printer, for simplifying the spacing of type-forms to a fixed or uniform size. The invention consists of a collapsible steel frame, with a movable cross-bar, intended to be fitted inside the upturned edges of the ordinary pan galley used by compositors, and is to be manufactured in the different sizes to fit the standard galleys now in use.

Although so fastened at the corners as to enable their being taken apart, the head and side bars remain stationary, but the cross-bar may be removed from one position to another, to give the desired pica measurement from the head. The side bars are cross-grooved on the upper side, on an even-pica plan, and it is into these grooves that the cross-bar is fitted snugly at each end. The teeth produced by the grooves are stamped with the measurement, and hence it requires only a glance to enable the bar's being placed at the desired position.



New Spacing Frame for Compositors.

The device may be used to gage the spacing-out of any form to a desired length, but is especially intended for advertisement and book forms. By setting the cross-bar at the proper point, the form is built out to that measurement, and may be evenly and solidly spaced to a fixed length, with-

out the almost constant use of the ordinary line-gage. In this way, also, the book-page or form is sure to reach the make-up man in such shape as to require no spacing out by him. The device is expected to be especially serviceable also for forms requiring a border.

Patriotic Poster Contest.

The Ideal Coated Paper Company announces to the large number of contestants who have signified their intention to enter the Patriotic Poster Contest that they have been able to secure as judges three such prominent authorities as Arthur S. Allen, president of the American Institute of Graphic Arts; G. F. Kalkhoff, president of the Employing Printers' Association of New York, and John Clyde Oswald, of the Oswald Publishing Company, New York city. All three of these gentlemen are well known in the printing trade, and, in choosing them, the Ideal Company feels that it will meet with the heartiest approval of all who enter the contest.

The company also advises us that the success of the contest is assured, as it has already entered on the list of contestants a large number of printers, etc., throughout the United States and Canada, and we would suggest that readers who have not already signified their intention to enter, and who are not familiar with this $350 prize contest, send to the company for instructions. The conditions allow anybody to enter who is putting out a flag sticker or something of that nature at the present time. It is not necessary to go to the expense and trouble of making a new one, because if, in the opinion of the judges, the emblem you are now putting out is of a standard to be adjudged a prize, based on the general attractiveness, artistic quality of the design and as a specimen of printing, it will be awarded one of the three prizes.

Delegation of the League of Advertising Women at Plant of American Type Founders Company.
The delegation, headed by Miss J. J. Martin, president, and H. H. Cooke, inspected the plant, visited the Typographic Library and Museum, and was entertained at lunch.

News Notes from United Typothetæ and Franklin Clubs.

An erroneous statement was recently made to the effect that the Composite Statement of Cost of Production for the year 1916 had been sent to the members of the United Typothetæ and Franklin Clubs of America. This statement is now being compiled at national headquarters and it will be several weeks before it is completed. The 1916 Composite Statement will exceed any previous one and will be more complete and comprehensive, as it is subdivided into many more departments than any of the preceding statements.

The circulating library of the national organization has been serving a worthy purpose. The various papers comprising the library are sent to local secretaries, to be read before their regular meetings. While this library consists of a great many papers covering numerous subjects, several of the local organizations have already used all the topics. It is expected that within a very short space of time additional papers will be prepared and that this service will be extended to a good many more local associations which have not availed themselves of the library in the past.

An evidence of the service rendered the members of the organization and the general printing fraternity was shown in the prompt action taken by the Legislative Committee in recent legislation materially affecting the printing business, when this committee, through its counsel, Hon. Alfred E. Ommen, appeared before the Senate Finance Committee, at Washington. Local printers' associations are also commended for their action in sending representatives to Washington to protest against certain

Chicago Printers in Attendance at the Dinner Given by the Dearborn Paper Company and the Swigart Paper Company.

measures which seemed unfair to the printing business. A more valuable service to the entire craft could not have been performed in any other way than through this coöperative effort made possible by the organization.

"Prosperity and the Printer," book 7 of the Business Service Series Library, has just been sent out from national headquarters to the entire membership and is indeed an interesting pamphlet. The writer of this article, J. Horace McFarland, is too well known to need introduction. Printers should not overlook reading this pamphlet. We understand non-members of the organization can avail themselves of the few remaining copies if they will write national headquarters immediately.

Paper Companies Entertain Printer-Customers.

The dinner and program given in the Louis XVI room of the Sherman House, June 7, by the Dearborn Paper Company and the Swigart Paper Company to over four hundred Chicago printers, was the first meeting of the kind to be held in Chicago, and, according to all reports, proved quite a success in every way.

The meeting was brought to order when every one present joined in singing "America." William F. Hirst, of the Swigart Paper Company, as toastmaster, made the address of welcome. In his talk, Mr. Hirst called attention to the watchword of the meeting, "Coöperation," and explained that such meetings had been held in many of the larger cities of the country and that they were endorsed by the printers' organizations everywhere.

The first speaker was Norman W. Wilson, vice-president of the Hammermill Paper Company, Erie, Pennsylvania, who talked of the manufacture of sulphite paper, conditions of its production and the increased expense of manufacture in all lines of business. Mr. Wilson received a burst of applause at the conclusion of his speech when he presented facts to show the increased cost of materials entering into the manufacture of paper.

The next gentleman to address the assembly was J. Harry Jones, president of the local Franklin-Typothetæ. Joseph A. Borden, national secretary of the United Typothetæ and Franklin Clubs of America, followed Mr. Jones and made a heart-to-heart talk to the assembled printers. He was applauded again and again for his suggestions to sell printing on creative lines — selling the idea, not merely asking to figure on the job.

The next speaker was C. W. Chabot, advertising manager of the Hammermill Paper Company, who displayed portfolios, holding printed samples pertaining to forty-two different lines of business, pointing out the value of having printed samples bearing directly upon the line of business of the customer called upon when soliciting business.

The spirit of good fellowship was manifest in every corner of the room, and, in departing, everybody shook hands with everybody else and pronounced the meeting one of the finest they ever attended.

Charles D. Palmer Completes His Work with the Intertype.

At a meeting of the Board of Directors of the Intertype Corporation, held on Tuesday, June 12, Charles D. Palmer tendered his resignation as president. In tendering his resignation, Mr. Palmer said in part:

"In June, 1915, my physician advised me that I ought to take about six months' rest from business cares. Prior to that time, however, I had assured many individuals connected with the then International Typesetting Machine Company, who were in doubt as to whether they should not seek positions elsewhere, and had also assured the banking institutions, creditors of that company, whom I represented, that while I was not in any way certain as to the method by which a reorganization of that company would be effected, I was certain that such a reorganization would be consummated.

"As many of these individuals had based their plans on this assurance, I did not feel justified in then taking the rest which my physician advised.

"From that date I was thereafter continuously actively engaged on the work of the receivership, and subsequently took, as you are aware, an active part in the reorganization which resulted in the formation of this corporation, the presidency of which I accepted. Since the latter date, February 4, 1916, I have, barring about three weeks last year, been continuously occupied with its affairs.

"I feel that the business is at present in a condition in which I may, without criticism, turn its management over to some one else. I beg to express my appreciation of the prompt response that has been made on every occasion by each member of the board to whom I have from time to time applied for advice or assistance in connection with the corporation's affairs."

In anticipation of this action, Mr. Palmer early last August recommended to the board the election of H. R. Swartz as vice-president. Mr. Swartz, who for some months preceding had been the company's treasurer, and who is a successful business man of wide experience, has thus for over the past year been closely associated with Mr. Palmer in the development of the corporation's policy and business. Upon the acceptance of Mr. Palmer's resignation by the Board of Directors, Mr. Swartz was elected president.

Printers in Vanguard of the Army of Patriots.

THE INLAND PRINTER may be prejudiced in the matter, but doubts if any line of business making up our complex economic scheme has so far contributed more to the nation in the present crisis than the printers. From Aaron Smith, the one-armed printer, publisher and business manager of the *Farm Educator*, Fort Worth, Texas, who has volunteered his services in any capacity to Uncle Sam, to John Eldred, Laporte, Indiana, printer, who invested the savings of a lifetime, $10,000, in Liberty bonds, printers are doing their bit with a vengeance all along the line.

The International Typographical Union has subscribed for $50,000 worth of Liberty bonds.

Many local unions have purchased bonds, some for their local organizations, others for members, and still others have bought bonds to sell to members on payments as low as $1 per week.

Jersey City Typographical Union, No. 94, at its meeting of June 7, voted to pay all dues and assessments of any of its members called to the colors. It will also take care of payments for bonds of those who purchase and are then selected for the army. The officers reported at the meeting that the membership would subscribe for approximately $7,000 worth of bonds.

Members of Springfield, Massachusetts, local typographical union to the number of twenty have volunteered to serve in the army, of which number seven were accepted by the recruiting officers. This union has also subscribed to the Liberty Loan, and has made provision to take care of its soldier members in the matter of their dues, assessments and otherwise.

St. Louis Typographical Union, at its last meeting, adopted a resolution to the effect that that organization was not opposed to any war in which the United States was involved, indicating that there are wars and other

wars — wars brought about by grasping rulers of autocracies and wars entered into by our great democracy to uphold the principle of democracy and the rights of the people. St. Louis union printers, through their organization, purchased Liberty bonds to the amount of $5,000.

The Chicago union also bought $5,000 worth of bonds and will sell them to members on payments of $1 per week.

Pittsburgh, Pennsylvania, Portsmouth, New Hampshire, Toledo, Ohio, employees, who buy them from the employers on nominal payments within the reach of all. To mention all of these specifically would require pages, which, unfortunately, we do not have to spare at this time.

The Sackett & Wilhelms Corporation, lithographers and printers, Brooklyn, New York, has financed the purchase of Liberty bonds for many of its employees on the basis of $1 weekly payments. This was done to provide a means by which employees who wanted bonds, but who could not

Members of the Worcester Typothetae Outside the Paper-Mill of the Crocker-McElwain Company, which They Visited as Guests of that Company and The Charles A. Esty Paper Company.

Austin, Texas, and many other local unions have subscribed to the loan in varying amounts, depending upon the size of the membership, and have made provision for the care of members called to the colors in like manner as those mentioned above.

In an address before the San Francisco Labor Council recently, John L. McNab said:

"Heretofore, government bonds were to be found only in the vaults of banks or in the safe-deposit boxes of the rich. Now the toiler and the child with a savings-bank account may become a bondholder and so contribute to the Government they love so well in its hour of need.

"Government bonds are the safest and richest investment in the world," he continued. "Banks may fail, but the Government is here to stay. They may be exchanged for cash in the open markets of the world at any hour of the day. Spanish-American war bonds, issued at par, sold two years ago for 111 cents on the dollar."

Thus, the attitude of the labor end of the printing business is indicated as radical — radically patriotic. The capitalistic end is also doing its bit. Many printing concerns have bought bonds for their own vaults and for make payments in accordance with government requirements, might get them.

The Sinclair & Valentine Company, manufacturer of ink and varnishes, acted in like capacity for its employees, as did many others.

Members of Worcester Typothetæ Visit Holyoke Paper Mills.

On the morning of June 12, motor cars left Worcester, Mass., bearing the Typothetæ of that city to Holyoke, where the members visited the mills of the Crocker-McElwain Company, manufacturers of bond-papers, and the Chemical Paper Manufacturing Company. The printers arrived at the Crocker mill early and were welcomed by a reception committee from both mills. The party was escorted through this mill in groups and initiated into the wonders and mysteries of papermaking, from the sorting of the rags to the point where the finished sheets are neatly packed and ready for shipment to all parts of the country and abroad. The enthusiastic exponents of the graphic arts later emerged from the recesses of the mammoth plant and immediately divided their attention between a prodigal sun and the lens of a camera, which they faced

turing Company, where further interesting and instructive glimpses were had of the papermaking processes. Here, cover-papers and many specialties were beheld in the various stages of manufacture, and at 5:30 P.M., amid cheers, the tired, but happy and wiser, printers returned to Worcester.

The trip was arranged by the Charles A. Esty Paper Company, of Worcester.

Baltimore Craftsmen Hold Last Meeting of Season.

The last and most important meeting, until fall, of the Baltimore Club of Printing House Craftsmen was held on Monday evening, June 11. The invitation of the New York club to the local members to be its guests at the annual outing at Coney Island was accepted. Arrangements were also made to visit the Philadelphia craftsmen's annual outing on June 23. The speaker of the evening was J. Irvine Lyle, of New York. His subject was "The Sanitation of Printing Establishments." The lecture was illustrated by stereopticon views, and proved a treat to the members.

The club's annual field day was staged at Prospect Park. It started with a whoop and a roar at exactly 2

P.M. on Saturday, June 16. A large contingent from Philadelphia joined the forces from Baltimore, and a baseball team was picked from the visitors to battle the one from the local club.

After the baseball game, other athletic contests, for which the local club had provided prizes, were indulged in by all present. Then there was a good, old-time Maryland fish and chicken dinner served at five-thirty at Pospisil's restaurant, which all enjoyed.

The New York Master Printers' Association Launches Monthly Paper.

The Master Printers' Record is the name of a twenty-four-page monthly paper recently started by The New York Master Printers' Association for the purpose of giving a more detailed exploitation of the association's activities than is possible in the trade papers of national scope.

The publication will take the place of all the literature now being sent to the membership each month; will carry the notice of the next meeting after date of each issue, as well as a report of the previous meeting; matters of general trade interest, such as laws enacted or under discussion at Albany; city regulations; new activities inaugurated by the association, etc. In addition, it will carry the monthly credit protection and information bulletin; a membership list and a classified directory kept right up to date.

The association offers, to members only, quarter-page advertising space at the rate of $25 per year each. No more advertising will be sold in the publication.

National Editorial Association at Minneapolis, July 9 to 12.

The thirty-second annual meeting of the National Editorial Association will convene in the city of Minneapolis on Monday morning, July 9, at nine-thirty, in the convention hall of Hotel West, where headquarters have been established.

The war situation will in no wise affect this great gathering. While it is true that some organizations of a national character have abandoned their 1917 program, the National Editorial Association is not a spectacular display of pageantry, but a business organization, and the plans arranged for the meeting more than six months ago will be carried out. The convention will prove a patriotic meeting that will go down in the annals of history as an event of unusual significance. There is no more potent factor in promoting the sentiment of the people, and the press of this country will be conspicuous in the final adjustments that must follow a great world's war, and it becomes every one of us to learn and know more about our friendly neighbors to the north.

Three and one-half days will be devoted to transacting the business of the organization at Minneapolis, with brief respite between some of the sessions for taking in the sights in and about Minneapolis and St. Paul.

Problems of editorial and business management will be dealt with exhaustively, and those in attendance will have the good fortune to hear some of the most noted men in the profession.

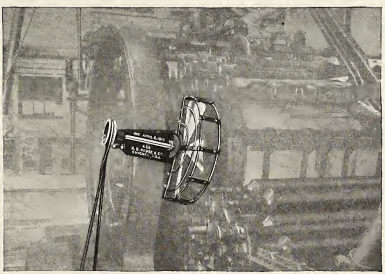
H. B. Rouse & Company Contribute Valuable New Device to the Printing Business.

In developing, manufacturing and placing on the market The Rouse Roller Fan, H. B. Rouse & Co., 2214 Ward street, Chicago, manufacturers of labor-saving equipment for printers, have satisfied a long-felt want.

The use of electric fans to keep the rollers of a press in good condition during hot weather, to maintain production and to eliminate the losses due to delays caused by rollers melting, as well as the loss of the rollers themselves, is not a new idea.

However, the cost of motor fans, as well as the expense for current to operate them, is an item of importance. On the Rouse press fan, on which patents have been recently granted, no electric current or wires are necessary. The press runs the fan. It is made to clamp onto the main gear guard of various models of Miehle presses, the power being transmitted from the press to the fan by the medium of a small belt, as shown in the illustration which appears on this page.

Those printers who are interested in maintaining their cool-weather production without roller trouble during hot weather, should write the Rouse company for details, prices, etc.



The Rouse Roller Fan for Keeping Press Rollers Cool in Hot Weather.

Some Recent Incorporations.

Henry Alden, Inc., printers, publishers, moving pictures, films, 602 West One Hundred and Thirty-ninth street, Manhattan, New York. Capital, $75,000. Incorporators: W. N. H. Blackford, A. Newcomb, W. P. Shafer.

Airtravel Corporation, publishers magazines and books, Manhattan, New York. Capital, $5,000. Incorporators: Anselm P. Anderson, Thomas E. Huser, K. R. Norton.

Duell Linotyping Company, Inc., linotyping, printing and electrotyping, Manhattan, New York. Capital, $5,000. Incorporators: E. A. Johnson, M. W. and R. Schwartz, 1005 Hoe avenue, Bronx.

Corrugated Fibre Mills, Inc., paper, corrugated and fiber board, 27 Pine street, Brooklyn, New York. Capital, $100,000. Incorporators: J. B. Golan, L. Levine, J. C. Cassett.

Capital Publishers, Inc., printing and publishing. Capital, $50,000. Incorporators: J. Townsend Russell, Brooklyn; M. Carroll, J. W. Bryan, Washington, D. C.

Gotham Press, Inc., job and book printers, 225 West Thirty-ninth street, New York city. Capital, $25,000. Incorporators: M. Wolfe, A. Wolfe, B. Wolfe.

The Keale Printing Co., Cleveland. Capital, $4,000. Incorporator: William E. Keale.

The McLean Company, printing and publishing. Capital, $100,000. Incorporators: H. A. Hobart, E. E. Wetzel, Washington, D. C.; A. M. Buchall, Baltimore, Md.

The National Home Furnishers Publishing Co., Inc., printing and advertising, Manhattan, New York. Capital, $100,000. Incorporators: R. A. Reinert, 480 Lexington avenue; S. F. Hyman, I. J. Danziger, 56 Pine street, New York city.

The Newark Engraving Company, engraving, embossing, printing, 790 Broad street, Newark, New Jersey. Capital, $25,000. Incorporators: D. L. Levin, William Weiss and Gladys A. Savage.

Clifton Times, newspaper and printing, Clifton, New York. Capital, $25,000. Incorporators: Fred C. Barnes and Milton Devine, Paterson; S. Grant Thorburn, Clifton.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 59. JULY, 1917. NO. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations, Associated Business Papers, Inc., Chicago Trade Press Association.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEEBLER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

WORLD-ROMIC SYSTEM, MASTERKEY TO ALL LANGUAGES. Three books, 56c. LANGUAGES PUBLISHING COMPANY, New York.

BUSINESS OPPORTUNITIES.

CAPABLE MANAGER OR SUPERINTENDENT can secure half-interest in an established printing business doing an average of more than $36,000 per year, for an investment of from $8,000 to $5,000; this is a real chance that will pay you to investigate; located in one of the best cities in Indiana, not far from Chicago, and its business has been built on quality printing; reference as to character and ability required. E 429.

AN EXCEPTIONALLY COMPETENT salesman, advertising man and executive, possessing 10 years' complete service and engraving house experience, is looking for half partnership connection, moderate investment and terms, with good capacity highest quality print shop in Chicago; down town location preferred; I can get the business — need the equipment and ability to produce it. E 420.

FOR SALE — A good going job-office; doing a good business; 17 by 22 cylinder and an 8 by 12 Gordon, and everything to go with them; will take some trade; old age. STUCK PRINTING CO., 506 W. Division st., South Bend, Ind.

PASADENA, CAL., job shop for sale; 2 platens, cutter, stitcher, up-to-date equipment; established 1903. Write for full particulars. W. E. MILLER, 40 E. Colorado st., Pasadena, Cal.

JOB-PRINTING OFFICE for sale cheap; in good county seat of Indiana; price $3,500. E 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with the simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — High-grade printing equipment as follows: Miehle presses, two 26 by 34, one 33 by 46, one 35 by 50, one 39 by 53, four 43 by 56, one 46 by 65; Chandler & Price Gordons, five 8 by 12, six 10 by 15, three 12 by 18; 25 by 38 and 36 by 48 Dexter jobbing folders; Miller saw-trimmer with router and D. C. motor; large direct-current, 220-volt motors; ¼ to 5 H. P., with starters or controllers; composing-room equipment; stone frames; chases; galleys; patent blocks; proof presses; tools, etc. Also embossing, printing and photo mount machinery; embossers: 28 by 38 Seybold, 14 by 18 Sheridan and 12½ by 18½ Colt's Armory; two style 6-C 14 by 22 Colt's printing-presses; nearly new 20 by 30 Colt's cutter and creaser; 13 by 13 power foil and gold leaf stamping and embossing press; also miscellaneous small machinery and equipment; many of the above machines are nearly new; all in good condition. Come at once or write for list and tell us your requirements. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

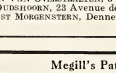
FOR SALE: PLANER — One Daniels No. 2 type-high planer, 16 by 30 table, with Weseke 220-volt direct current motor mounted in frame of machine; in excellent order; price $285.00 f. o. b. Cincinnati; instalment payments to responsible parties. THE C. L. DOWNEY CO., 120 E. 8th st., Cincinnati, Ohio.

GOOD STOCK white writing and coated catalogue papers, mostly 22 by 34-40; Ruxton's label and book inks; one Stonemetz 23 by 36 and one new Miehle 25 by 38; 3 autopresses; complete equipment offered as a whole. AUTO-PRINT CO., 115 S. Seventh st., Louisville, Ky.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care of Capper Engraving Co., Topeka, Kan.

FOR SALE — Harris S-1 press, sheet and envelope feed attachments, also perforating and numbering attachment; this press is in good condition and at a bargain. Write THE HESSE ENVELOPE COMPANY OF TEXAS, Dallas, Texas.

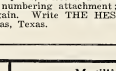
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — Whitlock two-revolution press, 4 form rollers, bed 29 by 42; also Hoe two-revolution press, 4 roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

FOR SALE: KIDDER ROTARY PRESS — Secondhand two-color 30 by 40 inch roll product machine in good condition; immediate delivery. For further particulars apply to GIBBS-BROWER CO., 261 Broadway, New York city.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286, also Model 5, serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model No. 1, serial No. 8010, and Model No. 1, serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Monotype equipment consisting of 2 keyboards and 3 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Model 8 multiple magazine linotype, in good condition and completely equipped with 3 magazines, 3 molds and Lee Feeder; with or without 3 sets of mats. E 433.

FOR SALE — Double sixteen Dexter folder, size 32 by 44; has Dexter pile feeder; running every day; will demonstrate. THE CARGILL COMPANY, Grand Rapids, Mich.

FOR SALE — 20-24 head letter mold, with mouthpiece for Mergenthaler, with 24 and 30 em liners. THE SUPPLY OFFICE, Box 636, Auburn, N. Y.

FOR SALE — 00000 Michle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, Mo.

LINOTYPE — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model 2, serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model No. 3, serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

LINOTYPE — Model 1, serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — Optimus cylinder press No. 43, 3 rolls; prints sheet 25 by 38. THE I. TRAGER CO., Cincinnati, Ohio.

HELP WANTED.

Artist.

WANTED: TYPOGRAPHICAL ARTIST — One who understands style and wishes to work out his designs; a man who understands and executes modern typography. Send samples and state the rate at which you will engage; this will save time. E 430.

Bindery.

BINDERY FOREMAN WANTED — Man with executive ability to handle medium-sized union bindery in Chicago; good opportunity for the right man; state experience and salary expected. E 421.

Composing-Room.

JOB COMPOSITOR — A good situation for a married man 40 to 45 in a clean city of 75,000, in a monotype shop specializing in high-grade advertising, catalogue and commercial printing; modern plant, efficiently equipped; man must be capable, steady and efficient; position open about August 1. THE McCORMICK-ARMSTRONG PRESS, Wichita, Kan.

WANTED — Combination monotype keyboard and caster operator; ideal conditions; steady work to competent man. THE BLADE PRINTING & PAPER CO., 320 St. Clair st., Toledo, Ohio.

WANTED — Good job printer; must be good on composition and presswork. Write at once. COMMERCIAL PRINTING CO., Clearfield, Pa.

Salesmen.

THE MOST COMPLETE engraving and complete service plant in Chicago, whose reputation is par excellence, would like to hear from a real salesman, one who can earn a real income; our institution is favorably known all over the Middle West, and to the right man we offer a connection with unlimited possibilities; you can address us in full confidence; we prefer somebody that has a Chicago following or is sufficiently capable to establish a Chicago following in short order. Address with full particulars E 419.

PRINTING SALESMAN — A real opportunity for a first-class salesman who can originate his own ideas and sell them for a complete Indiana plant — Printing, Engraving and Commercial Photography Departments; the salesman's ability only limit to his salary. All communications will be treated confidentially. E 96.

INFORMATION.

ANY INFORMATION concerning the whereabouts of Fred E. McLaurin will be gratefully received by SAM McLAURIN, Dillon, S. C.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

EFFICIENCY TEST SYSTEM for printers wishing to cut cost of production, make work easier and earn more money through higher efficiency; 20-page book ready for practical use; handy for pocket or filing; no red tape, simple, complete; nothing for you to print; mailed on receipt of introductory price, 50c, or mailed C. O. D., parcel post; satisfaction or money back. Test your efficiency NOW by ordering on postal. Let some sunshine into your soul. Efficiency Test Systems built and printed for any business or occupation. Efficiency Test System, GEO. P. E. HART, Originator, Danville, Va., U. S. A.

SITUATIONS WANTED.

All-Around Man.

ALL-AROUND PRINTER, stoneman, desires position as assistant superintendent, foreman or O. K. man; thoroughly experienced; good references; young, married, sober and reliable; at present employed, but desires change; non-union, but can join. State all in first letter. E 425.

Bindery.

HIGH-GRADE BINDERY MAN of wide experience, thorough knowledge of all branches of bindery work, is open for position as foreman or superintendent of mechanical departments in an up-to-the-minute plant; would undertake work of improving quality of product in plant desiring to build up reputation for high-class work; if you are seeking a practical man, one who knows how to handle his help, how to lay out and produce the highest grade of work with the greatest efficiency, estimate accurately, and who will work for the best interests of his employers, I can fill your position; best of references from leading firms in the business. E 422.

BINDERY FOREMAN, competent in all branches, with thorough business experience and good executive ability, wants position. E 410.

Composing-Room.

MONOTYPE COMBINATION OPERATOR, at present employed, desires to make a change for increase; 5 years' experience in some of the largest offices in the country; can handle all forms of work. E 428.

WORKING FOREMAN, proofreader and stoneman; 25 years' experience, mostly in large city offices; union, married, sober, industrious; best of references. E 423.

GERMAN-ENGLISH LINOTYPE OPERATOR, at present employed, would consider change; state wages and whether union or non-union. E 189.

LINOTYPE MACHINIST, 20 years' experience, married, sober, wants situation; will go anywhere. E 414.

Engravers.

ENGRAVING-ROOM FOREMAN — Young man with 17 years' practical engraving experience, now foreman of engraving-room on western newspaper, desires similar position in some other city; capable and efficient manager; highest references. E 424.

Managers and Superintendents.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. E 210.

SUPERINTENDENT seeks connection with up-to-date concern; 20 years' experience as composing-room foreman, superintendent and manager; familiar with Standard Cost System, expert estimator, close buyer, methodical and attentive to details; will go anywhere, but prefer a small city or town in the New England or near-by States; a live wire and a producer. E 237.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Office.

SITUATION WANTED — Experienced bookkeeper, cost clerk; can also quote on smaller jobs; of commendable habits, thorough and reliable; age 31; prefer Middle West location; $100 per month to start; now employed. E 434.

Pressroom.

MAN, 33, experienced in some of the best pressrooms of several leading cities, picking the most efficient points from many systems, methods, etc. (in charge 6 years, including present position), wishes to communicate with growing firm, to take entire charge of from 3 to 6 cylinders, where the best possible financial results will demonstrate my ability; accustomed to highest quality of half-tone and color work; unquestionable references; seek position where there is a future; married, temperate; anywhere. E 426.

PRESSROOM FOREMAN of exceptional ability seeks a position with a printing concern doing high-grade printing; at present have charge of pressroom doing best grade of half-tone and color work; best of references. E 427.

A-1 PRESSROOM foreman-superintendent open for position July 1; publication, color and general catalogue experience; thorough knowledge pressroom efficiency. E 432.

SITUATION WANTED by first-class cylinder pressman; can take charge of medium-sized office outside Chicago; best of references. E 369.

CYLINDER PRESSMAN requires position in a city or town in Ohio; 43; reliable. E 408.

I AM a half-tone and color pressman; had charge of four or five big shops; independent man. E 431.

WANTED TO PURCHASE.

CURVE ROUTER WANTED, Goss or similar; please state full particulars in first letter. AUTOGRAPHIC REGISTER CO. OF CANADA, Limited, 10 St. Peter st., Montreal, Can.

WANTED — A Cross feeder to fit Miehle 00000 or 00000 Special press; must be in good condition. WILLIAMS PRINTING CO., Richmond, Va.

WANTED — A 14 by 25 bronzing machine. Give description and price. ALLAN B. CROKE CO., 70 High st., Boston, Mass.

THE F. C. DAMM CO., 714 S. Dearborn st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

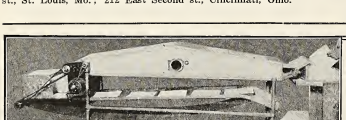
HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.



EMBOSSOGRAPHY
TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from $50.00 up. Embossing Powder, $2.00 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.
251 William Street - - - - - - New York City

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 121 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 32d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 223 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

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UNLESS a ledger or record book be proof against wear, weather and time, it's not a record book at all but a mere memorandum.

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Is the Keynote of the

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JOB FOLDER No. 110

The *Anderson Folder* is no experiment, but a demonstrated success. Hundreds are in use, many of them "repeat" orders sent in after the first machine had been thoroughly tested in actual service.

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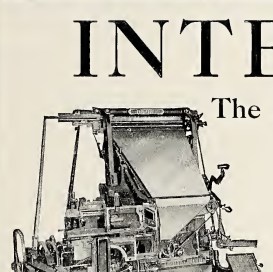

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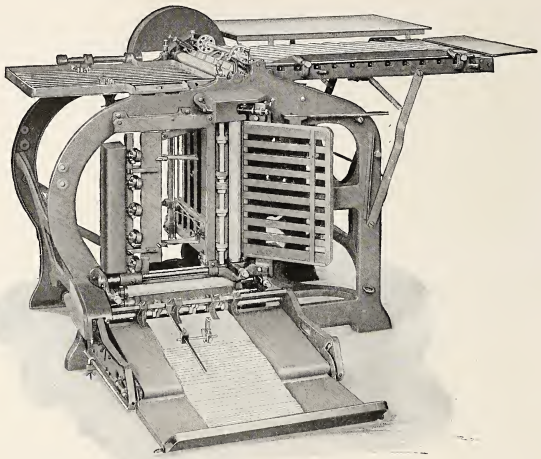

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LIKE the real patriot who volunteers to serve at the call of his country, the "Cleveland" is always on the job, ready to do the most difficult tasks at the call of its owner, and it will *do the job with despatch, efficiently.* Hundreds of "Cleveland" Folders are helping to maintain "Business as Usual" in these strenuous times of labor shortages and high wages, because they make 159 different folds, including the so-called regular folds, accurately, speedily, with minimum spoilage, and at the *lowest operating cost.*

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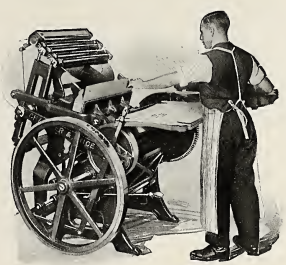

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The C. & P. Gordon is simple and easy to operate. A boy or girl can learn to feed it in a very short time.

The press is standard equipment in 90% of the print-shops in America and is used in practically every manual training and technical school.

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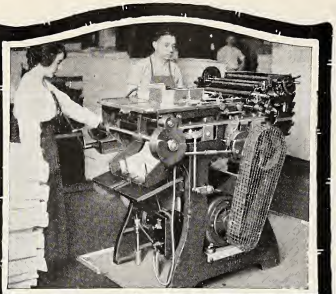

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This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions an hour. It makes money on jobs now generally done at a loss or on a very small margin.

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is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letter-heads, envelopes and general job-work of wide range. The press is a marvel of convenience and efficiency — compact, smooth-running and a wonder for capacity.

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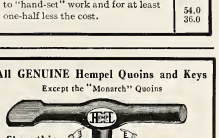

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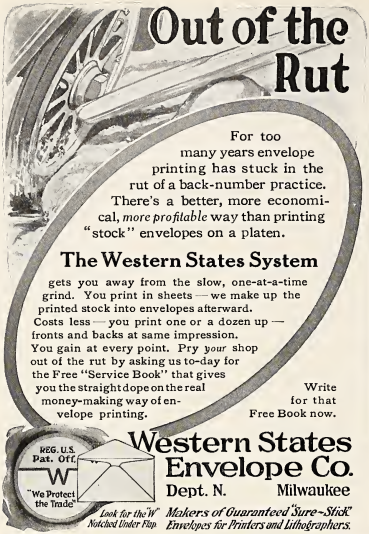

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Write for that Free Book now.

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Look for the "W" Notched Under Flap

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or Make-ready Saver on your platen presses, which will enable you to lift a job and return to same at any time thereafter without losing register, tympan sheets, make-ready, quads, etc. Further information for prices, etc., from your **SUPPLY HOUSE**, or

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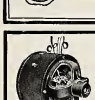

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Send for one on 30 days' free trial. Attachments for any platen press.

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BOOKFORM CARD CASES FOR THE PRINTERS

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Manufactured in four sizes
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Holds about twenty cards

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BUYERS who appreciate that waste in selling must eventually be passed on to them in some form, are paying more and more attention to the sales methods of the concerns seeking their business.

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Can you imagine an intelligent salesman, with a proposition for a steel mill or a dry goods store, calling at every office in town in an effort to locate a prospect? How needlessly wasteful to adopt similar methods in advertising, which is simply an improved means of accomplishing certain necessary steps of a sale.

On the other hand, the seller who uses the business papers reaching *only* the class interested in his message, is employing the most direct, efficient and economical method of getting in touch with prospective buyers.

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To encourage wasteless advertising, the most efficient modern means of bringing buyer and seller together, there is every reason why the discriminating buyer should give preferred consideration to the concern that tells its business story in the buyer's own business paper.

Ask this office anything you want to know about Business Papers or Business Paper Advertising.

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Architectural Record
Boot & Shoe Recorder
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Bulletin of Pharmacy
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Cement World
Clothier & Furnisher
Coal Age
Concrete
Domestic Engineering
Drygoodsman, The
Dry Goods Economist
Dry Goods Reporter
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Electrical Review & Western Electrician
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Farm Machinery—Farm Power
Furniture Manufacturer & Artisan
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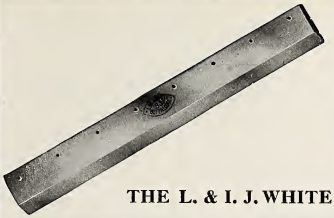

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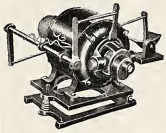

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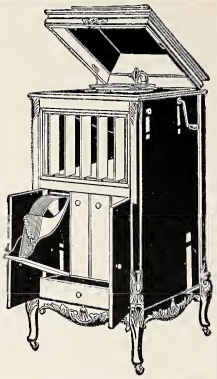

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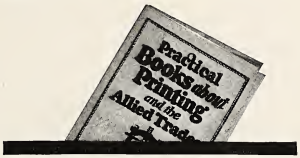

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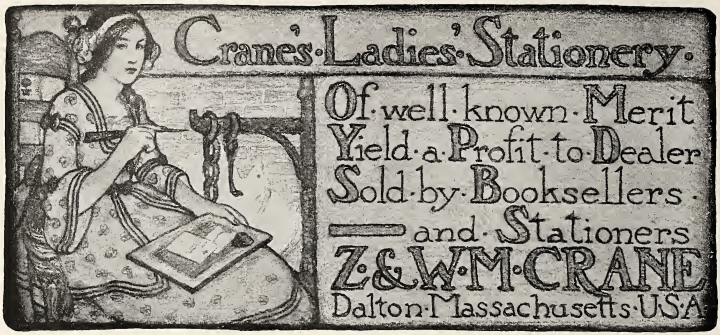

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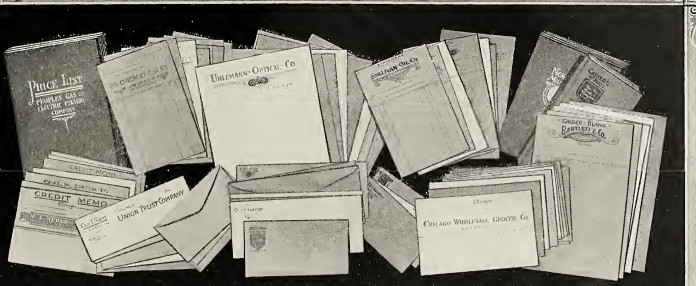


The COMPOSITE BOND PAPER
Suitable *for the* Greatest Variety *of* Uses

Of course, you carry a stock of bond papers on hand, but have you ever considered reducing the number of grades? Have you ever thought of the savings that can be made? In National Bank Bond, we offer you a quality that will answer for ninety percent of your bond paper requirements.

NATIONAL BANK BOND

Some bond papers are too smooth, others too rough to permit a wide range of usefulness, but in National Bank Bond we have struck the "happy medium." It will take pen and ink writing perfectly, and for lithographing as well as printing and engraving there's no better bond paper made. National Bank Bond has a bright, pure color, a handsome appearance, and is moderate in price.

National Bank Bond has been the favorite with a great many printers for over a score of years. One reason for this is that the paper can always be depended upon—it is a time-proved "Butler" Standard.

If you are for buying efficiency, you'll be for National Bank Bond after you have inspected samples. Write us.

Distributors of "Butler Brands"

Standard Paper Co.	Milwaukee, Wis.	American Type Founders Co.	Spokane, Wash.
Missouri-Interstate Paper Co.	Kansas City, Mo.	National Paper & Type Co. (export only)	New York City
Mississippi Valley Paper Co.	St. Louis, Mo.	National Paper & Type Co.	Havana, Cuba
Southwestern Paper Co.	Dallas, Tex.	National Paper & Type Co.	City of Mexico, Mex.
Southwestern Paper Co.	Houston, Tex.	National Paper & Type Co.	Monterey, Mex.
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co.	Guadalajara, Mex.
Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co.	
Central Michigan Paper Co.	Grand Rapids, Mich.		Buenos Aires, Argentine Republic
Mutual Paper Co.	Seattle, Wash.	National Paper & Type Co.	Lima, Peru
Commercial Paper & Card Co.	New York City		

J.W. BUTLER PAPER COMPANY

ESTABLISHED 1844

DETROIT CHICAGO INDIANAPOLIS

Have your Customer make this Test—

WHEN submitting various samples of writing paper ask your prospect to dictate a letter to his stenographer. Let her type it on any sheet of equal price or lower price than Worthmore Bond. Then ask her to type the same letter on

WORTHMORE BOND

The letters themselves will be your best argument. When he compares the cost per sheet of the various papers under consideration and balances these items against the dignity and impressiveness of the letter on Worthmore, he will realize that true economy dictates the selection of the better paper.

The cost of his own time and of his stenographer's labor, the postage, the printing, and the general overhead are constant, probably about thirteen cents per letter. One tenth of a cent will more than cover the difference between the cost of the cheapest sulphite sheet and the sheet of Worthmore Bond.

A similar test in your own plant will likewise convince you that Worthmore Bond should be the standard bond paper for your own business.

Ninety-seven Items carried in stock. Immediate Deliveries in all markets. Samples and prices on request.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BIRMINGHAM DETROIT ATLANTA

BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE

New York Office—Astor Trust Bldg. Chicago Office—208 S. La Salle St.

THE WHITAKER PAPER CO. SERVICE

These Master Printers

Have Installed

STANDARDIZED INTERTYPES

Franklin Printing Co., Philadelphia — 4 Model C's

Munsey's Magazine, New York — 13 Model B's

Baptist Publication Society, Philadelphia — 2 Model C's

Buxton & Skinner, St. Louis — 2 Model C's

Pittsburg Printing Co., Pittsburg — 6 Model C's

Library Bureau, Cambridge — 5 Model B's, 1 Model C

Williams Printing Co., New York — 4 Model B's, 1 Model C

ALL BOOSTERS FOR
"The *Better* Machine"

INTERTYPE CORPORATION

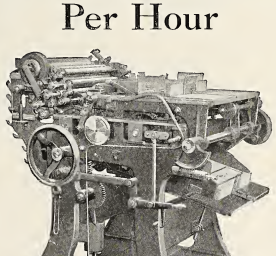
NEW YORK, World Building — CHICAGO, Old Colony Building

NEW ORLEANS, 539 Carondelet St. — SAN FRANCISCO, 86 Third St.

Canadian Agents,
MILLER & RICHARD, Toronto and Winnipeg

STOKES & SMITH CO.

8,000 Impressions Per Hour



Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience, with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

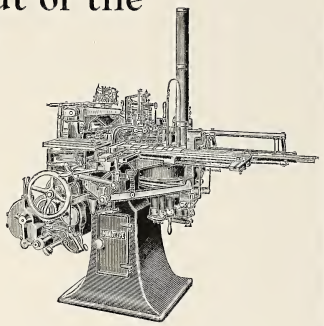
If you are interested in profitable, low operating cost, sturdiness, smooth running, write to-day for catalog and information. There is no obligation.

STOKES & SMITH CO.

Northeast Boulevard, PHILADELPHIA, PA.

London Office: 23 Goswell Road

The Complete Flexibility of the Monotype takes all the limitations out of the Composing-room



Besides setting the plain matter for booklets, circulars and periodicals, it handles with equal ease the most intricate tabular matter, the most complicated catalogs and price-lists, which are impossible except at greatly increased cost on other machines or by hand.

In what would be idle time for the other machines the Monotype makes all the Type, Leads, Slugs, Rules, Borders, and spacing material necessary to keep all the hand compositors working all the time on productive work without having to lose a minute in hunting sorts or tearing down old jobs to get material to work with.

Every hour of every compositor is made a productive hour and all limitations are removed from the composing-room.

No job is too big for the plant to handle, nor too intricate to be handled on the Monotype with economy.

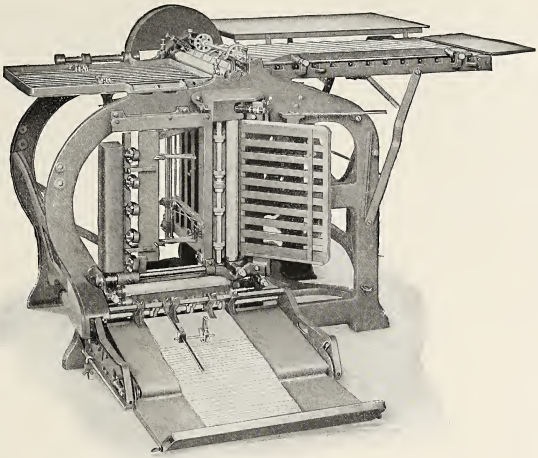
And the benefit reaches over into the pressroom, where the new type in every job reduces the make-ready time fifty per cent.

It Improves the Quality
It Increases the Quantity
It Reduces the Cost of the Output

LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA, PA.

NEW YORK BOSTON CHICAGO TORONTO

151



Help Uncle Sam and Yourself By Conserving Labor

IN these times of high wages, and vacancies caused by the war, any machine or equipment that will save time and "speed up" production in your shop will be rendering double service—to you, the employer; and to Uncle Sam. Present conditions demand greatest efficiency; and greatest efficiency means biggest profits for the employer.

One of the many advantages of the "Cleveland" Folding Machine is the big saving it effects in folding labor costs, because it can be operated successfully by a boy or girl of ordinary intelligence; changes from one form to another can be made in not more than 15 minutes; and the "Cleveland" will fold the sheets just as rapidly as they can be fed to it—there is no timing device to limit the number of folds per hour

It will pay you to "Cleveland-ize" your bindery.
Investigate, to-day!

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Printing Crafts Building, New York — The Bourse, Philadelphia — 532 S. Clark Street, Chicago

Old Shelburne

Commended for Commercial Stationery

Old Shelburne is an inexpensive stock that is just as carefully finished as many of the finest papers.

After being loft-dried, in the most approved way, every sheet of **Old Shelburne** is hand plated. The result of this care is that **Old Shelburne** is a really remarkable sheet for the money—firm and strong, with a splendidly finished surface, that invites the pen and insures excellent printing results.

This is an undeniably attractive paper, besides being a thoroughly practical business stock. For booklets, folders, stationery and similar advertising literature, **Old Shelburne** is entirely adequate and satisfactory.

Let us send you samples—your customers will be glad to know about Old Shelburne

Price to Printers: 19c per Pound, in Case Lots, East of the Mississippi

Mountain Mill Paper Company

Lee, Berkshire County, Massachusetts

The Vandercook Proof Presses

—the Presses that Revolutionized Proofing!

Buy only genuine Vandercook Proof Presses direct from the creator and developer. ***Three distinct styles and a number of different sizes:***

Composing Room Cylinders
Roller Series Presses
Rocker Series Presses

All genuine Vandercook Presses have a rigid, immovable bed, and greater accuracy and rigidity of impression than any other printing press.

If you need additional proofing facilities you will stand in the light of your own advancement unless you investigate the Vandercook Proof Presses as they are now built. *Address*

THE VANDERCOOK PRESS

Originator and Developer of the Modern Proof Press

559-565 West Lake Street, Chicago

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI

There is Money in Making Gummed Labels

if you use the paper made by

SAMUEL JONES & CO.

It is non-curling, gives perfect register in any number of colors, and will not stick together through atmospheric conditions.

Write for Sample-book and Prices

Booklet of specimen Poster Stamp Shipping Labels will also be mailed on request

Samuel Jones & Co., Waverly Park, N. J.

"It Grew with my Business and made my Business Grow"

DEXTER
FOLDER Nº 189

Get This Instructive Booklet

YOU WOULD LISTEN if some one told you how to equip your plant so that its capacity could be increased as your needs require, without tying up your capital unnecessarily.

We can tell you how to accomplish this with your jobbing folders. And all it will cost is a two-cent stamp to ask for our new booklet describing the unit system of constructing our No. 189 type folder.

It shows in picture and text just how you can start with the basic unit and add any or all of *six additional* units whenever the nature of your business justifies.

It is an interesting booklet whether or not you may be in the market just now for a folding machine. It contains information about folding which you will need if you are going to profit from the enormous demand for printing now sweeping the country.

Why deprive yourself of this helpful booklet?

Please write for it on your business stationery.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

New York Chicago Philadelphia Detroit Boston
Atlanta Dallas San Francisco Toronto

Oswego Machine Works' Business Doubles Every Five Years

Another acre of space is now being prepared for manufacturing the increased quantities of Oswego Rapid-Production Cutting Machines required by the various paper making, printing, lithographing, box, textile and allied trades.

The steady advance of the Oswego business is due to three things; first, because Oswego Machine Works specializes exclusively upon the sole manufacture of cutting machines; and, second, because Oswego Machine Works guards the reputation of the name Oswego by offering a new Oswego cutting machine only when it excels; and, third, because of the need of this new mechanical tool in the arts and manufactures and their dependence on it.

Such remarkable results as increasing the output ten times on a single Oswego cutter in one instance, and 600%, 300%, 200%, and 100%, in a number of cases, to say nothing of many 50%, 30% and 20% gains, have been secured by the Oswego method of full study of each particular problem by itself, and then furnishing an Oswego cutter equipped with Oswego devices especially adapted to it.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

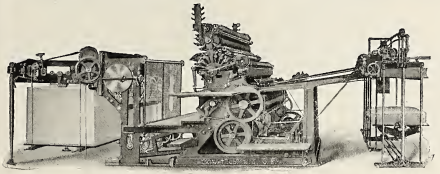
New York Office: Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

The SCOTT Six-Roller Rotary Offset Press *with Patented Pile Delivery*



Sizes: 34 x 46 inches, 38 x 52 inches, 45 x 65 inches

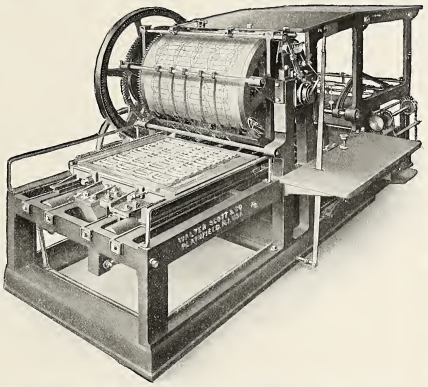
does away entirely with the handling of freshly printed sheets, as the product is placed on delivery board which is lowered automatically to truck and wheeled away, from either side of press or in front as desired. This delivery can be placed on any of our offset presses.

The SCOTT Cutting and Creasing Press *with Patented Reciprocating Delivery*

is the fastest running press for cutting and creasing on the market to-day. It will take a maximum form 28x35 inches, and will run at a speed of

2,800 per hour

This press was built especially heavy for this work and has four wide-faced steel-shod tracks; also two air chambers on each end of the machine.



It's a Winner!

Sizes: 30 x 36 inches, 40 x 47 inches, 48 x 69 inches

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE: 1457 Broadway

CHICAGO OFFICE: Monadnock Block

Good Paper Means Good Printing

To educate a customer to want good printing will make him less likely to listen to the lowest bidder.

As the man who buys a wonderful painting wants a suitable frame, so buyers of good paper want printing in keeping—or to put it the other way about, buyers of good printing want good paper. Any way you care to figure it, the two go together.

Therefore, in educating the public as we do to want

Old Hampshire Bond

we are helping you to educate them to want good printing.

Selling good printing and paper for letterheads is perhaps easier than for booklets and catalogs—in the beginning at least—and you are starting your customer in the right direction.

Let us tell you what we are doing towards raising the standard of good paper and printing, and how we can co-operate with you towards this end.

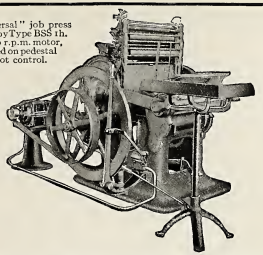
HAMPSHIRE PAPER COMPANY

Makers of OLD HAMPSHIRE BOND

We Are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

"Universal" job press driven by Type BSS th. p., 1200 r.p.m. motor, mounted on pedestal and Foot control.



Printing Presses Operated by These Motors Save Time and Money

Press is started and stopped by means of switch, enclosed in box, and interlocked with brake lever. Releasing the brake starts the motor; applying the brake stops the motor.

WRITE FOR BULLETIN No. N-4

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

JAENECKE-AULT CO. Successors to

THE JAENECKE PRINTING INK CO.

CHAS. H. AULT, President and Treasurer

Don't You Believe It!

No one concern can make all the dyes required for the multifarious dry colors needed in printing ink making. It isn't done—anywhere—in Germany or any other country. Ask those who know. WE DON'T MAKE our dyes! But we do SELECT the best obtainable, and from them we make our Dry Colors, and from them are made

OUR INCOMPARABLE INKS

Branch Offices in
New York Baltimore Chicago
And From Jobbers Everywhere

Export Orders Intelligently and Honestly Executed on Satisfactory Terms of Payment. Inquiries Solicited

FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N. J.

This is an American corporation owned and operated by Americans

Our Perfect Printing Plates

Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES . . . . .

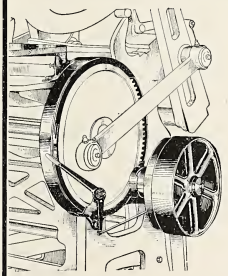
"Wear Like a Pig's Nose" and register to a "Knat's Hair"

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE Co
24-30 SOUTH CLINTON STREET **Chicago** Franklin 2263—2264 Automatic 53-753

THE HORTON Variable Speed Pulley and Guard



IT FITS THE SPEED TO EVERY NEED

—

Horton Manufacturing Co.
Minneapolis, Minn.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

The "Kidder" *is the Press*

that enables you to do exclusive specialty printing
—complete at one operation!

Remember that name, and when you want a press of

CAPACITY + OUTPUT + RELIABILITY
= MORE PROFIT *minus* COMPETITION

you'll go to the trouble of writing for particulars on how some one style of "KIDDER" deserves a place in *your* plant, in *your* territory and on *your* work.

When you arrive at the point where you must replace less efficient, slower presses and want to be sure of getting equipment that will give you the biggest advantage in the race of competition, *remember that name "KIDDER."*

KIDDER presses find their way into shops which go the limit on efficiency.

KIDDER presses are favorites with keen printing-house managers — especially with those who are tired of competing with every "little shop around the corner."

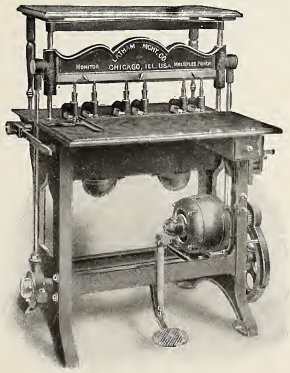
Remember! Better not trust to memory. Write for information to-day and consider this good proposition at your leisure.

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

Latham's MONITOR
Multiplex Punch



When buying
a punching machine

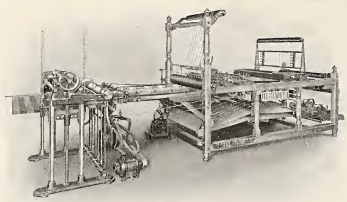
don't overlook the fact that the cost of the machine itself is much less than the cost of the various style punching members you will eventually buy. Therefore, a machine which is not mechanically correct, and which does not drive the punches, as they should be, nor with the proper force, will eat up your profits by ruining expensive punches and dies.

Latham Machinery Co.

NEW YORK
45 Lafayette St.

Ann and Fulton Streets
CHICAGO, ILL.

BOSTON
130 Pearl St.



HICKOK
Automatic Paper Feeder

This feeder is a finished product. It is as efficient in Job Ruling as on long runs. It has no equal on the market to-day. No one who does paper ruling can afford to be without this efficient profit producer.

Write for prices and circular of names and letters of satisfied users.

THE W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery

"Checks are money"

NATIONAL SAFETY PAPER

Good work for you

Every bank you persuade to use checks on National Safety Paper withdraws a tempting invitation to forgery.

There's some satisfaction in selling something that benefits everybody. It gets up the enthusiasm that makes sales easier.

Send for samples of National Safety Paper.

George LaMonte & Son
Founded 1871
61 Broadway New York City

Charles Hellmuth Inc.

PRINTING AND LITHOGRAPHIC

INKS

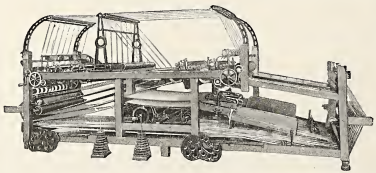
DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-line quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

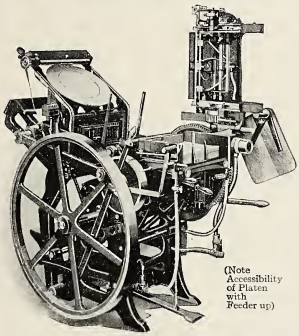
F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

The Miller Feeder and the Labor Problem

Why be dependent upon man labor to feed your platen presses during these strenuous times when *two Miller Platen Press Feeders and one operator* to look after all form changes and machine adjustments *will deliver more work than four men feeders?*

We can prove in your own shop and under your own conditions that the Miller Feeder is as indispensable a money saver as the Miller Saw-Trimmer, the standardizing machine for the composing room.

The Miller Feeder is compact, simple to adjust and to operate, minimizes spoilage, insures steady feeding with perfect register, doubles production and reduces operating cost.



(Note Accessibility of Platen with Feeder up)

With a further shortage of labor inevitable, wise printers are adding Miller Feeders as the only means of solving their big problem.

Over 1400 Miller Feeders in Successful Operation

WRITE FOR DESCRIPTIVE MATTER AND PRICES

MILLER SAW-TRIMMER CO.

Main Office and Factory, PITTSBURGH, PA.

NEW YORK OFFICE, 60 BEEKMAN ST. CHICAGO OFFICE, 550 S. CLARK ST.

Open Up the

Get hold of these up-to-the-minute tools

They will clear away all obstacles that may be blocking your way to a big prospective customer.

Show him that you can give him valuable ideas as well as good printing—ideas are the things he wants.

We show you how to show him

We have prepared a series of thirty portfolios, each one of which tells how a certain kind of commercial organization can speed up its printing and standardize its office forms.

A great number of business firms will find valuable suggestions in type or paper in these portfolios. Printing problems are solved so that the eye can see the colors and the hand feel the quality of the paper.

Be the first to show your prospect his portfolio

Suppose *your* big prospect should ask *you* for his Hammermill Portfolio tomorrow?

Write us today and forestall him—get a complete set of portfolios. A partial list of the lines of business for which we have prepared special portfolios will be found below.

PORTFOLIOS OF HAMMERMILL BOND

A separate special Portfolio for each line of business listed below

Banks and Trust Companies
Mail Order Houses
Insurance Companies
Department Stores
Railroads
Wholesale Houses
Hotels and Clubs
Schools and Colleges
General Business Firms
Advertising Departments and Agencies
Newspaper and Magazine Publishers
Farms and Estates
Inter-Office
Retail Stores
Professional Men
Fraternal Orders
State and Municipal Departments
Real Estate and Insurance
Hospitals and Institutions

Portfolios that apply to any line of business

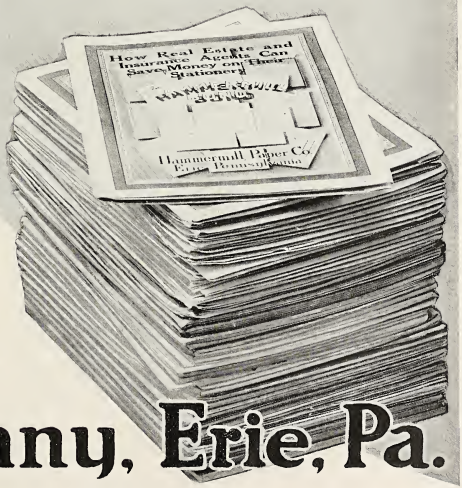
The Signal System (use of colored papers to increase office efficiency)
Vital Statistics (forms designed by efficiency experts)
How Your Letterhead Can Help to Sell Your Product
Form and Follow-Up Letters at Less Cost
How to Standardize Your Stationery

Portfolios for Printers, Lithographers and Engravers

Special Portfolio for Printers (all printed samples)
Special Portfolio for Lithographers (all lithographed samples)
Special Portfolio for Engravers (all engraved samples)
Portfolio of Letterheads and Forms designed by Will Bradley
Portfolio of Printed Letterheads
Portfolio of Circulars, Price Lists, etc., on Hammermill Bond
Portfolio of Hammermill Bond Envelopes
Small Coat Pocket sample books showing all colors and finishes

Hammermill Paper

Path to Profit



And remember—
you can get Hammermill
stock when you want it.
Hammermill lines are:

HAMMERMILL BOND

HAMMERMILL LEDGER

HAMMERMILL COVER

HAMMERMILL SAFETY

When you want service as well as quality—think of Hammermill.

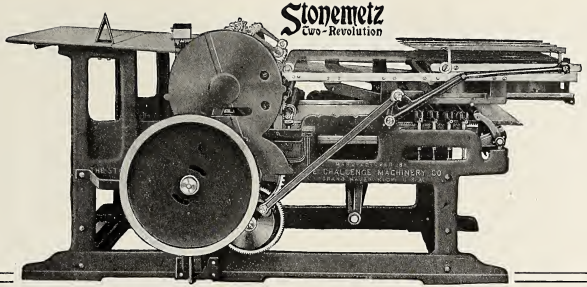
Company, Erie, Pa.

Please Mention The Inland Printer When Writing to Advertisers.

The Queen City Printing Ink Co.

CINCINNATI, OHIO

Boston Philadelphia	Rochester Detroit	Chicago	St. Paul Minneapolis	Kansas City Dallas



MOBILIZE FOR BIG BUSINESS!

DURING the months that are to follow, the element of most vital importance to every printer is his *productive possibilities*. He must do *more work quicker* — and *better work cheaper*.

We offer you the STONEMETZ TWO-REVOLUTION CYLINDER PRESS on a dollars-and-cents-saving and a maximum-production basis. First—it will cost you less to buy, cost you less for maintenance and cost you less in depreciation than any other two-roller, two-revolution press. Second—it will give you a quality and quantity production equal to or better than any other two-roller, two-revolution press. Remarkable productive records are the rule with the STONEMETZ—not the exception. Third—Stonemetz simplicity and accessibility make it an easy and economical press to operate—quick make-ready means minimum lost running time—increasing production and profits in direct proportion.

So we say, mobilize NOW for big business with one or more STONEMETZ presses—the time is ripe while deliveries are prompt. Orders placed later may have to wait. Write to-day for descriptive matter, samples of half-tone and color-work, and prices and terms.

THE CHALLENGE MACHINERY CO.

Factory and Main Office, GRAND HAVEN, MICH. New York, 38 Park Row. Chicago, 124 S. 5th Ave.

Westinghouse

The proper

Westinghouse Motor and Control

can be supplied to drive any machine used by the printer

The great reliability and efficiency of these motors enable their user to produce the maximum amount of work at minimum operating and maintenance expense.

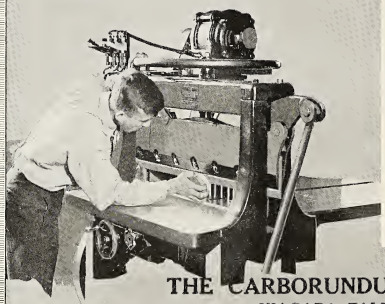
Write for Booklet 3185

Westinghouse Electric & Mfg. Co.

East Pittsburgh, Pa.

W
WESTINGHOUSE ELECTRIC

The Economy of a Sharp Paper Cutter Knife



No printer questions the fact that a sharp, smooth, easy-cutting paper knife is an economy. A dull knife spoils stock—wastes time. You can keep your paper cutter knife keen. You can keep it on the job longer without grinding with a

Carborundum Machine Knife Stone

A sharpening stone made from the hardest, sharpest, fastest cutting material known.

From your hardware dealer or direct, $1.50

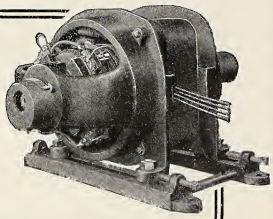
THE CARBORUNDUM COMPANY

NIAGARA FALLS, N. Y.

NEW YORK CHICAGO PHILADELPHIA CLEVELAND CINCINNATI BOSTON PITTSBURGH MILWAUKEE GRAND RAPIDS

Better Press Work— Lower Current Cost—

With Kimble KIMBLE MOTORS *A. C. Motors*



If you are using, or can get, Alternating Current Electricity, we can cut your power bill away down.

Yes, and increase your output per press, while reducing spoilage.

Kimble Printing-Press Motors give you absolute and flexible control of speeds and reduce the amount of electricity metered every time you reduce the speed of any press below its maximum.

On other motors you consume the maximum amount of electricity all the time, because the only way they can reduce speeds is by converting part of the current metered into heat.

Just stop to think: How many minutes in any day is any press operated at its maximum speed?

And the other point — that of the personal equation of the feeder. Give him instant and flexible control of speed and you give him a confidence that enables him to work up to and hold high speed without use of the throw-off, or spoilage of stock.

All this is too important to be overlooked another day.

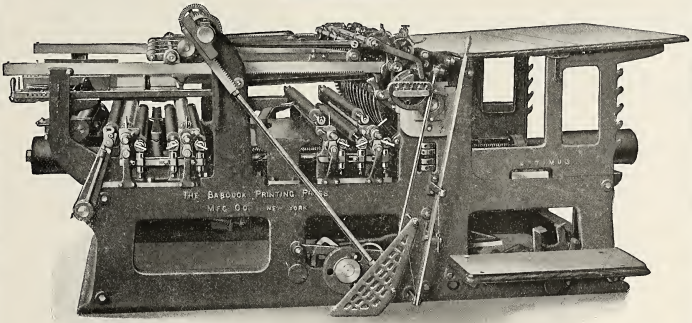
Write us now, and let us show you how and how much we can cut your costs and increase your output.

KIMBLE ELECTRIC COMPANY

635 North Western Avenue, CHICAGO

The Babcock Optimus

Number 43



Every requisite for fine half-tone and colorwork or for rapid commercial printing is built into

The Babcock Optimus No. 43

All composition rollers are interchangeable. The distribution is not excelled on any press of any size or make. It prints anything from a postal card to a 25 x 38 sheet and can print a 26 x 40. The press runs easily and quietly at 2,500 per hour, stands low, takes up little room, is conveniently handled and, with our other pony presses, has never been approached in efficiency in printing small forms with big profits. It's a small machine for big business.

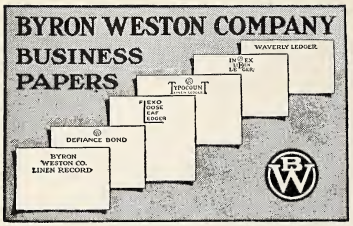
See the Babcock Optimus No. 43 at Work

Our Best Advertisements Are Not Printed—They Print.

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.



Safe and Satisfactory

From every point of view, Byron Weston Company Business Papers are safe and satisfactory for printer and customer. They are absolutely reliable; their perfect finish, remarkable texture and strength never vary. Every sheet is flawless; three careful sortings remove the imperfect stock, so that what you get is entirely first-grade.

You are unquestionably safe in guaranteeing Byron Weston papers to give complete satisfaction to your customers. They are endlessly durable. Constant handling, frequent erasures, long use and atmospheric changes will not noticeably affect the strength or surface of this paper. The color will remain a clear, clean white for an indefinite period.

Each line is particularly adapted in every way to the purpose for which it is intended.

Be sure to have complete samples, try sheets and prices.

BYRON WESTON COMPANY

"The Paper Valley of the Berkshires"

DALTON, MASS.

A Novelty that is Pleasing and Practical

Strikingly effective printed matter is one of the necessities of modern business. Your customers can't afford to use stuff that is mediocre, that will just "get by." And it is your affair just as much as theirs to see that the printing they send out is the attention-getting and sales-bringing kind.

Printing on *Snowdrift* is sure to be distinctive. Its surface is made to print in those clean, even impressions that make the printed sheet pleasing and easy to read.

The dazzling whiteness of *Snowdrift* commands instant attention, and its unusual and beautiful texture never fails to please.

Snowdrift is moderately priced and well within the reach of the average buyer, and yet possesses to a marked degree the dignity and individuality that discriminating buyers demand.

Try out our samples, sent at your request, on your own press—and show them to your customers.

MOUNTAIN MILL PAPER COMPANY

LEE, BERKSHIRE COUNTY, MASSACHUSETTS

PRINTING INKS
LITHO INKS
VARNISHES
DRYERS
etc.

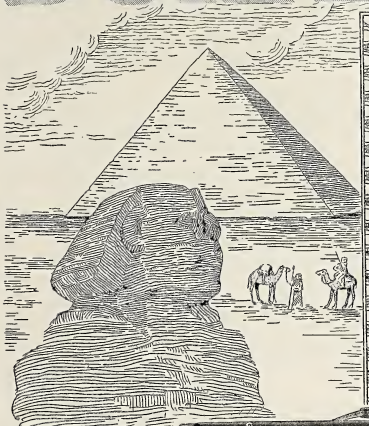
SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City

BRANCHES

Boston, Mass.	Cleveland, O.	St. Louis, Mo.	Winnipeg
Philadelphia, Pa.	Chicago, Ill.	Toronto	Baltimore, Md.

DURABILITY.



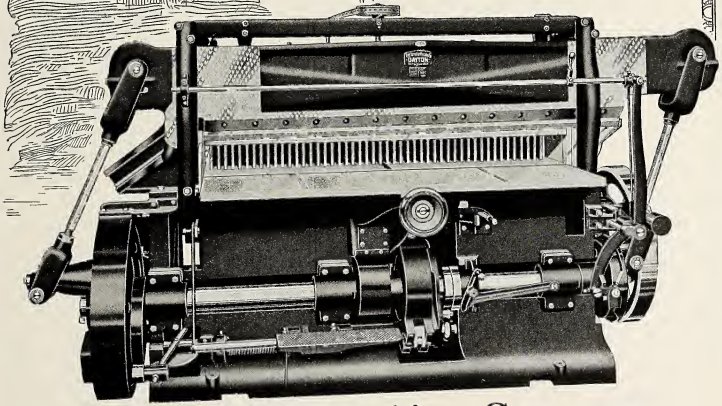
SINCE the days of the Pharaohs, the Pyramids and Sphinx have been symbolical of Durability.

Since the day of the first Seybold Cutter, these machines have been famous for their Durability.

Seybold "Dayton" Cutters are built to stand the heavy service they are required to give, and they continue to serve their owners faithfully for years after their purchase price has been charged off to depreciation.

Greater Durability is like an extension of service without cost.

Demonstration on request.



The Seybold Machine Company

Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES:

NEW YORK	THE SEYBOLD MACHINE CO., E. P. Lawson	151-163 W. 26th St.
CHICAGO	THE SEYBOLD MACHINE CO., C. N. Stevens	112-114 W. Harrison St.
ATLANTA	J. H. Schroeter & Bro.	The J. L. Morrison Co.
DALLAS	Barnhart Bros. & Spindler	TORONTO Toronto Type Foundry Co., Ltd.
SAN FRANCISCO	Shattuck-Ny Machinery & Supply Co.	WINNIPEG Smyth-Horne, Ltd.
		LONDON

An Open Letter

To The National Dairy Council

SUBJECT: "Substitution"

GENTLEMEN:—

In your Advertising Campaign you are demonstrating the folly of buying substitutes for good, wholesome, pure butter.

Your campaign is similar to the campaign in which we are engaged, because we are endeavoring to prove the folly of buying substitutes for good, attractive and satisfactory printing.

To our mind there is no substitute for either. The problem is to convince users of our two products that in using substitutes they are practicing expensive economy.

The woman who saves a few cents a week by using a substitute for butter is in much the same position as the man who saves a few dollars by using a substitute for good printing.

The Henry O. Shepard Company is an exponent of "pure" printing—printing that is clean, good to look upon and tasty—printing that will create in the mind of the prospective buyer a desire to accept the merchandise advertised *and no other.*

We pride ourselves upon our reputation as "Salesmen-Printers." Our organization comprises men with technical turn of mind who can make type talk. It also includes men who have originated and planned advertising campaigns for firms with world-wide reputations.

Because of this experience we can visualize a proposition from the view-point of the man you are trying to sell—not the man who is to pay your printing bills. We can help you secure better results from your printed matter.

Let us work with you in your campaign against substitutions. Let our Sales Promotion Department coöperate with you and assist you in the planning and designing of your "Printed Salesmen."

Why not send for our representative and get acquainted with us now? If you are searching for a design or copy idea we will supply it promptly.

Very truly yours,

THE HENRY O. SHEPARD COMPANY

JAMES HIBBEN

Phone Wabash 2484

Vice-President and General Manager

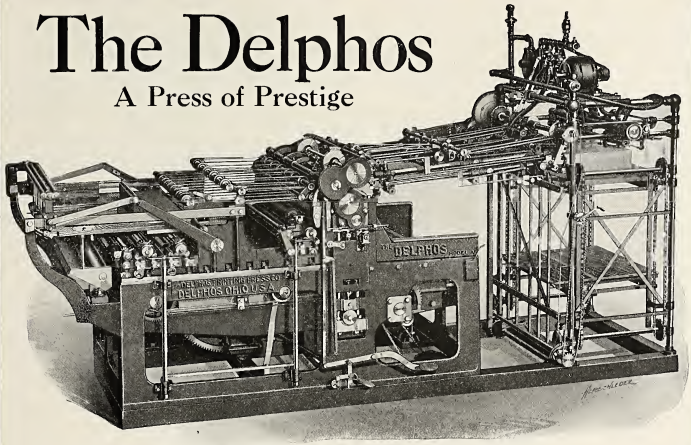
Note

This is the fourth of a series of open letters calling attention to the facilities of The Henry O. Shepard Company for the handling of *individual* printing problems.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

The Delphos Printing Press Co.

DELPHOS, OHIO

Does Your Composing-Room Inspire Confidence

in your customers, or is it a department you try to hide from "outsiders"?

An unsightly, antiquated equipment will not only lose customers, but if you hide it from yourself it will do worse still—lose profits for you.

Modern Hamilton Equipment in your composing-room will accomplish many important things.

It will reduce floor space required.

It will reduce footsteps, and thus increase profits.

It will bring system and order to your establishment, which will make it easier to get and hold good customers and good workmen.

A visit from our Efficiency Engineer will be mutually profitable. Say when.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

A Sensible Cover Paper

The really important consideration in the preparation of a booklet or catalog is its suitability for the purpose in hand. The exactly appropriate thing can not fail to be beautiful and satisfactory. Cheap ugliness or commonplace "prettiness" is never in keeping with a serious business proposition.

Strength and wear-resisting fiber are absolutely necessary in covers of advertising folders, booklets and catalogs of all kinds. *Princess Covers* are practically indestructible. They are also beautiful. The texture is splendidly firm, taking the strongest punch of the embossing die without bursting or cracking.

The Princess colors are unusually handsome, and very practical. Have you seen the beautiful new Princess White?

An interesting and convenient new sample-book of Princess Covers is ready to go forward at your request.

Shall we include a copy of the latest XTRA, the "different" house organ?

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

Selecting Thin Papers

When you buy thin paper for invoice blanks and other printed forms of which manifold copies are to be made, or for copies of letters, records, etc.,

You are not buying PRICES —
You are buying SERVICE.

THE SUMMIT OF QUALITY
ESLEECK'S THIN PAPERS
TURNERS FALLS, MASS.
ESLEECK MFG. COMPANY

Yes, it is wise to select thin papers for what they are and what they will do.

ESLEECK'S ONION SKIN, MANIFOLD and thin bond papers will solve the problem for you.

Sold by Leading Jobbers

Esleeck Mfg. Company
TURNERS FALLS, MASS.
Write Dept. B for Samples

Challenge Rigid-Rim Galleys

Strongest Steel Galley Made

THE half-tone reproduction comprehensively sets forth the splendid features of *strength* and *rigidity* possessed by CHALLENGE RIGID-RIM STEEL GALLEYS.

Note the manner in which the galley, suspended by its four corners, supports without semblance of spring or give, five solid type pages, the combined weight of which exceeds fifty pounds — **a 66⅔ per cent overload.**

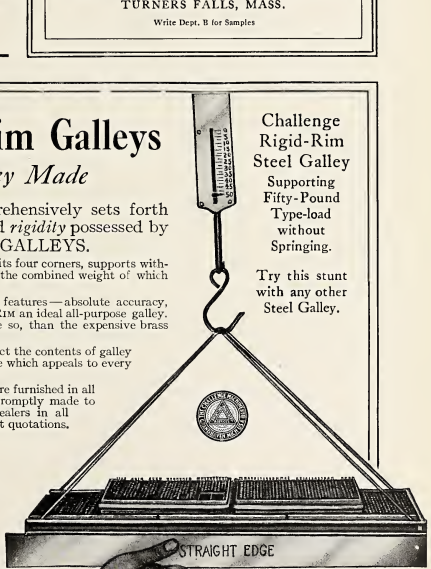
This great strength, together with its other good features — absolute accuracy, finger-hold for lifting, self-draining — makes the RIGID-RIM an ideal all-purpose galley. It is just as satisfactory in a practical way, even more so, than the expensive brass galley and at a cost approximately **85 per cent less.**

When used for storage purposes, the wide rims protect the contents of galley from contact with steel runs of galley cabinet, a feature which appeals to every user of the modern storage system.

CHALLENGE RIGID-RIM STEEL GALLEYS are furnished in all standard job, news and mailing sizes. Special sizes promptly made to order. Sold and guaranteed by type founders and dealers in all principal cities. Write for descriptive circular and latest quotations. *Sample galley mailed FREE to established printers.*

Challenge Rigid-Rim Steel Galley Supporting Fifty-Pound Type-load without Springing.

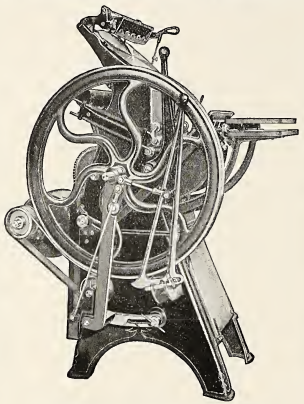
Try this stunt with any other Steel Galley.



The CHALLENGE Machinery Company

Main Office and Factory, GRAND HAVEN, MICH.
Chicago Office, 124 S. Fifth Ave.
New York Office - 38 Park Row

The IMPROVED PEARL PRESS



The Lowest Priced Job Press Made

SAVES
Labor, Power, Type, Floor Space in Every Operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press. Very efficient motor equipment as illustrated.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency—a basis for reasonable cost—a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "Speed, Capacity and Quality." Ask for it.

Golding Manufacturing Co.
Franklin, Mass.

Additional Products: Golding Jobbers, Pearl and Golding Cutters, Hot Embossers, and various Printers' Tools.

NEW YORK: 38 Park Row CHICAGO: Rand-McNally Bldg.

Action!

How the manufacturer of printing machinery, equipment and supplies may obtain it in selling his goods.

Your opinion of the benefits to be derived from the use of what you make or sell to printers, printed and placed within the reach of those printers, is the surest way to influence them to buy.

Ideas stored in your mind, or nestling peacefully in a waste-basket, count for nothing.

Give life to your opinion.

Put your business thoughts in living type.

Put the impressions of that type where they will be treasured and preserved, where your message will be read, read again and again. Put them in a form that lives.

Keen buyers for printing-plants don't pay 30 cents a copy for THE INLAND PRINTER for the purpose of immediately chucking it into the waste-basket.

They treasure their "leading trade journal," *and it's there your business ideas, your appeal in favor of your merchandise to potential customers, will impress the interested mind*—and impress it often.

***Furthermore,* they rely on**

THE INLAND PRINTER

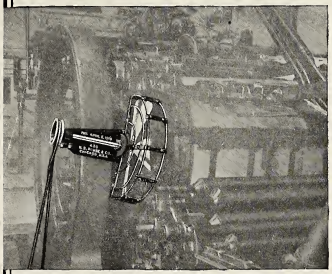
and buy what they see advertised therein

Conceived in the spirit of service, organized with sound ideas of Business-Building Efficiency, and founded upon the principles of Impartiality and Honest Practices, THE INLAND PRINTER is now the most far-reaching and influential medium of the printing industry.

Hot Days are Coming

Rollers Will Melt

Unless you cut down productive time to change them frequently or install



ROUSE ROLLER FANS

Licensed under Jirousek Patent, April 6, 1915.

No electricity, wire or connections necessary. ***Costs nothing to operate.*** It clamps onto the main gear guard of a Miehle press and shoots a stream of cool air down over and under the rollers. A press feeder can attach it.

Surely you will not stand the LOSSES — either in rollers or time — inevitable during hot weather when this insurance against such losses costs so little.

Your money back if not satisfied.

PRICES:

No. 1, for No. 4 to No. 1 Miehle Presses. $20
No. 2, for No. 00 to No. 00000 Special Miehle Presses . . . $20

H. B. ROUSE & COMPANY

2214 WARD STREET, CHICAGO

REG. U.S. PAT. OFF.

How many times in the course of a day's business do you have a call for a Business Announcement, Removal Notice, Circular or Wedding Invitation and no complete line of samples at hand to show your prospective customer.

INSTALL A SAMPLE BOOK OF

WHITING'S BUSINESS ANNOUNCEMENTS

which have been prepared with special view of meeting the Printers' needs — in these lines.

The installation of the book entails no expense to you. The Cabinets are carried in stock and immediate shipment can be made of any number represented in the sample book.

Write to-day for sample-book price-list and discounts.

WHITING PAPER COMPANY

Fourteenth Street and Seventh Avenue

NEW YORK

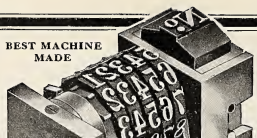
Mills at Holyoke, Massachusetts

AMERICAN
Model 31

6 Wheels $7.00

AMERICAN NUMBERING MACHINE CO.
224-226 Shepherd Ave. . Brooklyn, N. Y.
123 W. Madison St. . . . Chicago, Ill.
2 Cooper St. . . Manchester, England

BEST MACHINE MADE



STEEL THROUGHOUT

AMERICAN
Model 30

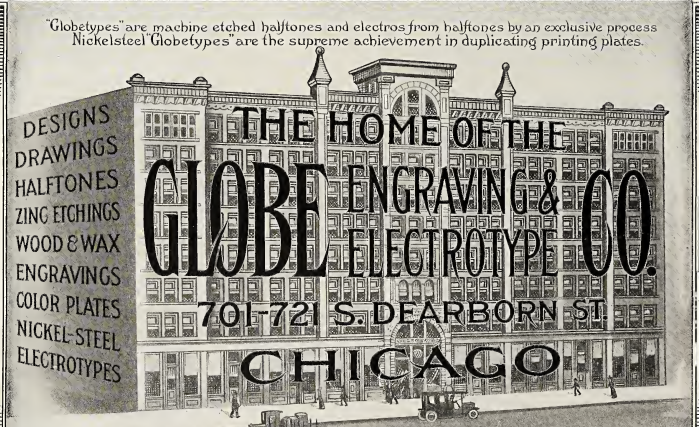
5 Wheels $6.00

In stock and for sale by
Dealers Everywhere

Specify AMERICAN when ordering

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

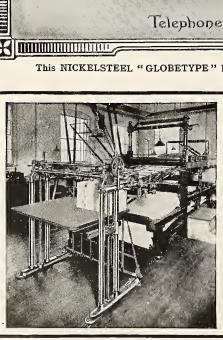
DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



THE HOME OF THE
GLOBE ENGRAVING & ELECTROTYPE CO.
701-721 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.



The "SIMPLEX" Automatic Paper Feeder

FOR RULING MACHINES, ETC.

The most efficient feeder for handling almost any grade of paper from tissue to light cardboard.

EASY TO OPERATE AND TO ADJUST

on account of the extremely simple construction.

15 "SIMPLEX" FEEDERS

are in successful operation in one plant, and many more throughout the United States and foreign countries.

MANUFACTURERS AND PATENTEES **L. J. FROHN CO.** SUCCESSORS TO JOSEPH HREN

65 Metropolitan Avenue, Brooklyn, N. Y.

ORIGINATORS of the only successful Rotary Air-Operated Paper Feeder

Lost Motion

LOST motion in any operation, whether manual or mechanical, makes effective or economical results impossible.

The Miehle owes its universal popularity to the fact that lost motion has been eliminated both in the mechanical operation of the press and in its handling.

Its perfect convenience largely contributes to this economy of effort.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States:

CHICAGO, ILL. - - 1218 Monadnock Block
NEW YORK, N. Y. - 2840 Woolworth Bldg.
PHILADELPHIA, PA., Commonwealth Trust Bldg.
DALLAS, TEX. - - - - 411 Juanita Bldg.
BOSTON, MASS. - - - - 176 Federal St.
SAN FRANCISCO, CAL. - 401 Williams Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

The Inland Printer

Vol. 59 No. 5

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

Then welcome
each rebuff that
turns earth's smooth-
ness rough, each
sting that bids nor
sit nor stand but go.

Browning

Designed and
Hand-lettered
by J. L. Frazier

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59 AUGUST, 1917 No. 5

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A SALESMAN IN BLUNDER-LAND

THE THIRD YEAR — By MICHAEL GROSS

OTHER salesmen tell me that I was lucky not to run up against this stunt sooner than my third year. But I don't think it was a matter of luck. So many other things happened to me during my first two years in Blunder-land, that I suppose this particular blunder could not even squeeze in edgewise. But, at the beginning of my third year, when the sum total of possible blunders I could make had been thinned down considerably, the opening came.

One of my accounts, a buyer whose work I had often figured on without getting an order, called up and asked me to come over, as he had a two-page insert he wanted a price on.

In a half hour I was in his office. He gave me a sample of the insert and asked me to figure on supplying a million of them. The next morning I called with the estimate. My man glanced over the letter and then laughed.

"You must think we're about to circularize the '400,'" he finally said; "or else you imagine we are going to put these things in Tiffany's jewel boxes. Why," he went on, "these inserts go to our cheapest trade down South, and I've got to buy them at a certain price or not order them at all. Now, listen," he concluded, "you've been after my work for quite some time and I feel you're due for an order. Take this estimate back, go over your figures carefully, and see where you can cut down. The cheapest kind of a job will do. I'm not particular about the stock, nor all the rigmarole that the printer usually includes in an estimate. What I want is something cheap, and, remember, if you get this order, you'll be in line for a chance at some of our good work."

Had I known then what I know now, I would have spoken right up and told this buyer that it was a fixed rule of the firm I represented to let its competitors do all the poorly printed work on the market. Also, that every one of our estimates was based on the highest quality of work possible. I'd have stood pat on my price, and, if my competitor secured the order by cutting quality, he would have done me a favor by taking it, for the fact that I preferred to lose out rather than sacrifice our standard would have made a deeper impression on the buyer than the few dollars he had saved by giving the work to the other fellow. Then, when real quality printing, regardless of cost, was wanted, I would be called in, while my competitor would not even be thought of.

As I say, my present knowledge would have prompted such a course of action, but, at that time, I thought the highest and noblest duty of a salesman was to get orders. I took the estimate back, had the job figured on cheaper stock, and submitted a lower price. But still we were too high. Then, in desperation, I asked that the items which were really essential to the doing of a good job be sacrificed — and, by so doing, we finally got the order.

The day after the job was delivered, I received a hurry-up telephone call to come right over to the buyer's office. "What do you mean by sending us work like this?" he yelled at me, shoving one of our inserts into my hand as I entered the door.

"Why," I said, looking it over, "this seems all right. Remember, you told us you wanted the cheapest kind of a job possible."

Since that time, I have seen to it that my competitors were awarded every one of these "cheapest kind of job" orders, and I believe that, through their willingness to take them, they have put more good business my way than I ever dug up by my own efforts.

They say misery likes company, and maybe that fact softened down the hurt of the next fizzle I made. Or it might have been that I

"What do you mean by sending us work like this?"

"I know I did," he answered, hotly, "but if you had said the work was going to be this bad I would never have given you the order. Why, my trade would laugh at us if we ever sent them stuff like this."

I went back to my office, and, by telling the boss of the enormous quantity of printed work this buyer used, and how certain we were to make up, on the very next order, the little loss we would suffer, I persuaded him to make a concession on the bill, in consideration of which the work was accepted.

A month later, when I knew the bulk of the printed-matter was given out, I dropped in to see friend buyer. Something in his manner led me to believe that he wasn't very well pleased to see me, and when I asked him for a chance to figure on his yearly catalogue, the impression was strengthened. He looked up for a moment at my request, as if in surprise. Then he said, slowly: "Do you really imagine that I would trust your firm with a high-class job like our catalogue after you made such a mess of that little insert? If you really think so, you must be a most rabid optimist."

got the order. Anyhow, here's how the thing happened:

One of my customers had asked me to get up a sketch for a catalogue cover. I had one made up in full color, and, a few days later, submitted it, together with a price. The buyer then asked me to come in about a week later for a final decision. When I called, at the end of that time, he said that he had been about to award me the order when one of the boss's friends, who was a printer, asked to be allowed to submit a sketch. "What could I do?" the buyer added, in extenuation, "but let him go ahead. He submitted a sketch that is just as elaborate as yours and has just as many colors, yet here's his price."

He took a letter out of one of the pigeonholes in the desk, and, bending back the top half so that I could not see who it was from, showed me the prices the other man had quoted. I glanced at the letter and saw that, with specifications practically the same, my competitor had named a price sixty-five dollars below mine.

"I never show another man's letters this way," the buyer assured me when I had fin-

ished reading, "but I honestly believe you're entitled to this order and I don't want you to think I'm not telling you the truth about your price being high. Now, if you can meet the price this man quotes, I'll use my personal influence to see to it that you land the order."

I thanked the buyer for giving me an opportunity to refigure, and went back to the office. There the boss and I went over the figures carefully, but there wasn't a place we could cut without hurting the job. Finally the boss said: "Well, we've tied up sixty dollars in the making of our sketch, and if we don't get the order it's a dead loss. I guess we'll have to chop that sixty-five off the estimate, if only to save the sketch." This we did, and I went back and was given the order at the revised price.

I would never have known that taking that order had increased my batting average in the Blunder-land League if I hadn't, a few days later, met a salesman who once worked for us but was now representing a rival house. During the course of the conversation, he mentioned that he had been asked to figure on a sketch by the house from which I had just taken the order. He went on to describe the design and I immediately recognized it as the one I had submitted. I told him that he had

"Do you really imagine that I would trust your firm with a high-class job?"

been figuring on my sketch, a fact that surprised him very much, for it seems that the buyer had said the design had been bought outright from a free-lance artist. Believing this, my competitor had quoted a price less, of course, the making of a finished sketch, which was where the difference of sixty-five dollars came in.

I saw then that my competitor had been asked to figure on the job so that the buyer could use his figures as a lever with which to force my price down, knowing that I would cut a little rather than lose the sketch. That blunder taught me that when a buyer showed himself so very willing to let you see a competitor's prices, and seemed overanxious to give you a chance to refigure, there was usually something "rotten in Denmark." As the incident also taught my competitor that, with printers anxious to submit sketches without obligation, advertisers rarely buy sketches outright, and that there was no possible chance of getting an order by figuring on another man's sketch, but every chance in the world of spoiling another man's game, I considered the experience worth while.

The boss and I went over the figures carefully.

But my next mistake was a more costly one all around. I had scarcely opened my desk one morning when a customer of mine called up and asked me to rush right over, as he had a job that was in a great hurry. Without even stopping to go through my mail, I rushed over to his office. When I got there, my man told me that he was in the market for a show-card and had to have a sketch on it the next day. The boss was going to California the following night and wanted to O. K. the design before he left. There was, therefore, need for action.

I got the details and ran all the way back to the office. There I explained the need for haste to the boss, and everything was sidetracked so that my sketch could be rushed right through. The next afternoon the design was finished, but I didn't have a friend left in the art department. I hastily wrapped up the sketch and streaked out for my customer's office, brushing every one aside as I ran.

"I've got that show-card right here," I burst out, as I shot through his door.

"Oh, all right," the buyer answered, nonchalantly; "just put it on top of the desk there and come in again in about a week. You see," he went on, noticing my puzzled expression, "the boss has postponed his trip indefinitely and I don't know when I will get a chance to take the matter up with him."

When I got back to the office and told my tale of woe I was nearly mobbed, for all of the other salesmen's sketches had been laid to one side while my stuff was being put through, and now their customers were clamoring for service. But I calmed them down by saying that the order would surely be mine in a week, and that, anyhow, I had made a lifelong friend of the buyer.

At the end of a week I called on my man. The first thing I saw as I entered his office was my sketch, set up on the desk in full view of every person coming in. I felt sure that my competitors must have seen it. Sure enough, when I came across the design that this firm finally bought—yes, I lost that order; you see, at the end of a week the buyer was tired of looking at my sketch and had my competitors make up a few—I say, when I came across the card that won out, I found that it was a deliberate steal on my idea, only elaborated upon and changed around somewhat.

Ever after that experience I always made it a practice to let the other fellow get his sketch in first. When I was asked to get up a design in a hurry, I would give the buyer to understand that every sketch my firm made was the result of careful study and much thought, and that such sketches could not be turned out by the yard, like buckeye paintings. I usually found that, after such an explanation, the buyer managed to extend the time limit a day or so to give me time to get my sketch in. I also discovered that a buyer was less apt to throw down a design that he believed had taken a week to produce, where he wouldn't hesitate a moment in rejecting a sketch that some salesman had submitted over night. And then, by coming in last, I was always likely to hear a chance remark regarding the features about

In about an hour he got around to the business in hand.

my competitor's sketches that the buyer was partial to, as well as the things he disliked, and embody or leave these things out of my design. Last, but not least, there was always the chance of getting a peek at the other man's stuff, in the same way that he had managed to see mine.

No other incident made me realize more that buyers were only human than did the one that happened right after this.

In response to a post-card request for a representative to call, I went out to a little suburban town to interview a certain Mr. Eckles. I arrived on the two o'clock train and walked into the building of the underwear concern that he did the buying for. The girl at the information desk told me that Mr. Eckles was somewhere on the floor, and asked me to step into his office, where she would send him as soon as he appeared. I walked into the room she pointed out and the first thing that caught my eye was a large sign over the bookcase that read: *"There Are a Few Things We Know—Please Don't Tell Them to Us."* Over the desk hung another card, bearing the terse message:

"What Are the Facts?" Above the filing case a red pennant implored all callers to *"Cut It Short."* Hanging from the roll top of the desk was a small motto-card, reading: *"Time Is Money—Say It Quick."*

I confess that these notices sent a thrill of fear shooting up and down my spine. I felt that I would soon be in the presence of an exalted being whose every minute was precious. With a silent prayer to Heaven for having given me a few minutes to prepare before I faced Mr. Eckles, I started rehearsing exactly what I was going to say to him when he came in, taking care to choose short sentences and stating only facts. No sooner did I have the introduction firmly fixed in my mind, than my man entered. I jumped up, handed him my card, and rattled out: "I represent the Blank Printing Company, Mr. Eckles, and I am here at your request. What can I do for you?"

Mr. Eckles looked at me for a moment and then started to talk. He asked me whether my boss had seen the post-card he had sent and whether he had been surprised to hear from him. Then he went on to tell me how he and my boss had fed a "Gordon Kicker," back in the old days. From there he drifted, by easy stages, to his son, who was now in college, but was soon to come out and enter the printing business. In about an hour he got around to the business in hand and then it took him another hour to tell me exactly what he wanted.

Besides my hasty introduction, I don't believe I said ten words during the two hours I was in that office, the reason being that I was too polite to interrupt Mr. Eckles' monologue, which must have been interesting to him.

Well, I missed the five o'clock express and had to go home on a local, but that little trip taught me that you can never judge a man by the signs he displays in his office. I realized then, and future happenings only served to bear me out in the theory, that the more easy-going a man was, the more did he like to delude himself and everybody else into believing that he was the acme of brusqueness—and that the usual way for him to accomplish this was to hang a lot of "swift" motto-cards around in his office for all who entered to see.

A NEW OPPORTUNITY FOR PROOFREADERS

By ROBERT F. SALADÉ

STEVENSON, the proofreader, came out of his "den" with a dozen galley proofs, and as he laid them upon the foreman's desk the executive almost shed tears. He held up his arms in despair.

"Same old joke," remarked the foreman, minutely examining the proof-sheets. "Marked up like a railroad map of New York. Say, those machine operators don't seem to know what punctuation means. Look at the commas, semicolons, dashes, and so forth, that have been left out or misplaced. Wouldn't you think that the average machine operator would know where to put such marks? It will take a couple of hours to have this matter corrected."

"You can not expect a machine operator to be an editor in addition," answered the proofreader mildly. "You know, this is the worst class of manuscript copy. It is poorly written, and the ordinary rules of spelling and punctuation have been ignored. Actually, an operator would have to be a trained proofreader to whip this copy into correct English as he is setting it. Under the circumstances, I think the operators are doing very well. They correct many of the mistakes as they work along, and it is too much to expect them to do regular editing along with their work on the machines."

"I am tired of kicking in the office about the rough copy we have to contend with," continued the foreman, thoughtfully. "I know that most of the copy we get is in awful shape, but, as the chief said recently, we can not kick to the customer about the trouble. The only thing to do is to charge the customer for the time wasted in correcting the proofs."

"There is one plan by which we could save a lot of time and annoyance, without bothering

the customer for better copy," ventured the reader, with the suave grace of a diplomat.

"Well, let's have it."

"Give me authority to edit and correct all manuscript copy before it is given over to the operators," explained the proofreader. "As it is, I am forced to do the editing and correcting after the matter has been set, so why not let me attend to such work before the composition is done?"

"That's a good idea," admitted the other. "Go ahead and try the plan for a week or so. I'll keep an eye on the proofs and see how they turn out," and with that the foreman handed the proofreader a batch of copy for a trade journal printed regularly by the house.

This copy consisted of news items written in longhand by amateur correspondents in various parts of the country, typewritten articles and editorials, some "flimsy," and a number of reprints. Practically all of the copy had been carelessly edited as to punctuation, spelling and grammar. The proofreader became very industrious with pen and red ink, and, as he read over the copy, made marks and corrections where they were most needed. It was not his purpose to change the "literary style" of the composition. His idea was merely to correct unpardonable errors. He worked rapidly—in the same manner as though he were reading proofs—and within a short time the copy was ready for the machine operators.

The foreman instructed the operators not to make any corrections in the new lot of copy, but to follow the red-ink marks made by the proofreader. The happy result was that the operators produced the matter for the trade journal in much less time than had been the case before the copy had been "edited," and when the first proofs reached the foreman's desk there were scarcely any ordinary corrections to care for.

The editor of the trade paper in question was so pleased over the new plan that he came to the office to express his appreciation.

"Cleanest proofs I have ever received," he acknowledged. "Touching up the copy will save me considerable time. We have to hurry this stuff through and we don't bother much with punctuation, etc., leaving the printers to attend to common discrepancies as the type is set. But, previous to this month, we have always found it essential to make numerous authors' corrections when the galley proofs arrived. Now, kindly instruct your proofreader to fix up our copy every month hereafter. Tell him to forget all about queries. He is to be the judge in matters of spelling, grammar and punctuation."

Meanwhile, the foreman had been keeping tab on the time required for the "editing." Comparing the figures with the time-records of the previous month, he was astonished to learn that at least a day's time had been gained on the trade-journal order. The operators had gained time, the corrections had been reduced to the minimum, and the editing had been done in less time than had been required to study and correct dirty proofs.

With facts and figures in hand, the foreman had a heart-to-heart talk with the firm. Arrangements were then made to have the proofreader give every piece of copy an "editorial make-ready" before it was turned over to the compositors or operators. So much time and trouble were saved after the plan had been in progress for a year that the proofreader was awarded a substantial raise in wages. The business of the firm has grown considerably—to-day, the reader referred to edits manuscript copy exclusively, while his assistant does the ordinary proofreading.

Here is a new field for the progressive proofreader. A number of the larger printing concerns now employ "editorial proofreaders," but as a general proposition the idea is new. Master printers in many instances would be pleased to know of the plan. It remains for the proofreaders to bring the subject before them effectively.

Certainly, the "editor-proofreader" can demand a higher salary than the ordinary reader. There are at this moment many important positions in editing copy awaiting intelligent readers who possess boldness enough to tell the superintendents of the plants that all copy should be edited before it is given to compositors and machine operators. Consider the possibilities of the plan in the advertising departments of the great newspapers and magazines. In how many of such offices is the advertising copy edited by proofreaders before

the type is set? Very few. But it would seem certain that in the near future all of such offices will adopt the idea. It will not only mean a great saving in time and money, but it will also be the means of raising the literary standard of display advertising, etc. As it is now, the proofreader must often allow slight errors in punctuation, etc., to pass because he has no authority to correct them. As an "editorial proofreader" he would have the power of making changes for the better without being forced to use the query. Speed the day!

KEEP POSTED!

By ALBERT G. BRENTON

A POPULAR advertisement argues that it is not the time spent at work or in bed that counts most for success, or against it, but the time that is "frittered away"; and there is enough truth in the statement to make it worth thinking about.

Your leisure may determine your rank among your fellow men.

And here it may be pertinent to quote the heading of a recent article by Richard H. Waldo, secretary of the New York *Tribune,* in *The Nation's Business,* to wit: "Reading maketh a full man."

A hundred years ago, when an invention or discovery was accomplished, weeks — sometimes months — were required for the information to spread throughout the country, but, even so, it probably was easier to keep abreast of the really important developments then than it is now. They were few in those days. They are numerous now, and the task is not so much to know of them as it is to discriminate between the valuable and the trivial. So many discoveries are coming at once that it is impossible to keep track of them through the ordinary sources of information.

Hence the trade papers are called in to perform this valuable service. But their presence is not, as it might appear, a simple, easy solution of the problem. Trade papers do not *inject* information; they merely *contain* it, and they require reading — diligently and regularly — for changes are being made so rapidly, especially in the printing industry and allied lines, that a worker scarcely becomes accustomed to one system, till, without warning, it is swept away for an improved method.

Mention of two inventions may illustrate the point. One is the typewriter. It changed methods and working conditions in newspaper editorial departments and helped to disqualify legions of old-time writers. Another is the linotype. Thousands of hand compositors faced oblivion when it was adopted generally.

In neither instance, perhaps, could trade papers have helped the unfortunates, except to have warned them, but new ways are being adopted daily which affect a score of men here and a half dozen there, not by wiping out their former occupations, but merely by leaving them behind the times — innocently ignorant and incompetent — while others about them have kept up with the march of progress through carefully following the trade press for all the news of their profession.

Mr. Waldo, in the article referred to, says:

"It is amazingly few, even of our leaders, who make the following of business in print even a half habit. The great majority of us expect, seemingly, to acquire knowledge as did Kipling's Big Dhrunk: dhraft their exhilaration — 'out of the air through their skins.' This has served in a fashion through past years; it will not serve in the years to come."

It would be a surprise to canvass the men of the average print-shop to find out what they know of developments in their trade. A few show a hearsay familiarity with certain phases. "They say," apparently, is the source of their information. Ten linotype operators were asked about a recent improvement for the machine. None *knew* about it. "'They say' it works all right," was the general comment, but none could give additional information except, "You might write to the factory."

"*System — the Magazine of Business,* recently took a count of some three hundred business men, representatives of their fields," says

Mr. Waldo in his article. "The tally showed that about fifty-seven per cent follow a definite course of business reading. . . . Chance pamphlets, magazines, ticker bulletins, comprise the curriculum of the great majority, crude ore which assays pretty low to the ton. Trade papers are far too little read even by this intelligent fifty-seven per cent, and as for the remaining forty-three per cent — the less said the better."

It may be comforting to negligent workers to know that "leading business men" are in the same boat with them in the matter of not keeping informed, but it is not a flattering reflection on either class.

It is conceivable that a man completely isolated from reading-matter might neglect to keep informed about his profession, but that one surrounded by trade papers should do so means only that the individual is not making all the effort he could (and owes himself) toward advancement and success. If he is "lost in the shuffle" for this reason he has no one to blame but himself. The late Elbert Hubbard might have been reflecting along the same lines when he wrote, "Don't be a villager — be universal wherever you live." And he could have added, "Read a trade paper betimes."

About five years ago the National Association of Photoengravers held its convention in Indianapolis. S. H. Horgan, of THE INLAND PRINTER, took up part of a session explaining what strides had been made in offset printing. Many of the delegates had never given the new process more than a passing thought, though Mr. Horgan exhibited press proofs of covers for a national magazine of large circulation which had been using the process several months, thereby obtaining attractive effects that could not be produced by old methods. Mr. Horgan's explanation caused a gasp of surprise in the convention hall.

It really was true that these "master" engravers didn't know what was going on in their own field. Further, some who had not been accustomed to meeting innovations, in print or otherwise, refused to believe the new process could affect them. They may awaken — too late — after others have taken their business.

An acquaintance of mine once worked in a well-equipped and prosperous small city shop. No one there subscribed for trade papers. Such as came to the office got no farther than the exchange desk. Differences arose, and he resigned to become a competitor with a very poorly equipped plant. His first five-dollar bill went for a sign over the new location; his next for a trade-paper subscription. There came an order for some "flossy" business cards — price no consideration if the finished job were attractive. He turned out a so-called embossed job of strong, neat typography. It pleased immensely, and some months later the customer went to the old shop to have the job duplicated. The proprietor said he couldn't do the work.

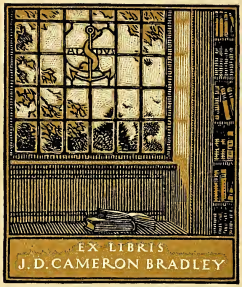
After a year my friend returned to his former job. On his first day there the "Boss" took him aside and said, confidentially, "I want to know how you did that embossing job." Before the morning was over the foreman met him with the same request. "I just want to show the 'Boss' that we know something about the trade," he confided. Both were told.

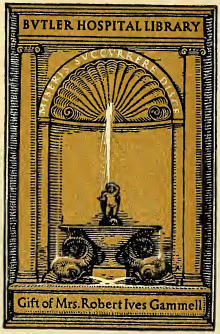
At noon, "Boss" and foreman collided. Each asserted he had known the process all along. Either could have got it where my friend did — but they "hadn't time to read trade papers."

Every once in a while we hear of dentists and physicians "going back to take post-graduate work." And one may rest assured that those who don't "go back" continue their studies through their professional periodicals and books. If they didn't, they soon would be back numbers. Appendicitis used to be "inflammation of the bowels." Riggs' disease was just "loose teeth." Medicine and dentistry are lines in which practitioners can not "stall," and the larger part of them always round out old age in comfort. They keep posted on what is doing in their profession and adopt new methods as soon as their worth is proved.

Take a hint: Make a trade paper your post-graduate course.

Knowledge is of two kinds: We know a subject ourselves, or we know where we can find information upon it.— SAMUEL JOHNSON.





BOOK PLATES BY RUDOLPH RUZICKA

Designed, drawn and engraved on wood by the artist, the method being that of chiaroscuro from the fact that the high lights are engraved in the color plate. The colors used are usually browns, greens, blues, reds and light chromes.

RUDOLPH RUZICKA, WOOD-ENGRAVER

By S. H. HORGAN

RUDOLPH RUZICKA'S name has appeared many times in THE INLAND PRINTER of late, particularly since the exhibition of American wood-engraving which the American Institute of Graphic Arts gave in 1915, in which thirty of his wood-engravings were shown, many of them printed in color. It was evident from the artistic character of those prints that an artist had arrived to restore wood-engraving to its place in the arts.

As no exhibit of American wood-engraving will hereafter be complete without showing some of his prints, we should know something of Ruzicka, where he came from and in what schools he got his wonderful skill. Ruzicka came to Chicago in 1894 from Bohemia, where he was born in 1883. At the age of fourteen he was apprenticed to a wood-engraver, under whose supervision he practiced cutting signatures for rubber stamps. Then he secured work in photoengraving plants while he studied drawing in the evening classes of the Art Institute of Chicago.

He went to New York at the age of twenty, getting work in art departments and studying at night schools. He played at wood-engraving during every period of spare time. Finally, when for three days' work at designing he received sufficient to support himself, he spent the remaining days of the week practicing wood-engraving. Asked about prints of his early work, he said: "Fortunately wood blocks burn beautifully. They take the chill away from a studio on a cold morning, and, further, on the principle that dead men tell no tales, I was displeased at my early attempts so that I could not destroy them quickly enough. In fact, some of my later blocks should have met the same fate, only that some people seemed to like them better than I did."

The first one to encourage the struggling engraver was D. B. Updike, of the Merrymount Press, Boston, for whom he has made holiday greetings annually. By 1912 he had six prints on exhibition in Paris, and from that date he may be said to "have arrived." Then the Grolier Club of New York engaged him to illustrate a book on New York in which there were ten full-page prints and twenty head and tail pieces in colors. This book was limited to an edition of but 250 copies.

"Fountains of Papal Rome" was another book he illustrated, about this time, for Mrs. Charles McVeigh, going to Rome to make the black-and-white drawings and engravings. He is now engaged on a book illustrating another city. His book-plates and holiday-greeting cards have a charm entirely their own, as our readers will see in the four book-plates reproduced on the special insert facing this page. The style of engraving in these partakes of the chiaroscuro method, the high lights being cut in the tint block.

The reproductions here shown are, perforce, in one color combination, a close match to the original print of the J. D. Cameron Bradley plate. The Dresser plate was originally printed in black and olive, the Gammell plate in black and terra cotta, and the Windom design in black and a tint of terra cotta. The beauty of the originals is, therefore, hardly demonstrated here.

Mr. Ruzicka draws in pen-and-ink on the block and then with water-colors "or any old thing," as he says, he studies out the effects he is striving for in color. Corrections are made when engraving and then, after the line-block or key-block is made, he offsets a print from it on other wood blocks for the color-blocks. He makes his own proofs, and after the first trial proof there is much correcting and experimenting with color before he is satisfied with his prints. It must be right to suit Ruzicka.

So here is a young man, of but thirty-four years, who by close application to the study of drawing, wood-engraving and printing has already carved out a career for himself and will be known as one of the great art engravers of our time. His struggle for recognition has been so severe that it has held him to a sanity in all his work that gives it permanent value.

THE MOUNTING AND FINISHING OF ADVERTISING DISPLAYS

By LIVINGSTON FOUNTAIN

THE amount of business in dollars and cents, and the actual process of manufacture of mounted and die-cut displays is, the writer believes, quite beyond the realization of the average printer and lithographer, to say nothing of the diversification and adaptability of this form of display.

The varied applications of mounted and die-cut displays, show-cards, hangers, etc., is witnessed by the names of the concerns using this form of advertising, among which may be cited: American Tobacco Company, P. Lorillard, United Fruit Company, Republic Rubber Company, National Lead Company, J. B. Williams Company, Detmer Woolen Company, The McCall and The Butterick Publishing Company, Kolynos Company, and many other well-known establishments.

With an occasional exception, this work is handled only by the larger lithographic and printing houses. Few houses are large enough, however, to warrant them in doing their own mounting and finishing. The manufacture of advertising displays, with its ramifications, warrants a plant confining itself to, and specializing in, the handling of this class of work to the exclusion of all else. Modern and up-to-date equipment is too costly, the work itself too bulky and complicated to permit of the average printer and lithographer devoting a department to this line. There are few lithographic and printing establishments that have in themselves sufficient business to keep a department of this kind busy twelve months out of the year.

Modern mounting is done entirely by machinery. Hand-mounting methods are crude, expensive and unsatisfactory. Hand-mounting or lining of boxboard on one side by machine, and hand-mounting the print on the other may be adaptable to small thin-gage jobs, but is far from perfection on large runs of large sheets and heavy gages.

The printer who is, of necessity, limited in his finishing department to work that actually originates in his own plant is not in a position to carry a large stock of expensive materials, such as boxboard, paper, gummed cloth, adhesives, etc. Nor is he ordinarily prepared to make up high and low cutting-dies, and unless he has sufficient business to keep his plant going throughout the year, the necessary equipment, such as die-cutters and creasers, high die-cutters and other machinery, becomes a liability rather than an asset. By the same reasoning, a plant that devotes its entire energies to, and is equipped for, this class of work only, proves far more economical and satisfactory as to service, quality and price. Such a concern is distinctly a manufacturer to the trade. It is in a position to estimate on and execute orders expeditiously and intelligently.

There are many salesmen of lithographic and printed matter that attempt to quote on complicated advertising displays without a sufficient knowledge of the cost of mounting and finishing. This is a particularly risky experiment during these times of constantly changing prices. It is much more satisfactory to get a quotation from a reputable mounter, combine this with the cost of lithographing or printing, and submit a price that will meet fair competition and show a reasonable margin of profit.

The mounter who is working for his own and his customer's best interests not only wishes to secure the order for himself, but endeavors to assist the printer in securing his order from the customer. For this reason the up-to-date mounting and finishing company works with the lithographer or printer. The printer makes up his sketches (often in color) and turns them over to the mounter, who makes up a complete dummy. This puts the printer in a position to submit an exact model of the job as it will be delivered and to quote intelligently on that job. His customer may then suggest such alterations as suit his fancy, the dummy may be changed accordingly and the final model submitted for "O. K." Many printers deliberately side-step orders entailing mounting and die-cutting, owing to the very unsatisfactory results obtained here-

tofore by the old-fashioned, antiquated methods which have prevailed.

To take a case in point, consider an order of ten thousand three-panel screens, size over all 40 by 60 inches, mounted to 150-point, die-cut, the wings hinged to the center panel with white gummed cloth, a thirty-two-inch easel attached to the back of the center panel, the finished job to be slip-sheeted with tissue, packed in cases of fifty each and delivered all over the country.

By the old methods, given the litho sheets, the necessary boxboard middles and the white back paper lining, it becomes necessary to have a work table to accommodate four piles of stock, each 40 by 60 inches, the workmen being equipped with two brushes and paste, one brush for laying the paste on the back of the paper in sufficient quantity and sufficiently thin to allow the paper to become thoroughly saturated. This sheet is then picked up by the hand-mounter and his assistant and located on the boxboard. The second brush, which is dry, is used to brush out the wrinkles and bubbles. The front, or printed sheet, is treated in the same manner. Sheet after sheet is handled in this way. The output of an experienced man and helper is approximately five hundred sheets per day. Some improvement of this method is accomplished by first lining by machinery the boxboard with the white backing sheet. These machines are, however, of foreign manufacture, very expensive, more or less complicated and unsatisfactory. By either of these methods it is necessary to apply the paste to the reverse side of the paper and, in drying, the print and "lining" will shrink and warp the entire card. The litho paper and lining paper, being of very different grade and quality, exert a different strain on the front and back of the mount. In many instances this necessitates drying and "calendering" or "breaking" the mount, which entails one or two extra handlings of every sheet.

After these mounted sheets become thoroughly dry, a high steel die is prepared, to be used in a high die-cutter. In a job of the size of the one in hand, it is not usual to attempt to cut the entire display with one die or in one operation. The cutting itself consists of laying the mounted sheet on the bed of the cutter, face up, lifting the die knife (which may weigh as much as fifty pounds), locating it exactly on the cutting lines, pressing the lever to release moving member of the press, removing the die, and finally removing the cut-out. The next operation is the manufacture or purchase of ten thousand thirty-two-inch single-wing easels. These may be purchased from various concerns that specialize in this product. The up-to-date mounter, however, manufactures his own easels at a distinct saving of time and money. There remains the work of attaching these easels to the back of the center panel, also to furnish and attach twenty thousand cloth hinges, size 40 by 2 inches. This had always been strictly hand labor until recently, when a satisfactory roll cloth gluing-machine was perfected, thus eliminating the largest and most tedious part of this operation. The screen is now complete with the exception of slip-sheeting the displays.

By the improved method of mounting, again given the prints, middles and back paper, the middles are in this instance passed through two steel rollers which apply a very thin layer of very heavy paste to both sides of the boxboard at once. This gummed sheet of board is carried on adjustable chains between two steel cylinders equipped with grippers. At the same time one of the grippers picks up the print and the other the back paper from their respective feed tables. The board, prints and back paper are brought to the point of contact of the cylinders and the two paper sheets are rolled on the gummed surface of the boxboard in a single operation. All the guides are adjustable to the three sheets mounted to register. The average output is from five to six thousand sheets per day, regardless of size or gage.

The density of the paste — in other words, the lack of moisture — combined with the fact that the paste is not applied to the paper stock, eliminates all necessity of drying or calendering, and the mounts are ready to be die-cut.

This process is such that, contrary to the old methods, it does not stretch or shrink the print, and the printer's guide and gripper are preserved to be used in securing register for die-cutting or straight cutting, as the case may be. The die-cutting is done with "low ribbon steel dies," which cost only a fractional part of the high die, which has to be cast. The output of a flat-bed die press is probably four times that of a high-die machine. There is no lifting

operation whatever, the mounted sheet being fed from one side and removed from the other, the die remaining in the bed of the press.

The cloth hinges are glued by machinery, the easels manufactured on the premises and the finished product shipped to the advertiser.

The improvement incorporated in the up-to-date mounting and finishing company should, therefore, encourage the printer and lithographer, large or small, to cater to this class of work, and feel confident that his troubles in this line are at an end.

FORTY YEARS AGO TO-DAY

By GOODLOE THOMAS

EACH week the paper from home publishes a column of material gleaned from its old file copies. "Forty Years Ago To-Day," the department is headed. And what a record it is to one who has permitted himself to half forget and altogether neglect the associations of life's happiest days! About the innocent-seeming item may entwine a chain of memories causing the heart to beat faster. A name here, an incident there. Why, they form the living spirit of the past—a spirit with wings circling out of the mist of years and bringing with it surging joys and sorrows, the hopes, fears and ambitions of forty years ago—forty years ago to-day!

When the editor informed his readers that his file copies would be "ransacked for items of interest gleaned along the pathway of years," it did not occur to me to be interested. I have always taken my "home paper" out of force of habit, which grew during the days when I was too dilatory to write to the editor and order it stopped. Then the rest of the family became attached to its oddities of expression and its old-fashioned village atmosphere, and so it has come on, like a faithful old family servitor, week upon week, year after year.

I happened to turn to the page containing the new department one evening when the shadows were deepening and the sun was sinking. There was the quaint record of the past, and ever since I have waited anxiously for my paper from home, and each week turn eagerly and with a thrill as of meeting old friends, some in the mysterious land, to companionships of "forty years ago to-day."

The paragraphs furnish material for columns and columns of recollections. For example, here are a few lines to the effect that "Miss Susie Cory will play on the new organ in church next Sunday." What a story could the author of Cranford distil from these lines, knowing the characters of Susie Cory's day and their simple lives.

Susie appears before my vision, a small figure with merry blue eyes and light, curling brown hair, roguishly rebellious, about her blue sailor hat.

The day she played the new organ for the first—and last—time, her lithe fingers too lightly and quickly passed over the keys in the introduction to "St. Michael," and how the deacons did frown! The minister's long face—ministers were salaried in those days on their length of countenance—grew longer, and horror was depicted upon every face in the congregation.

A strong faction had opposed the installation of the organ, on the ground that it was a worldly and frivolous invention, and on these triumph was mingled with indignation. Before their frowns little Susie's hands forgot their cunning, she stumbled along a few bars behind the choir, and finally fell out with a discordant squeak of the treble.

The dream of a lifetime had been fulfilled, dispelled and dissolved with Susie's playing that day. Her parents escorted her home in disgrace. The organ was closed for many weeks thereafter. In its corner it grew dusty and disreputable, and the choir never looked in its direction when they sang. Neither did Susie, who, when she went to church, sat silently and with downcast eyes between her father and mother—stern, uncompromising saints that they were.

The brightness seemed to have gone out of Susie's life, and that winter pneumonia claimed

her. Then the father and mother, and others who had blighted the sweet and innocent light of her eyes—their hearts seemed to burst with love for her, but it was too late.

They promised her, dying, that the organ should be again opened, and that it should be played for her funeral service. The promise was kept. It yielded the best melody of which it was capable when its keys were touched by the new music-master come to town—a real musician he was—and as the notes of "Eventide," her favorite hymn, stole through the gloomy building, I saw gloomy faces, which by some peculiar reasoning were supposed to signify especial spiritual exaltation within, melt into their natural tenderness—

"Swift to its close ebbs out life's little day;
Earth's eyes grow dim, its glories pass away;
Change and decay in all about I see,
Oh, Thou who changest not, abide with me."

A strange hymn for a child's favorite. Thank God, religion is a more cheerful matter now to both young and old.

Here is another paragraph which, beneath its simple statement of facts, brings up quite a train of memories:

"Mischievous boys for a Hallowe'en prank led old Mr. Wesley Whitesled's horse, Walter Scott, out of its stable last night, and by some means got it into the attic of the Widow Bronson's vacant house on Plantain street, where it was found neighing loudly. No plan has yet been advanced for releasing the animal, as it refuses to be led or pushed down the stairs. The mystery is, how did the boys get the horse up into that precarious position? Mr. Whitesled says he will give a reward of 75 cents for the name of the culprit or culprits."

The last part of the paragraph was not much of a compliment to the six young men who labored so valiantly the greater part of the night for their doubtful achievement. So they thought one boy could do that job! We were all keenly disappointed, as it seemed like a wonderful accomplishment. Well, all of us helped to restore old Walter Scott to terra firma, and I don't think it ever occurred to any of us that the joke was really on us, the perpetrators, for we did all the hard work, and close-fisted old Whitesled didn't even have to pay the reward.

Forty years ago to-day! How one might go on and on, giving rein to these memories revived by the record of the years. There are the deaths, the drum beats, the call to arms, the love affairs hinted at here and there, the marriages, the family reunions—all good for a chapter or a sermon.

For the warming of the heart, for the kaleidoscopic procession of old friends, for the revived visions of childhood, youth and manhood, I thank you, Mr. Editor, as you present them in "Forty Years Ago To-Day"—

"Long, long be my heart with such memories filled!
Like the vase in which roses have once been distilled;
You may break, you may shatter, the vase if you will,
But the scent of the roses will cling 'round it still."

PRINTING made a million times stronger the power that writing had to make all men brothers through likeness in knowledge and wisdom. Moreover, the truths that pass through the printing-press can almost never be lost. And with the printed records of human life at hand each man can study all men and find his place among them and discover the work for which he is best fitted.

JOHN COTTON DANA.

BY-PRODUCTS FOR PAPER

By GEORGE E. WALSH

THE extremely high cost of paper that seriously affects the newspaper and book-publishing industries has caused endless inquiries into new methods of obtaining raw material from new sources. The Government has issued a circular about saving old rags and papers, which comprise almost thirty per cent of the fibers used for paper-making in the United States, but more general saving of this waste, while of appreciable value, will not solve the problem before the country. The Department of Agriculture has been studying the problem of utilizing by-products for papermaking for years, and much of the data collected were gathered before the present stringency in the market.

The fact that we have heretofore depended upon our forests for the raw material for papermaking, ignoring the by-products of general agricultural crops, is easily explainable. There was no machinery in the market for utilizing these by-products, and there were no well-tested experiments for the guidance of those willing to undertake the new methods.

The by-product of stalks from our corn crop has always offered an attractive raw material for the manufacture of a great variety of articles, including paper. The enormous quantity of cornstalks raised annually gave to this crop a most important lead over all others. Allowing one ton of cornstalks to the acre, we would have the stupendous supply of one hundred million tons each year. Not more than one-third of this by-product of the corn crop is put to any paying use to-day. Thus, by finding a method of making paper out of this by-product, we would be utilizing at least three-quarters of a million tons of absolute waste.

In making paper from cornstalks it would be the tough, outer fiber that would be used, which is the part least of value for cattle food. Stripping this fiber from the stalks would leave a certain amount of nutritious roughage for the cattle. Thus, a by-product of the paper-mills could be converted into cattle food of more concentrated value than the whole stalk of the corn crop. Just as the cottonseed meal is compressed into meal cakes for cattle, could the corn-stalk roughage be manufactured into suitable rough ration for the farm animals and a saving made in grains for human consumption.

Cornstalks produce rough board paper and cardboard, but so far it has not been utilized for good print-paper. Now, the fact that cardboard boxes have begun to take the place of wooden boxes in the shipment of small articles has a direct bearing upon this subject. These corrugated cardboard boxes are strong enough to resist heavy pressure, and they weigh considerably less than the wooden ones, which saves express and freight charges. They can be folded flat and stored in that shape until needed, so they occupy very little space. In fact, 3,000 cardboard boxes have been stored in a space which formerly accommodated only 260 boxes of wood of the same capacity. By the more general manufacture of cardboard boxes from the roughage of cornstalks, the demand on our forests for the manufacture of wooden boxes would be enormously lessened, and the lumber put to other uses.

But it is not only the corn crop to which the paper industry is looking for probable future supply of raw material. There are enormous crops of broom-corn, rice-stalks and cotton-hull fiber that are under consideration. Broom-corn offers a really better raw material for papermaking than the ordinary Indian-corn stalks. They contain less pith in the pulp and far more fiber — forty-two per cent of fiber having been obtained in actual tests. A fair quality of white paper has been made direct from broom-corn, and a good quality of book-paper made from broom-corn and poplar wood-pulp, mixed half and half.

In making paper from broom-corn the brush for the brooms is not used, and the harvesting for this industry would not be interfered with. The raw material would be a by-product which to-day is of little or no value. But compared with our crop of cornstalks, the broom-corn crop is insignificant. Only about 180,000 acres

are devoted to the cultivation of broom-corn in this country, and allowing three tons to the acre the total supply would be only slightly over five hundred thousand tons. The problem is whether it would pay to increase the growth of broom-corn to furnish raw material for papermaking, or could it be made profitable only when there was also a demand for the brush for brooms also? It is unlikely that the crop could be doubled and tripled without a serious reduction in the price for the broom brush, and unless the demand for the by-product made up for this direct loss the result would be disastrous to the grower, whose interest must, of course, be considered.

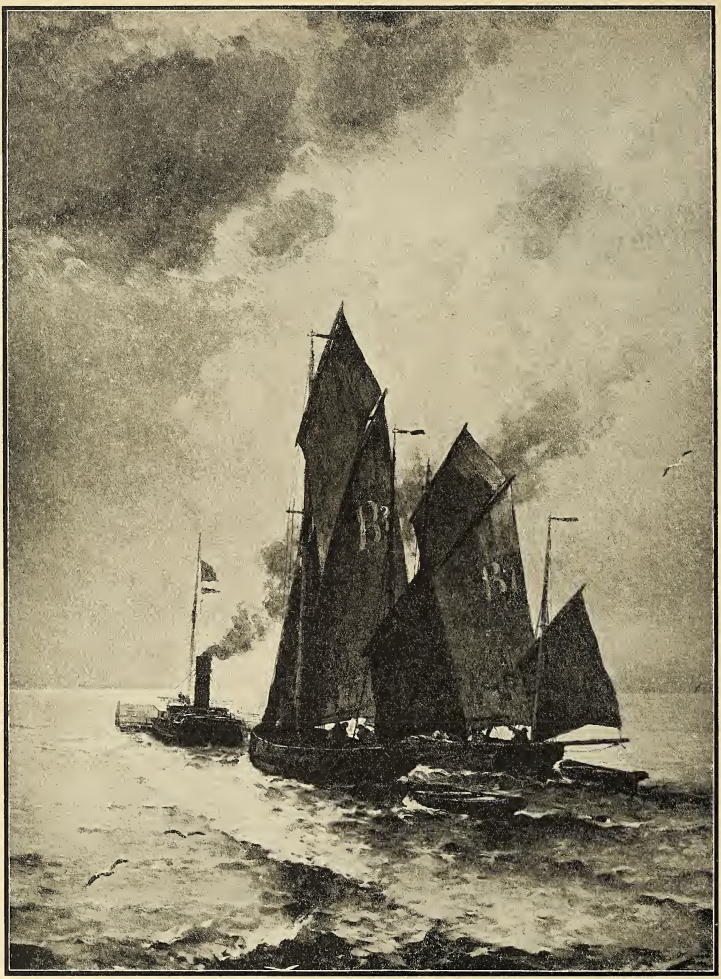
Rice straw has been used in China for centuries for papermaking. Both fine book and writing paper is made from this straw. About 720,000 acres are devoted to rice culture in this country, and as about two tons of straw are obtained from each acre the supply of raw material for making paper would amount to 1,500,000 tons. Yet most of this stock is wasted. In the four rice-growing States — Texas, Louisiana, Arkansas and South Carolina — there are only four paper-mills using the rice straw.

The manufacture of rice-paper has already been greatly stimulated by the general rise in the price of paper, but the four factories running continuously can only absorb a comparatively small part of the raw material. The fiber of the rice straw is short, and this causes a little extra expense in working it into paper, but it stands up well and produces a fine texture of paper.

The advances in the price of paper have been as great, if not greater, in the high-grade or fancy papers than in the cheaper newspaper-print. This should have a stimulating effect upon the manufacture of grades that could not be made very profitable before. It brings into question at once the manufacture of paper from cotton-hull fiber, or the lint which remains after the fiber has been removed by the gins. The lint is not suitable for papermaking alone, but when cooked in the same digester with corn-stalks and broom-corn it gives softness and texture to the paper. In particularly high grades of paper that command good prices the cotton-hull fiber can play a most important part. Like the others, this is a by-product, and if utilized it would be toward the conservation of our farm supplies of raw material.

Cotton-stalks, with a yield of ten million tons a year in this country, while one of the oldest tried for papermaking, has not proved successful. The percentage of fiber is relatively low, and there are so many difficulties met in bleaching that the material does not appear promising. Flax straw, on the other hand, is one of the most promising. Yet there is no mill in this country as yet utilizing it for papermaking. There are about twenty-five hundred thousand acres devoted to flax cultivation in this country solely for the seeds, and the total amount of straw obtained from this land amounts to over three million tons annually. Not one-tenth of this straw is used in any profitable way. The rest is wasted.

The farmer is thus raising by-products now annually wasted that could be converted into various grades of paper that would go a long way toward relieving the demand upon our forests for wood-pulp. But the farmer is helpless until manufacturers turn their attention to this field and make use of the wasted by-products. At the recent chemical exhibition in New York, leading chemists made serious indictments against the wastage of raw material in this country, which if properly used would relieve many markets of their present almost prohibitive prices. It looks as if there was good reason for these claims, especially in many fields of agriculture. For many years the farmer has been accused of wasting valuable by-products of his crops, either by burning or neglecting them in the field; but what farmer would not prefer to see them used in a profitable way? The blame is not his that he can not use all of his cornstalks or rice or flax straw, but the manufacturers, who, with an abundance of raw materials guaranteed him, fails to see their value, and through ignorance or lack of foresight neglects to make profitable use of them. But the day will come when all of these farm by-products will be utilized and mammoth industries founded upon them just as the big industry of cottonseed oil and cottonseed meal cakes was built upon the wasted seed of the cotton crop, now yielding millions to its founders.



Printed from a 150-line screen "Electro-Tone," the new half-tone made by the Electro-Tint Engraving Company, Philadelphia, for printing on uncoated or rough-surface stock.

EDITORIAL

Employing printers throughout the country should begin now to lay plans for attending the annual convention of the United Typothetæ and Franklin Clubs of America, which will be held in Chicago during September. As has been announced, this will be purely a business convention, and all matters taken under consideration will be of the greatest importance to the trade in general. The coming months, while the great war is raging, will bring heavy demands upon the industry, and this gathering of the heads of establishments will afford opportunity to lay plans for meeting these demands. Each employing printer owes it to himself to attend meetings of this character, as he is thereby enabled to secure ideas that will help him build up his own business. Furthermore, the three-year campaign, which is now occupying the attention of the allied industries, will be given a great impetus by the discussions during the convention, and every proprietor-printer should have a part in this campaign. Start now, and get your business in shape so that it can be left for the few days, September 17, 18 and 19.

A good house-organ, properly edited and printed in a manner that will show to best advantage the character of work the house issuing it is capable of producing, is one of the best advertising mediums for a printer. Many printers have used this form of advertising with excellent results; others would do well to follow their example. With a view to aiding those who are planning to start some form of house-organ, considerable space has been devoted to the subject in the Job Composition and Printers' Publicity departments of this issue, both the editorial and typographical parts of the work being treated at length. We recommend a careful reading of these two departments, as the material therein will be found of assistance in laying the foundation for a successful house-organ.

What kind of a reception do customers receive when they call at the printing-office? Are they made welcome, or do they find a spirit of indifference? What kind of attention is given their work once it is started on its course through the plant? Is it pushed through as a matter of course, or is it watched closely so that every detail is given proper care to assure the quality of the finished product? After work is finished, is it merely delivered and then forgotten, or is it followed up to find out if the customer is fully satisfied with the service he has received? Then, is the customer made to feel that his patronage is appreciated and that you stand ready to render him further service, or is he merely treated as one of many and made to feel that it makes no difference to you whether he returns or goes elsewhere? These may seem simple questions, but the proper answers, consistently put into practice, mark the difference between success and merely keeping the plant going.

Eliminating Waste and Lost Motion During the War.

A recent bulletin issued by the Chamber of Commerce of the United States of America calls attention to the fact that the Commercial Economy Board of the Council of National Defense wants the voluntary assistance of every business man. The bulletin states that " the board is endeavoring to save lost motion in business during the war and in this manner to release men and materials for the war. Whatever can be done in this respect will correspondingly reduce the demands upon important business operations.

" In practically every trade there have grown up non-essential services, some of them mere conveniences and others hardly that. In time of peace they may be permissible. In time of war they are a serious waste, and should be stopped."

Several suggestions are given for different lines of business, such as bakers, retail dry goods and department stores, etc., and other lines are being studied, suggestions for which will be made later. Continuing, the bulletin states that " business men will understand the enormous savings which will be brought about by this work. Furthermore, they will appreciate the wisdom of this deliberate preparation for the future in contrast with hasty action which might leave unsold many styles already made up. The readjustments sug-

gested have been made in other countries at war, and sometimes they have been made suddenly and drastically, without opportunity to avoid loss.

"The illustrations given indicate in general what the Board of Commercial Economy is doing, which, in short, may be said to be determining the activities of commodity distribution which are unessential, and coöperating with business men to avoid waste in time of war. In this work the board wants the coöperation of every business man.

"In many lines of business similar savings may be made. In time of war, business can not continue to render the elaborate service possible in time of peace. In order that national energy may be directed first toward prosecuting the war, business activities must be reduced in many directions. If this is to be done gradually, and with due regard to supplies of materials and finished product already on hand, business men must act at once.

"No time is to be lost. In every line of business, men must consider what activities or services may be dispensed with during the war. The Board of Commercial Economy wants suggestions. Associations of business men should immediately appoint committees, if they have not already done so, to consider and act along the lines suggested. Much loss may be avoided by prompt, intelligent action."

Opportunities in the Printing Industry.

In an editorial in our May issue reference was made to the need of trained men, capable of directing the affairs of plants, brought about by the rapid advance in the printing industry during the past few years. Another phase of this subject has been called to our attention recently, and we present the matter here as it has been prepared by one who is actively identified with the industry:

The demand for men qualified by experience, and particularly men with an ambition to improve themselves, is constantly increasing. This statement comes as the result of a very careful observation of the needs of printing-plants, local and national associations and kindred activities in the printing industry.

It is most surprising that among the thousands of young men who are employed in various capacities in printing-plants and in allied lines there are so few who have any definite thought for the future, they being apparently satisfied to accept chance events and accompanying compensations with an eye only to the present day.

One observer states that of all fields embraced in the printing industry, the demand for wide-awake and ambitious men is greatest in the one generally known as association work.

We are told that daily the national office of the United Typothetæ and Franklin Clubs of America in Chicago is called upon to supply individuals who through experience and qualifications can be recommended to serve in the capacity of association workers. Truly, if the young men of the printing industry are looking for such advice as Greeley gave years ago — "Go West, young man" — timely would be the admonition: "Prepare yourself for association work."

No vocation more interesting, nor one bringing greater opportunities for securing a broad education, can be found in the printing industry or its allied lines than that of the association worker or local secretary. Particularly should it appeal to that individual who is seeking larger fields after having served in the mechanical and administrative ends of the printing business.

Shouldering the burdens of an association worker or local secretary calls into play the best faculties of mind that man possesses. First, it is desirable that he know the practical end of the printing business; second, he must be a student of human nature; third, he must be imbued with an unlimited amount of enthusiasm for and loyalty to a cause; fourth, he must exercise initiative and display creative ability along constructive association lines; and, fifth, he must be able to measure up the net worth of every man's character, and yet, obtaining this, practice the theory that all men are born equal.

An association worker has the opportunity of bringing to the front many latent abilities that he may possess, and, truly, through practice, make of himself a leader of men.

In these days, when one is prone to think that all the better and more desirable positions are already filled, and that the applicants are in the majority and indicate much competition, it should be a joyous thought to the younger men of the printing industry that there is still much room at the top, and that the association field particularly is a virgin one.

For illustration: There is the large and comprehensive three-year program of the United Typothetæ and Franklin Clubs of America, which is soon to be launched, and which, in its application and perpetuation, will require a considerable number of men who, in the words of Morton, can "Push on — keep moving."

The call of the printing industry to-day is for men who, though with but an average experience, nevertheless possess ambitions for the future and desire to be more than average wage-earners or salaried clerks, and who can accordingly take advantage of every opportunity that arises.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE SUBSTANCE NUMBERS.

To the Editor: ST. LOUIS, MISSOURI.

Now that the writing-paper mills have established that very convenient innovation, "Substance Numbers," to regulate and designate the weights of writing-papers (a system so simple and self-commending that one wonders why it was not introduced long ago), it occurs to us that it would be most helpful and desirable if the mills would go a little bit farther and incorporate the substance numbers with their water-marks, so that one would only need examine this to ascertain the weight of any paper, without "hefting" it or making comparisons, tests and guesses. We are sure that this addition to the water-mark, which would not take up much room, would be welcomed by the whole trade.

SCHERCKVERTISING COMPANY.

WHY SOME PRINT-SHOPS DON'T PAY.

To the Editor: GRAND RAPIDS, MICHIGAN.

In these days of talking a great deal about efficiency, it is very interesting to read an article showing what real efficiency is. Such an article is the one in your April number, "Platen Press Prosperity," by Julian Wetzel. Among other things, he says: "No business ever rises higher than its head, and your business is an exact reflection of your character and attainments. . . . It takes the best efforts of all of us to make a complete whole. . . . Let the men in your shop . . . realize their importance. Let them have a hand in its management. Let them understand that each one is a cog in the wheel and part of the machine."

These remarks, coming from the manager of a successful plant, should be worth something, although those ideal conditions are not always met with by the employee.

But, sad to say, some employers have not yet learned these fundamentals. Sometimes an employer will hire one man (a manager or superintendent) to furnish brains for the whole force (often more bluff than brains), and let him claim all the credit for any good work that may be done by any one in the shop. The result is that there is no enthusiasm in the organization — the boys don't work as hard as they used to. They begin to notice that the credit for everything worth while is stolen from them — and that there is no hope for advancement when one man "hogs the game." The result is that their ambition is squelched, and the self-respecting ability usually packs up and moves into new quarters, where they will be something more than mere puppets. It naturally follows that only about fifty per cent efficiency is secured from the help — the balance is stifled for want of encouragement. By way of apology it may be well to add that these conditions are most prevalent where the employer is not a practical printer.

That Mr. Wetzel's plan of coöperation has brought good returns is shown by his statement that seventy-five per cent of his work comes in without an estimate or bid — showing confidence on the part of the buyers of printing. Lack of confidence is the result of inefficiency in management. If there is no confidence inside the plant, there is none outside. This is in harmony with the supreme law of compensation —"As ye sow, so shall ye reap."

These are some of the reasons why many print-shops don't pay. All kinds of efficiency in the mechanical departments and no one to reap the benefits because the fundamental rules of life are not practiced. There is a human side in the handling of labor which some employers will not recognize — therefore they do not get the results they might obtain by giving a square deal.

HENRY SANDERS.

DESIRES TO EXCHANGE COPIES OF NEWSPAPERS AND PUBLICATIONS.

To the Editor: FOXTON, MANAWATU, NEW ZEALAND.

I am anxious to get in touch with a brother craftsman in America who will exchange with me, from time to time, copies of the leading newspapers and illustrated publications of the U. S. A., for those of New Zealand, and to this end I ask that you kindly publish this brief note in your journal that I may be successful in establishing a reciprocal relation with one of your readers. By this means much pleasant and educational information may mutually be obtained.

I must express my appreciation, and that of other printers in New Zealand, of the great value of THE INLAND PRINTER to we southernmost members of the craft, and take this opportunity of expressing my best wishes for its continued prosperity. ERNEST W. HUNTLEY.

LEARNING THE PRINTING BUSINESS DURING THE FIFTIES.

To the Editor: LANSDOWNE, PENNSYLVANIA.

I am sending you a short sketch of the life of a young man who started to learn the printing business way back in the fifties, long before the Civil War. If of any value for the columns of THE INLAND PRINTER, you are privileged to use it, but if not of value, consign the stuff to the waste-paper basket.

I began my career at the age of fourteen years on the upper floor of a house on Fulton street, New York, near Broadway. The office was owned by an English publisher having a branch office on John street. The firm published

Bibles, religious works and a few historical productions, by subscription, in parts. The printing-office consisted of five hand presses, one hydraulic, and a few cases of type. The room had no conveniences whatever for the business, not so much as water for wetting the paper. My duties at first were to lock and unlock the shop, light the fires in the morning, sweep, fetch water from wherever I could get it, run errands and fill the printed sheets in the mill-boards, when dried, for the hydraulic to press out the impression made in the printing. The presses had a self-inking attachment, controlled by two straps, which, when run in and out, distributed the ink, and had but one form roller. The pressmen were paid by the piece; the only two on the "stab" were the foreman and myself. The price paid was 25 to 28 cents per token, according to the size of the sheet, whether for 500 or 3,000 copies. After serving in the capacity of "devil" for two years, I was given a press on piece-work at one-half the price paid a man, and as all the stereotype plates were English, the make-ready was rather tough for a beginner, so my earnings, for a time, were not much larger than those I received as an "entered apprentice." Not long after this we removed to a building on Frankfort street, where steam-power could be hired, and the firm purchased and installed a new Adams press and gave me charge of it. This was a great lift for me, for I was then paid $6 per week regularly, and at reaching majority was to get $10, the going wage paid journeymen, although there were a few printers paying eleven and twelve to first-class men. These quotations, when compared with the wages of to-day, may appear rather small, but you must remember the dollar then had a much greater purchasing power than at the present time, and I think, on the whole, financially we were as well off. Foremen and superintendents received as high as twenty and thirty dollars, according to their duties, or the size of the plant, and while higher salaries are paid to-day, I do not think the compensation any more than pays for the abilities required to manage the large establishments executing the fine productions made possible by modern machinery and inventions. Soon after reaching manhood, the building we were in burned to the ground, and I was thrown out of employment, and as the country was then on the eve of the Civil War our business fell so flat that I took a job at steel-plate printing till the trade revived. In a little while after I secured a place in an office that was then called the slaughter-house, at the large salary of $8 per week. Our trade at that time had no organizations or set wages, so that a man made his own terms and could work for any sum he pleased without interference from anybody. I had not been there more than six months when I was offered a "sit." out of town, and, as it proved to be one where there was a chance for advancement, I soon rose to the position of foreman. While in the business I had several offers to take charge of different pressrooms, but I changed only three times, and retired from the business when I reached the age of three-score years and ten. In closing, let me say in my business career I have met some very agreeable people as employers and employees, and, although not associated with the trade for some years past, I still take a lively interest in all that goes on in the craft, and keep posted by the monthly visits of THE INLAND PRINTER. Last fall, on visiting one of my old employers, I was very much gratified in receiving a book, on which was written on the fly-leaf "——— ———, with best wishes from his old friend of early days," showing that years had not erased the amicable relations that had existed between us, and I hope the same kind consideration may be the experience of others who are giving their time and service to the "Art Preservative of Arts." C. H.

THE APPRENTICE QUESTION.

To the Editor: LONDON, ENGLAND.

In view of the widespread interest that has been aroused on this subject, and the possibility of legislation being introduced, it would perhaps be rather premature on the part of any individual house in getting down to anything definite without waiting to see if concerted action is being taken by the trade.

There is no doubt that more care is needed in the selection of the embryo printer — a superior class of boy is essential.

Each applicant should pass a thorough examination in the ordinary all-important subjects: English, reading, arithmetic, writing and drawing, and have passed the seventh standard (grade). It will be necessary for him to produce a good character from a head master, who has known him at least two years, as to his good conduct, punctuality, honesty and tidiness while at school. He must also satisfy a doctor that he has a sound constitution, special points to be observed being (a) eyesight, (b) chest and lungs, the latter particularly where in the course of his daily occupation he will come into contact with lead.

It has unfortunately been the custom in the past for parents to reason thus: "Oh! well, the boy is not strong enough for outdoor work; we'll make a printer of him," with disastrous results for the boy when consumption creeps in.

The payment of a premium would prevent the taking up of apprenticeship articles so lightly, as is frequently the case. It would make the father or guardian appreciate his responsibility more. This premium could be returnable at the satisfactory termination of apprenticeship and on the recommendation of the examining committee as a reward for consistent good work and an earnest endeavor to progress on the part of the apprentice. Of course, an employer may, in his discretion, waive the question of a premium where it is the only obstacle to an otherwise eligible applicant being engaged.

Too much importance should not be attached to the winning of certificates and medals, excellent though they undoubtedly are. It is a well-known fact that some of our best boys fail to do themselves or their teachers justice at a time when most is expected from them, merely owing to an attack of nerves. On the other hand, it is possible for a boy to cram and show up well at an examination, and then just as easily forget his subject.

So much being required from the boy, it becomes of vital importance for his employer to provide ideal conditions for him to work under and to ensure his being trained along the right lines. The following suggestion is brought forward as a practical scheme for the earnest consideration of the trade, with the hope that, if not adopted in its entirety, it may help to solve one of the most difficult problems we have before us to-day.

Seven years' indenture, with the payment of a premium, the first two years to be served by the lad at a central school, where he will practically continue his school studies. He will also be taught the rudiments of his trade and be enlightened on various subjects pertaining thereto. During this period the instructor must watch him closely and note carefully the progress made. A report should be submitted quarterly to the employer,

giving full details on all points to be observed. Fees at this school are to be paid by the employer, the apprentice receiving no wages. Home work at this stage is not permitted, all study being confined to school hours. The apprentice should be encouraged to indulge in healthy outdoor recreation.

The two years completed, a full report will be required from the school. An adverse criticism from the instructor, or a disinclination on the part of the apprentice or his guardian to continue with the contract, shall be sufficient reason for canceling the indenture. The loss of the premium to the guardian will reimburse the employer for the school fees paid. Everything being satisfactory, the apprentice should be put in the hands of a man who knows the practical side of the business and is capable of teaching him. Where the number of apprentices permits, this man's sole duty would be as teacher.

A complete and progressive course of instruction to cover five years must be drawn up by the school instructor and employer and be subject to the approval of the examining committee. The apprentice will attend school two half days weekly for two years and the next three years he will work whole time, with attendance at evening school or in technical classes.

The examining committee will at stated and other times examine the apprentice and report if progress is satisfactory. This committee is at liberty at any time to look into the conditions under which he is working and to hold the employer responsible for any neglect of the lad's education. It shall be in their power to demand the return of the premium, and if conditions are not adjusted to their satisfaction, to place the employer on a blacklist and debar him from having any further apprentices. The wages to be paid the apprentice for the five years will naturally be on a higher scale than prevails under the present conditions.

It will probably take some time to get a scheme like this into working order, but, meanwhile, employers can further matters considerably by grouping together and forming centers to which their apprentices can be sent for half-day or evening instruction, thus saving time and expense in traveling to technical schools at a distance.

The specialization of most of our large printing-houses frequently allows a boy to learn only a part of the business. This is due in some cases to the nature of the work specialized in, but more often to the keeping of an individual on one particular section, and it is to the technical schools and coöperation of the employers we must look to remedy this defect. W. J. P.

CO-OPERATING WITH THE ADVERTISER.

The kind of coöperation newspapers should render national advertisers has frequently been the subject of discussion among publishers. Speaking on this subject before the newspaper department of the Associated Advertising Clubs of the World, William A. Thomson, director of the bureau of advertising of the American Newspaper Publishers' Association, stated that all papers should coöperate in so far as such work paid them, but he did not believe it was the business of the newspapers actually to go out and sell goods for the advertiser. Mr. Thomson asked a large number of newspapers concerning their policy in this matter, and in summing up the results of his investigations, he said:

"I think it is clearly shown that the gathering of data by newspapers about local conditions offers a common ground upon which the majority unite; and, after all, that is the backbone of any service department — to be able to offer to an advertiser facts showing why the campaign in your community ought to be profitable; to be able to tell him something about the kind of people who live in your city; the rents they pay; the incomes they have; the number of dealers that ought to be handling his product; the kind of men they are; how they feel about selling the kind of goods he makes; how the dealers feel about newspaper-advertised goods — a long list of vital matters which you are in a position to learn at first-hand far better than any outsider.

"It acts as a means of serving the advertiser, and as a means of attracting new advertisers to a profitable market.

"This sort of analysis of your community appears to me to be the foundation of the structure of every service department."

Reproduction of a Pencil Drawing.

Plate by courtesy of The Art Engraving & Colortype Company, Cleveland, Ohio. This plate appeared in the company's house-organ, *The Pocket Book*, with the following explanatory note: "Reproduction of a drawing made with ordinary lead pencil on a peculiar type of rough stock. The appearance is that of a coarse mezzograph half-tone, but the plate is a regular zinc etching. Notice that it gives pure white where there are no pencil lines; also that every desired gradation between pure white and pure black is obtained. This plate was not tooled. The reproduction looks exactly like the original drawing. For many kinds of decorative illustration, where the best possible printing qualities are desired, this mode of drawing and engraving offers many opportunities."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AT last accounts, 46 English dailies and 269 weeklies have raised their prices.

EDWARD PARROTT, the new member of Parliament for South Edinburgh, is an editor employed by the publishing house of Nelson & Sons.

THE *Three Shires Advertiser*, at Gillingham, Dorset, which was started in 1703, has suspended publication because of the paper shortage.

THE Army Council has prohibited the manufacture of cases and crates, and the use of new cases and crates, for packing unbound books for export.

MR. PAGE, the American ambassador, accepted an invitation to attend the annual dinner of the Newspaper Press Fund, at the Mansion House, May 12.

GLYCERIN is now under prohibition, and rollermakers, printers themselves, and gelatiners are restricted to a very small proportion of the usual supply.

A BOARD OF TRADE order now prohibits entirely the issuing of any new newspaper, and also any increase in the number of editions of existing newspapers.

A SCIENTIST states it as a fact that the bacillus of tetanus is frequently found in paper used for cartridges, so that a bullet can easily be the means of introducing it.

THE London General Omnibus Company says that, although the number of omnibuses has been for the time being reduced, it still requires two million tickets a day.

THE Department of Import Restrictions has added rule cutters, rule benders, picture post-cards and silver bronze powders to the list of articles whose import is prohibited.

O. G. BRIMMER, the oldest "clerk of the chapel," as which he functioned nearly forty years in the composing-room of the London *Daily Chronicle*, died recently in his eightieth year.

THE paperhangers have been warned that the use of paste for the purpose of their trade is forbidden, and that the food controller appeals to the public not to have any paperhanging done. Billposters are also forbidden to use paste made of flour.

AS A result of the shortage in gold-leaf and the Government prohibition of the melting down of bullion, the bookbinders who have gold skewings to sell can get for them $1 to $1.25 more than the normal pre-war rate per ounce of 24-karat gold.

THE printing and bookbinding trades have been withdrawn from the list of restricted occupations, but with the understanding that they, on their part, will coöperate with the national service department in carrying out the scheme for releasing men for the army.

AT its annual meeting in May, E. G. Arnold, present Lord Mayor of Leeds, was reëlected president of the Federation of Master Printers and Allied Trades. A. F. Blades, Edward Unwin and A. C. Roberts were respectively reëlected to the offices of vice-president, treasurer and auditor.

THE bookbinders stand in fear of a dearth of a most important raw material, binders' board. This article comes largely from Holland, and arrivals of fresh supplies are greatly interfered with by the German submarine campaign. It really looks as if the long threatened advent of the paper-covered book is much nearer than many would like to have it. Another thorn in the side of the bookbinder is the decree that wheat, rye or rice flour may no longer be used for making paste.

THE Amalgamated Press, Ltd., has declared a forty per cent dividend — the past year's profits — amounting to £326,678 ($1,589,288). Of its employees, 882 have enlisted with the army forces, and £29,000 has already been paid out in allowances to those who have joined or to members of their families.

THE printers of Limerick have won a strike, through the receipt of an increase of 4 shillings per week in their pay, with an additional shilling three months after the date of settlement of the strike. The employees affected issued a small newspaper during the strike; this was both well written and neatly printed.

THE *Kinematograph Weekly* [notice that it is spelled with a *K* instead of *C*, and very properly so], which was started ten years ago, was recently sold to Messrs. Odhams, Ltd., for £30,000. Presuming from the title that it is a moving-picture periodical, this sum would indicate a very successful publication for a limited sphere of operation.

THE Minister of Munitions has made an order which prohibits the sale or purchase of waste paper except under and in accordance with the terms of a permit issued by the Royal Paper Commission. No permit is required in the case of a purchase and sale of waste paper not exceeding 500 pounds, provided such sale is a separate and independent transaction.

THE Government's stationery office now "controls" a good deal of printing directly, two or three printing establishments being either entirely or almost wholly in government hands. The firm of Darlings (London) was the first to be thus taken over, and speculation is being indulged in as to whether this is the beginning of the long prophesied government printing-office.

THE average prices of paper are now about as follows: Good book papers, 8 pence (16 cents) per pound; featherweights, 7½ pence (15 cents); common news, 4½ to 5 pence (9 to 10 cents), and scarce at that; strawboard, £33 ($160) per ton, and very limited in supply; while browns and packing papers generally have trebled and quadrupled ordinary rates. Art papers, practically all of one quality, are ("take it or leave it," as it was bluntly put recently) 8 pence (16 cents) a pound.

THE cardboard-box trade feels sorely the shortage of supplies, but as the demand for boxes has fallen off considerably the orders on hand can be filled. It is pointed out in this connection that the non-boxing of British goods is apt to have a prejudicial effect on their sale, and that if the American producers continue to send out supplies in attractive pasteboard boxes they will have an advantage when brought into competition with corresponding English goods tied in bundles or put up in paper wrappers.

ONLY a fraction of the imports of paper and paper-making materials allowed by the Government is coming through, and, unfortunately, there is no immediate likelihood of improvement until the submarine menace is settled. News-paper, which, before the war, was obtainable at a penny a pound, now costs 4½ pence and more. It is very evident that the newspaper press and other large users will be obliged to drastically economize in consumption. The effect of prevailing conditions on other grades of paper is to raise the price enormously.

Mr. Outhwaite, the Liberal member for Hanley, would abolish the entire newspaper press. Recently, in the House of Commons, he asked the chancellor of the exchequer whether, in view of the official control of the press which had been established, he would take steps, in the interests of man-power and paper economy, "to suspend the publication of controlled newspapers and issue as a substitute an official sheet of communications from the various departments." The chancellor said that the Government was not prepared to adopt the suggestion.

Recently, the Sunday Pictorial Newspaper Company and Frederick Sanderson were summoned before Sir William Treloar, at the Mansion House, London, for unlawfully publishing information as to the supposed military plans of the national forces of a nature calculated to be useful to the enemy. The alderman held the case proved, but said that, owing to the trivial nature of the offense, he would not inflict any punishment. This seems to be the nature of all news censorship — some officials do not seem to be capable of drawing the line between the important and the trivial, and thus they make censorship hateful and oppressive.

An antiquarian booksellers' weekly points out that a paper with a million circulation, such as the London *Daily Mail*, consumes for four pages of one issue 22 tons of paper, or 528 tons for twenty-four issues, while the average yearly weight of all the catalogues of the 425 booksellers in England, Ireland and Scotland is about 510 tons. If, therefore, the Board of Trade suppressed four pages of a paper like the *Mail* for a month, it would save more paper than by suppressing the total output of antiquarian booksellers' catalogues, and at the same time would provide work for the general printer. "With so little wisdom are these drastic regulations issued."

As a writer for a trade paper puts it, "Apparently you can get paper now, if the Royal Paper Commission will let you; provided the Shipping Controller will permit what the Royal Paper Commission has permitted; provided, further, that the Coal Export Committee (who have to sanction bunkers to any vessel) will permit what the Shipping Controller has permitted the Royal Paper Commission to permit; provided, finally, that the Board of Trade will permit the chartering of a vessel to bring what the Coal Export Committee has permitted the Shipping Controller to permit the Royal Paper Commission to permit."

GERMANY.

On May 3 the noted printing and binding machine factory of Karl Krause, Leipsic, delivered its one hundred and fifty thousandth machine.

In the detention camp for French prisoners of war, at Münster, a complete printing establishment has been set up and a large number of prisoners are employed in the different departments.

Answering an appeal made by the foremen's organization, the Deutscher Faktorenbund, the Executive Committee of the master printers' organization, the Deutscher Buchdruckerverein, at Leipsic, has recommended that higher-cost-of-living bonuses be given their foremen, graded as follows: Those having a monthly salary of 200 marks, 20 per cent; 250 marks, 15 per cent; 300 marks, 10 per cent, and 400 marks, 5 per cent.

On May 1 the German Master Printers' Association announced an increase in the prices of printed matter, as follows: 50 per cent on general work; 33⅓ per cent on books, periodicals and newspapers published continuously, and 40 per cent on new orders for these. The patrons are informed that these percentages are the minimum, below which the printers could not figure if they wished to sustain themselves and keep up with their duties to the State, the community and their families.

The following are given as some of the reasons why Germany expects to continue trade in printers' supply lines in neutral countries, and even in certain enemy ones, after the war: Because the German foundries have the Didot system of type-bodies and a height which is higher than the English, they will continue to furnish type, brass rule and furniture as before. Galleys are also made to quite different measures. The Germans give a delivery-at-your-door price, while the English give only an f.o.b. at factory price.

FRANCE.

At an auction of the library of Tristan Bernard, at Paris, a copy of the first edition of Flaubert's "Salammbo" sold at 1,300 francs; the first edition of Mérimée's "Colomba" at 1,000 francs, and Henry Becques' comedy, "Les Corbeaux," 450 francs.

It is stated that French printers used to buy German platen printing-presses, especially those of the "Caxton" type, large-size machines, and all materials for boarding and book-stitching work, because there are no French manufacturers of this class of machinery.

According to a recent ministerial decree, the following goods may be imported only by way of exception and with special license, granted after consultation with the Comité des Dérogations aux Prohibitions d'Entrée: Engravings, facsimiles of engravings, photogravures, photocollographs and the like, lithographs, chromos, decalcomanie pictures on paper in sheets, labels and designs of all kinds, including calendars, commercial advertisements, and interiors of albums for photographs and collections and picture post-cards; photographs other than those having an artistic or documentary character; photogravures and the like, in sheets or cut into cards, menus, etc.; engraved or printed music.

AUSTRIA.

It was announced at the last general assembly of the Austrian printery foremen's union that, pursuant to solicitation by its Executive Committee, the master printers' organization had agreed to do its utmost to grant their foremen higher-cost-of-living bonuses; also that in this respect favorable results could be recorded.

The Government lately requisitioned the printing-offices to deliver to it twelve per cent of their present stock of lead-containing metals. This is the second requisition of this sort. The lead-containing materials are divided into two groups: (1) Type and spacing-material; (2) stereotypes and linotype slugs and metal. For the first, there will be paid 4½ crowns per kilogram (42 cents per pound), and for the second 3 crowns per kilogram (28 cents per pound). The delivery of the metals is obligatory, and those endeavoring to evade it will be rigorously punished.

HOLLAND.

At a public sale of the Levisson Printing Office, at Amsterdam, owned by D. Proops, Jr., a very important collection of punches and matrices of Hebrew and Rabbinical fonts from the renowned Jewish printer, Jos. Athias, was purchased by the Lettergieterij Amsterdam (N. Tetterode, Ltd.). The collection had come into the possession of the Proops house in 1761. Jos. Athias was a Spanish Jew and originated from an old printer family, which did business at Ferrara, Spain, in 1552. He settled in Amsterdam in 1661, and won a great reputation

by the remarkable accuracy of his texts and the fine cut of his types, which was due to the great punchcutter, Cristoffel van Dijck. His masterpiece was the Hebrew Bible, of which the first edition was published in 1661, the second in 1667, the latter even now being considered as attaining the highest standard. The States General gave him a pension for twenty-two years. He died in 1692.

SWEDEN.

THIS country now prohibits the exportation of the following articles: Paper coated with glue or other adhesive substances, also fly-papers; paper and pasteboard with covering or internal layer of tissue, textile thread or metal wire; printers' stamps and dies; type, also spacing-material of lead and lead alloys, such as quads and slugs; printing plates not specially exempted, stereotypes, electrotypes and galvanotypes.

UNION OF SOUTH AFRICA.

THESE States have put in force the following duties: Printers' bronze, 3 per cent ad valorem (if British, free); printed tickets, theater, tramway or the like, 25 per cent or 3 pence per pound, whichever is highest; paper ruled with money columns, ordinarily used as account forms, 25 per cent ad valorem. A rebate of 3 per cent is allowed on these last two items in case they are British goods.

SWITZERLAND.

AT a meeting on May 6, at Lucerne, of the Executive Committee of the Swiss Newspaper Publishers' Association, it was determined to begin immediately preliminary work upon the project of fixing uniform prices for newspaper, to be established when normal times arrive.

DENMARK.

IT is announced that a Danish inventor has discovered a process for making news-print paper from seaweed. The new process is said to entail but half the cost of making paper from wood-pulp.

ARGENTINE.

NEWS-PAPER is now admitted free of customs duty into this country. The duty on paper in reams or on reels for papers was formerly one centavo, in gold, per kilogram.

SPAIN.

THE Government has prohibited the export of paper and bristol board.

MAKING TYPE TALK.

J. W. Carlin, advertising manager, Goldstein-Migel Company, Waco, Texas, addressing the retail department of the Associated Advertising Clubs of the World on "Making Type Talk," compared Billy Sunday, with his pulpit-leaping antics, and the super-dignified high-church rector as illustrating two styles of advertising. He said the style of advertising depends on what you have to sell, and to whom you expect to sell it.

"Billy Sunday, with his pulpit-leaping antics, his slang and his sawdust ring, is preaching exactly the same gospel as the super-dignified high-church rector, who is never guilty of a strenuous gesture," said Mr. Carlin. "Billy Sunday reaches people who never come within the rector's sphere of influence; and the rector convinces people who view Billy Sunday with distrust and disgust. Which style you adopt in preaching your gospel of trade — or whether you try for a happy medium between the two — will depend upon what you have to sell, and to whom you expect to sell it. You must know your goods and know your public.

"Some advertisers seem to think that all they have to do is to run out into the middle of the road and shout 'Stop!' and the world will halt and listen to them. You see advertisements headed in glaring type with such words as 'Stop!' 'Look!' 'Important,' and so on. But you've seen so many of them that you usually pass them by without bothering to see what they are talking about.

"The man who plans to invest a thousand dollars in a new car, or several thousand in a home, will read pages of advertising about cars or real estate. But when you undertake to tell him about a 5-cent cigar or a 50-cent necktie, you'd better confine yourself to very few words. You will spend an entire afternoon with the man who is selling you a ten-thousand-dollar power-plant for your shop, but the salesman who sells you a shirt must do it in five minutes. And twenty or thirty minutes is about as much time as you'll spend in the selection of a suit of clothes. So, in advertising these things, you must ask yourself, not 'How much do I know about this article that I would like to tell the public?' but 'How much will the public read with interest?'

"To talk successfully with type, you must know your goods and know your public; know what points of your proposition will impress the prospective buyer and then bear down on those points. Talk from the outside in and not from the inside out. Make your advertisements easy to read and hard to forget. Overlook no detail, however trifling, which will help your type to talk more effectively; for 'Trifles make perfection, and perfection is no trifle.'"

THE PATRIOTISM OF THE AMERICAN PRESS.

The service rendered to the Government of the United States in the sale of the Liberty Loan Bonds of 1917 by the press of the country is record evidence of the generous patriotism of the newspaper men of America, states a recent bulletin from the Liberty Loan Publicity Bureau. It is recorded in the pages of thousands of American newspapers, many of them printed in foreign languages, from the largest daily to the smallest country weekly. The newspapers of the country "came across" with liberal donations of space in news and advertising columns.

Newspaper men have observed with deep and peculiar pleasure the whole-hearted activity of the men of their fraternity in the country in promoting the sale of the Liberty Loan Bonds. The influence and assistance of all publications in making the loan a success are simply incalculable. Their efforts greatly contributed to making it a double success in that it was not only largely oversubscribed, but the Liberty Loan Bonds were placed in every community in the United States, in cities and in remote country districts, in mining towns and manufacturing centers, among farmers, country merchants, city bankers and large commercial and manufacturing houses.

It was a great educational campaign. Readers of their county paper in their country homes, and new American citizens from papers printed in their old language, and others just learning our language, who in the evening spelled out the news in the great daily papers, were informed of the purposes and objects of the Liberty Loan and instructed in the nature, value and terms of Government bonds, especially the Liberty Loan Bonds of 1917. The whole nation has made a long stride forward in financial education through the Liberty Loan campaign of 1917 as conducted through the press of the country.

The country press, which, without compensation, gave liberally of its limited space, is equally deserving of praise with the larger papers. In their respective spheres, all classes of publications in the country covered their field thoroughly and well.

A striking and artistic design is shown herewith. It served as the cover page for Plate Progress, a house organ gotten out by the Jahn & Ollier Engraving Co., 554 W. Adams St., Chicago. It is designed by one of their artists. They also made the plates.

The printing was done by S. D. Childs & Co., Chicago. Philip Ruxton Co.'s inks used.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To Temper Engraving Tools.

"Amateur," Ithaca, New York, writes: "I bought a set of tools used by a wood-engraver, but can not work them on copper. They were too soft, so I hardened them, and now the points break off. Can your engraving department help me out? I am only an amateur engraver, anyhow."

Answer.— Wood-engraving tools are sharpened at too acute an angle for use on copper — that is your first trouble. The fact that the points break off in copper shows that the steel is too hard. Reheat the points of the gravers until they are a light straw color, then stir them around in cold water until they are cool. Grind the face of the tool to an angle of about sixty degrees, as the wood-engraver used them at an angle of about thirty degrees. Finish sharpening on an oil stone.

Uncle Sam Helping Out Processworkers.

Secretary Redfield, head of the Department of Commerce, announces that his department is doing something to help out the processworkers. Finding that we were dependent on Germany for our optical glass, he has had experts at work and now says they are able to make glass equal to the best, which is good news, for the reason that the stock of anastigmat lenses was exhausted in this country.

We were also dependent on Germany for our supply of potash. Now we are making thousands of tons of potash from the seaweed along our coasts.

Porcelain evaporating-dishes were not to be had this side of Germany. No chemical porcelain — that is, porcelain that would stand strong, heated acids — was to be had in this country. We are now making it, so we will soon have American made evaporating-dishes instead of the makeshift dishes we are now using.

If Mr. Redfield will but turn his attention to our supply of zinc and copper, which is plentiful in this country, and see that these metals can be purchased at reasonable prices, he will earn the lasting regard of photoengravers and every one using their product.

A Substitute for Bichromate Sensitizers.

Here is something new under the photographic sun: It was in 1839 that Mungo Ponton discovered that gelatin combined with a bichromate was sensitive to light, and so for seventy-eight years processworkers have been poisoning themselves with bichromates without being able to find a substitute for them.

Now, Dr. Aage A. Meisling, a Danish medical man, has found that if gelatin paper dyed with erythrosin, of a strength of but one grain of erythrosin to twenty ounces of distilled water, is exposed to light under a negative while in a damp state, the light hardens the gelatin in much the same way as it does when sensitized with a bichromate. His theory is that the action of light liberates formalin, which hardens the gelatin. To use the sensitized gelatin in a damp state, a thin sheet of transparent gelatin is interposed between the dry negative and the damp sensitive paper.

What a line of experiments this discovery opens up. In the first place, metal plates can be sensitized with glue and erythrosin and be kept for a long time. With bichromate this was impossible, owing to the hardening action of bichromates. To use these stock sensitized plates, all that will be necessary will be to dampen the surface. Or it may be that glycerin or a similar substance may keep the gelatin from drying, and so retain its sensitiveness. It may be, also, that other anilin dyes may be found superior to erythrosin, or the addition of anilin dyes may increase the sensitiveness of bichromates. Processworkers everywhere will follow up this announcement by personal experiment. Who will be first among readers of this department to tell the results of their trials of erythrosin? There are advantages in this new sensitizer in the carbon process in connection with rotary photogravure.

Relief Plate and Offset Printing.

"Printer," Dayton, Ohio, asks: "Would THE INLAND PRINTER be good enough to give me an opinion, based on its wide observation, as to whether color printing will be done in the future by the offset press, as its promoters claim, or is there a possibility of the three and four color relief processes holding their own in the color-printing field? Of course, I know there are big interests on both sides of this question, so a personal and confidential reply will be appreciated."

Answer.— This writer is evidently fearful that a candid reply to his letter might start something, when it would be cowardly to express an opinion confidentially that might not be given openly. His query has been turned over to this department because comparison depends, after all, on the preparation of the printing-plate, which must be a photomechanical operation to be entirely commercial. From the beginnings of offset printing, every development of it worth recording has found space in these pages, and the early opinions of the differences between the two methods have not changed. Relief-plate printing is a mechanical method — offset printing is a chemical process. The one requires a smooth or coated paper to show its results to best advantage, while the other does the best work on an uncoated stock. Relief-plate printing gives the more brilliant results, an ink carrying more color can be used, and the dots in the

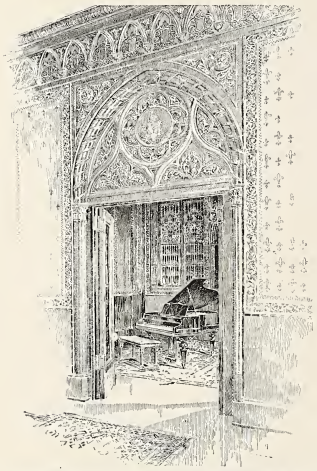
printing-plate retain their diameters, while with the plate for offset printing the difficulty is to overcome the tendency of the printing-dots to spread. The methods of making relief plates are standardized and common, and can be worked in every season and every clime. This can not be said of methods of making plates for offset printing. Pick up any first-class fashion magazine that carries much color-printing, note which method is used to do the color-printing, and then, if you want to get an opinion on the practicability of both methods, ask the publisher of one of the magazines why he prefers the method he is using.

The Photoengravers' Creed.

From *Etchings*, for June, house-organ of Gatchel & Manning, Philadelphia, is taken the following creed, which, if adopted by the whole trade, would lift it up to a plane with the liberal professions:

"We do not cut prices to meet competition.

"We want to do business in a business way.



Pen-Drawing Can be One of the Highest Expressions of Art.

"Our prices are based on known cost of production.

"We believe that first cost is important but secondary.

"We will not lower our standards to secure or hold orders.

"We believe in giving our best service to every buyer, be his order large or small.

"We sell constructive service; we are not simply dealers in etched copper and zinc.

"We believe we are in business to make engravings to help you accomplish your aims.

"We believe a preliminary consultation with us will be as profitable to you as your business is to us.

"We want customers who are satisfied with one hundred cents' worth of quality for every dollar they pay us."

This beautiful publication, besides giving suggestions how to use engravings, shows some most artistic exhibits, among them the reproduction of a pen-drawing shown on this page.

An Engraver's House-Organ.

"The shoemaker's children go without shoes" is an old proverb so well illustrated by engraving houses that make attractive illustrations for the house-organs of other concerns and never think of advertising their own products in the same way. That they are waking up to the value of the house-organ is evidenced by *The Almanack*, of the Eclipse Engraving Company, Cleveland, and *Etchings*, by Gatchel & Manning, Philadelphia.

From J. D. Chambers, of The Art Engraving & Colortype Company, Cleveland, comes another little monthly, entitled *The Pocket Book*, "Containing Coigns of Vantage and Other Valuables." This booklet is extremely well written, and gives to both customers and prospects illuminating information as to the high order of talent required to prepare illustrations and engrave them, and also demonstrates the value of using only the best that skilled engravers can produce. An idea of the cleverness of the writing can be had from this greeting on the back page of the January number: "Some more New Year's Greetings, a little bit late, but business has kept us from hitting the date. We hope you'll be happy and likewise be rich; that life will run smoothly, with nary a hitch. We want your new orders, we're not a bit small; we've got the equipment to handle them all. We'll turn them out quickly and fix them up right; we're here for that business, all day and all night."

Oil Paintings for Reproduction.

"Photographer," Boston, writes: "I have had to reproduce a number of old paintings that were so darkened by smoke and dust that I tried warm water and sponge with a little castile soap to clean them. This improved them greatly, though in a few cases it left the varnish on them slightly dull in appearance. What is the practice among photoengravers to clean up old paintings before photographing them?"

Answer.— The common practice among photoengravers is not to attempt to wash paintings given them for reproduction. Only the owner of the pictures should order that. The reason that the varnish on the paintings turned dull is probably because there was wax in either the pigments used or in the varnish. A coat of the proper varnish will restore the brilliancy. The writer has found, when given permission by the owner of a painting, that after dusting away the loose dust and washing the painting with clean, warm water and a soft sponge, fly-specks and the effects of smoke can be removed. By rubbing a fresh-cut piece of potato over the surface, almost all dirt is loosened, after which only clean water should be used. It is better to leave the responsibility of cleaning a valuable picture to a professional picture cleaner.

A Patented Method of Etching Half-Tones.

Arthur C. Murray, of Buffalo, was allowed, on May 8, a patent, No. 1,225,477, for a method of producing half-tone plates. The method claimed is to flat-etch a half-tone plate as usual, then heat and, while it is heated, rub a cake of paraffin or similar wax over it so as to fill all the etched surfaces. While the plate is still heated, all the wax is cleaned out from the high lights and only partially cleared away from the middle tones so that the etching fluid is applied in such a manner as to give a full etch to the high lights and to gradually clean out the wax in the middle tones, thereby giving the middle tones a graduated etch according to their tone value.

WHERE WAR POSTERS COME FROM.

Every one has wondered where the great variety of war posters that appeared all over the country so suddenly came from. One of the chief sources of the original designs was the Illustrators' Society, of which Charles Dana Gibson is president. Just as soon as war was declared the members of this society offered their services to the Government, while the clerical work was taken care of by F. deS. Casey, of *Collier's Weekly*, who supplied the illustrations herewith. Here are some of the artists who gave of their time and talents to the service of Uncle Sam:

James Montgomery Flagg and Four of his Posters.

Charles Dana Gibson, James Montgomery Flagg, Adolph Triedler, Howard Chandler Christy, Harrison Fisher, F. G. Cooper, Alice Barber Stephens, John Sheridan, Neysa McMein, R. M. Crosby, L. M. Britton, Coles Phillips, Clyde Squire, Henry Raleigh, Frank Stick, Edward A. Wilson, Louis Fancher, Elizabeth J. Babcock, C. B. Falls, C. D. Williams, Worth Brehm, A. W. Brown, Wallace Morgan, W. J. Enright, Frederic Dorr Steele, George Wright, E. M. Ashe and Henry Reuterdahl.

Some of the artists turned sign painters. Henry Reuterdahl painted immense signs away up in the air in New York and in Scranton, Pennsylvania. George Wright and E. M. Ashe did a big bulletin board for Bridgeport, Connecticut. Other artists were assigned to various departments. The army, the navy, marine corps, Liberty Loan, Red Cross and food conservation each had its special artists, and when the posters were designed they were sent at once to the chairmen of committees in Washington who gave out the printing.

Floyd Wilder, of *Collier's Weekly*, had charge of the

Adolph Triedler Designed this Liberty Loan Poster One Evening and Three Days Later 25,000 Copies Were Printed.

New York State recruiting posters, for which William E. Rudge did the printing, and they managed to supply editions of two hundred posters of sixteen different subjects in many colors, at a total cost to the committee of but $200 for the entire edition of 3,200 posters. This will give an idea of how economically the work is being done by every one doing "his bit."

Charles Dana Gibson, President of the Illustrators' Society.

Opportunities for Employing Printers in Coming Convention of United Typothetae & Franklin Clubs.

From all indications at the present time the coming convention of the United Typothetæ and Franklin Clubs of America, which will be held at the Congress Hotel, Chicago, September 17, 18 and 19, will prove to be the greatest event of the year in the printing industry. Emphasis is being placed upon the fact that this is to be a strictly business convention, which is in keeping with the spirit of the times. The coming year will undoubtedly present problems such as have never before confronted the industry, and it behooves every employing printer to study his business and prepare to meet the changed conditions which are bound to come. No better opportunity to learn just what problems are confronting the industry as a whole, and thereby affecting each individual in the industry, could be presented than the coming convention. The arrangement of the program, with the elimination of the usual entertainment features, provides for the full utilization of the time of the convention and the talents of those attending, so that every available moment will be devoted to the solution of these problems, and to the many plans for making the work of the organization still more effective.

For instance, it is of vital importance that each one give serious consideration to conditions after the war, and to the effect those conditions will have upon his business. This question will be the subject of an address by Rufus R. Wilson, secretary of the National Association of Cotton Manufacturers, and the discussion following this address will bring out information that will prove of great value.

"The Value of Service," a matter which can not be overestimated, and the lack of which has caused both hardship and failure in the printing business, will be the subject of an address by Charles H. Mackintosh, of the Stewart-Mackintosh Company, of Duluth, Minnesota.

What is fair and just between the employer and the employee is a broad question. Does your attitude toward labor bring you satisfaction and a fair return? Magnus W. Alexander, of the General Electric Company, of West Lynn, Massachusetts, will present this important subject, and what he has to say will prove of great interest and importance to all.

"Creative Selling," another important subject which is occupying the attention of printers throughout the country, will be discussed by Brad Stevens, editor of *Direct Advertising*. Any printer can take orders at a price, but it is an entirely different matter when it comes to making profitable business. Probably no other man is better equipped to handle this subject than Mr. Stevens, and this opportunity to get first-hand information should appeal to all.

The question of competition has long been a vexing one, and the benefits to be derived through "Coöperative Competition," which will be the subject treated by the national secretary, Joseph A. Borden, are many. This is another question which confronts all in the industry to-day, and here is presented an opportunity to prepare to meet it in a coöperative spirit.

"The Trend of Events in the Printing Industry," an address by Charles D. Heller, vice-president of the Rathbun-Grant Printing Company, of Chicago, will deal with the past, present and future, and will present some statistics and prophecies, all of which will be valuable information and help in building business on a firmer foundation.

"Management and Efficiency Methods," still another subject of vital importance, will be discussed by Albert E. Buss, manager of the Front Rank Press, of St. Louis, Missouri. Are you satisfied that your plant is perfectly managed and conducted at the greatest point of efficiency? Herein will be presented an opportunity to make sure that it is; and if it is not, to learn how improvements may be made.

These are but a few of the many features on the program. In addition, the composite statement of cost of production for 1916, on which the Cost Commission has spent a great amount of time, will be presented by D. G. Whitehead, of Richmond, Virginia. Then there will be the reports of the various committees and also meetings of the different divisions.

Taken all in all, it can well be said that no other similar event has offered equal opportunity for securing such a vast amount of live information, all of which is vital to the successful operation of the printing business.

The keynote of this year's meeting is that it is to be a convention for *all* employing printers. No printer need feel that because he is not a member of the national or any other printers' organization he will not be welcome to the convention meetings, for the contrary is the case. In fact, the program comprehends such subjects as are of interest and applicable to all printing-plants, regardless of their size or association affiliations.

As all entertainment features will be eliminated from the convention, the national office of the organization, located in Room 550, 608 South Dearborn street, will maintain a convention service bureau for the convenience of visitors in making advance reservations for desired forms of entertainment, or to serve in any other way possible. Printers are urged to communicate at once with this bureau regarding any matter that pertains to the convention, their trip to and stay in Chicago, or any other matter that may be of interest to them.

GOSPEL OF THE COST SYSTEM.

The Twenty-third Psalm has been paraphrased by the Standard Chemical Company, of Des Moines, Iowa, as follows:

"The cost system is my salvation. I shall not fail.

"It maketh me lie down in peaceful slumber;

"It leadeth me beside the still 'leaks';

"It restoreth my intellect;

"It guideth me in the path of cost-finding for my own name's sake.

"Yea, though I walk through the battles of competition I will fear no danger, for it is with me;

"Its accuracy and knowledge they comfort me.

"It prepareth a table before me in the presence of my family;

"It anointeth my purse with profit and establisheth my credit; my purse runneth over.

"Surely success and happiness shall follow me all the days of my life and I will dwell in the house of Prosperity forever."

COST AND METHOD

BY BERNARD DANIELS.

Over-equipment—An Old Subject from a New View-Point.

The following extract from a letter received from George M. Goolsby, of Wachula, Florida, presents the ever-present discussion of what is overequipment from an entirely new point of view:

"I read much about overequipment in the trade journals, but, according to my idea, there are a hundred country print-shops that are overmanned to every one that is overequipped. That is, they have too large a force, and then hustle for work, taking it at any old price, that they may keep their force busy.

"We endeavor to handle the class of work that is adapted to our office and from which we can make a profit, and find that we make friends by frankly telling them to send their bookwork to a book printer, etc. By treating our customers right, much of the work is left at this office and no price asked until it is delivered."

There is much truth in the above statement of conditions in the average country printing-plant which must have a certain equipment to get out the regular editions of the weekly or daily paper, and one finds that at certain times this equipment is idle. But, as Mr. Goolsby expresses it, most of these shops are overmanned, because of an idea that there must be a sufficient force of hands to turn the paper out with metropolitan speed, and, instead of charging this extra labor and the idle time caused by it up to the paper, where it belongs, and by which it is caused, the owner or manager rushes out to get something to keep the men busy, no matter whether he makes a penny on it or not. The result is that he usually does not.

If we are to believe what our other correspondents say, there is an idea current in the minds of these overmanned printers that, having the labor and being compelled to pay for it, anything that they may receive in excess of the wages paid is actually a profit. And they go ahead on this basis until the sheriff gets them or their creditors are generous enough to compromise and let them start out again on the same lines. Every month we receive requests to show the writer why it is not possible to double the business by using the non-productive time and thereby make a profit equal to the wages saved, or, rather, used on the new work which would have to be paid anyhow. Or, as one expressed it: "I will not pay out any more, so why will it cost any more?" But he neglected one item, which loomed up very large when the final cost-accounting came, and that was that he had not estimated the amount of work he had to do in hunting the orders and seeing them through the plant, or the fact that more work meant greater wear and tear on type and machinery, more space for handling the stock, and the need of greater capital to carry the accounts. After over a year's careful comparison, the man who thought all over wages was profit found that the only items of fixed expense were interest and taxes, and that all others did increase to a greater or less extent.

If any of our readers are in the condition which we feel that our correspondent has named exceedingly well when he called it "overmanned," we would advise them to carefully consider how much less labor they can employ and still get out the amount of work that will come to them at fair prices in addition to their publication, reduce the force to that amount and note how much less the work will cost, even though the overhead load will be apparently greater.

In other words, overmanning a shop means adding to the non-productive time, for which more business is not a remedy unless the additional business is obtained at a price that carries a real profit.

These war times are good times to consider this matter and make the necessary reform in management. Of course, if you are so overequipped that you will have a lot of idle machinery after regulating the labor to the business, it is time that you selected the best of the machinery and other equipment suitable to the kind of work that naturally comes to you and get rid of the rest of the overequipment as well as the overmanning.

Here is food for earnest thought, to be followed by determined action.

Just Average.

Various trade economists write about keeping up to the average, and almost every cost report we see ends up with "average production," or "average cost," or something of similar significance. Now, let us think just what it means to keep up with the average. In some plants the average has been exceeded for months at a time—why not always? Job-presses have been known to show a 90 per cent productive time, yet the average in the average plant is about 70 per cent. Composing-rooms have been known to give 75 per cent productive time, yet the records show an average of hundreds of plants to be about 65 per cent.

Here is food for thought. Why do not more printing-plants show an average of higher efficiency? If one plant can make an average of 90 productive hours in every 100 in its job pressroom, why not others? Is the difficulty in the kind of presses used or the kind of work that is being done, or is it in the character of management in the different plants?

The Cost Commission should give this matter attention, and, if possible, further differentiate and classify the work so that the averages may be closer to what an efficiency engineer would consider normal. As reports are now published, all jobwork and all sizes of job presses are bunched in a general average that does not mean

anything to any one, and which is of very little value as a guide to efficiency. Study should be made of what is a correct normal production and the printers encouraged to try and get such a production from the presses they have need for and junk or store away the machines, etc., for which there is little work.

This would be a real benefit to the craft and give the ambitious young printer something by which to gage his progress.

How Much for Ink?

A correspondent in the Middle West writes for information regarding the correct charge for ink on small jobs and open blanks, where there is but little used.

At first this seems almost like an unsolvable problem, but by taking the average of a large number of jobs in various quantities it has been found that there was a ink for the first thousand, and 5 cents for each additional thousand. Heavier forms and those with black type or cuts should be doubled. Good judgment is all that is required to determine forms which come under this head.

The accompanying table of quantities of ink has been carefully figured, theoretically, and proved by actual weighing of a number of printed sheets, so that it may be considered as correct, though the amount of ink given for some of the large sheets with heavy forms may seem high to some who are not familiar with that class of work.

This table gives the quantities for twelve sizes or areas of sheets in four different surfaces of paper and four different degrees of surface of form, making 192 quantities. These are doubled by giving the first thousand, including make-ready, and the additional thousand — a

Size Sheet	No. Imp.	Antique Finish				M. F. Smooth Finish				Super Calendered				Coated			
		1	2	3	Solid	1	2	3	Solid	1	2	3	Solid	1	2	3	Solid
5 x 8—40 in.	1st 1,000	.08	.09	.10	.80	.08	.08	.09	.62	.07	.07	.08	.48	.06	.07	.07	.45
	Add M	.03	.04	.05	.60	.03	.03	.04	.42	.02	.02	.03	.28	.01	.02	.02	.25
8 x 12—96 in.	1st 1,000	.15	.17	.19	1.65	.13	.14	.16	1.22	.13	.14	.15	.93	.12	.13	.14	.85
	Add M	.07	.09	.11	1.40	.05	.06	.08	.97	.05	.06	.07	.67	.04	.05	.06	.60
10 x 15—150 in.	1st 1,000	.24	.26	.45	2.50	.21	.22	.26	1.96	.18	.19	.21	1.34	.17	.18	.19	1.23
	Add M	.12	.14	.19	2.20	.09	.10	.14	1.66	.06	.07	.09	1.04	.05	.06	.07	.93
13 x 19—247 in.	1st 1,000	.31	.35	.43	4.15	.27	.30	.35	2.92	.22	.34	.47	2.04	.21	.22	.24	1.88
	Add M	.18	.22	.30	3.80	.14	.17	.22	2.57	.09	.11	.14	1.69	.08	.09	.12	1.53
14 x 22—308 in.	1st 1,000	.40	.44	.54	5.00	.34	.37	.46	3.60	.28	.30	.34	2.54	.26	.28	.31	2.31
	Add M	.24	.28	.38	4.60	.18	.21	.30	3.20	.12	.14	.18	2.14	.10	.12	.15	1.91
19 x 24—456 in.	1st 1,000	.54	.61	.75	7.70	.46	.51	.62	5.24	.37	.41	.49	3.66	.34	.37	.43	3.30
	Add M	.34	.41	.55	7.20	.26	.31	.42	4.74	.17	.21	.29	3.16	.14	.17	.23	2.80
22 x 34—748 in.	1st 1,000	.82	.94	1.06	12.12	.69	.77	.96	8.50	.54	.60	.72	5.91	.49	.54	.64	5.37
	Add M	.56	.68	.90	11.40	.43	.51	.70	7.78	.28	.34	.46	5.19	.23	.28	.38	4.65
25 x 38—950 in.	1st 1,000	1.01	1.13	1.39	15.35	.81	.91	1.13	10.85	.65	.72	.87	7.54	.59	.65	1.07	6.84
	Add M	.72	.84	1.10	14.40	.52	.62	.84	9.60	.36	.43	.59	6.59	.30	.36	.48	5.83
28 x 44—1,232 in.	1st 1,000	1.36	1.50	1.78	20.08	1.08	1.22	1.50	14.09	.85	.94	1.14	9.83	.77	.84	.99	8.91
	Add M	.98	1.12	1.40	18.80	.70	.84	1.12	12.81	.47	.56	.76	8.35	.39	.46	.61	7.64
33 x 46—1,518 in.	1st 1,000	1.62	1.84	2.20	24.52	1.33	1.50	1.94	17.31	1.04	1.15	1.38	12.05	.94	1.03	1.21	10.83
	Add M	1.15	1.38	1.84	23.00	.87	1.04	1.38	15.79	.58	.69	.92	10.53	.48	.57	.75	9.31
38 x 50—1,900 in.	1st 1,000	2.03	2.32	2.89	30.80	1.67	1.89	2.34	22.76	1.31	1.46	1.74	15.19	1.19	1.31	1.49	13.78
	Add M	1.44	1.73	2.30	28.80	1.08	1.30	1.75	20.76	.72	.87	1.15	13.19	.60	.72	.90	11.78
41 x 61—2,501 in.	1st 1,000	2.60	3.03	3.79	40.50	2.98	2.56	3.03	28.51	1.70	1.89	2.27	19.85	1.55	1.71	2.03	17.76
	Add M	1.90	2.28	3.04	38.00	1.43	1.81	2.28	26.01	.95	1.14	1.52	17.36	.80	.96	1.28	15.51

Quantity of Ink Scale.

certain increase per thousand impressions and that by subtraction it could be found just how much ink was used in the make-ready and wash-up of the average form of small commercial work, such as letter-heads, bill-heads, envelope corner cards, business cards, etc.

The average amount of ink (black, at $1 per pound) used in making ready and washing up such forms as letter-heads, envelopes, professional cards, statements, bill-heads, etc., is .05 pound, when using a 10 by 15 press. The amount of ink per thousand run is about .02 pound, so that a single thousand will take .07, or practically 7 cents' worth if the press is started from a clean press and washed up after the run. As it is usual to follow one job after another without a wash-up, or at least without a complete wash-up, part of this is saved and it will be safe to figure such jobs as taking 5 cents' worth of ink for the first thousand and 3 cents per thousand for additional thousands. Remember, this is for the lightest class of forms and the figures given are the actual cost of the ink, without any allowance for waste in the can or profit.

It would be wise, therefore, to adopt the rule that all small work shall be charged not less than 10 cents for total of 384 — which should cover any possible form that may come up for figuring ink, as, when the sheet does not correspond in size, you can take the nearest in area. These figures are made to allow for the usual margins as part of the percentage of blank in classifying the sheets.

To those who like to do a little figuring on their own account, the following data as to the basis on which this table was figured may prove interesting, and will enable them to figure closer classifications for special work if they desire.

BASIS OF TABLE.

Class 1 is based on pages of ten-point solid matter, covering, with usual marginal allowance, 50 per cent of the surface of the paper. This class covers the usual bookwork without illustrations and most jobwork of the lighter class.

Class 2 allows for a covering of 60 per cent of the surface of the sheet; which includes bookwork in eight-point and a little heavier class of jobbing.

Class 3 allows for covering 80 per cent of the surface of the sheet with type-matter, which will include six-point

solid and most of the balance of the ordinary jobwork with light illustrations.

Other percentages can be figured from these.

Kind of Surface	50% Covered	60% Covered	80% Covered	Solid
Antique Finish	.00076 lb.	.000912 lb.	.001216 lb.	.0139 lb.
M. F. Smooth	.00051 "	.000734 "	.000916 "	.0104 "
Super Calendered	.00038 "	.000464 "	.000602 "	.00855 "
Coated Book	.000315 "	.000378 "	.000504 "	.0062 "

Ink Per Square Inch of Paper Per Thousand Impressions.

Size of Sheet	50 to 80% Covered	Solid
5 x 8 inches	.05 lb.	.20 lb.
8 x 10 " "	.08 "	.25 "
10 x 16 " "	.12 "	.30 "
13 x 19 " "	.13 "	.35 "
14 x 22 " "	.16 "	.40 "
19 x 24 " "	.20 "	.50 "
22 x 34 " "	.26 "	.73 "
23 x 38 " "	.29 "	.95 "
28 x 44 " "	.38 "	1.25 "
33 x 46 " "	.46 "	1.52 "
38 x 60 " "	.59 "	2.00 "
41 x 61 " "	.75 "	2.75 "

Allowance of Ink for Make-ready.

The figures in this table are based upon the solid being made ready on news or poster paper and with suitably soft ink for such stock; if harder paper and smoother finish are used, it will take 20 per cent less ink in weight, but will cost more for better ink.

These proportions have been proven out by actual practice and found correct within a very narrow margin, less, in fact, than the variation would be made by different pressmen in handling the same job. A job intended for a short run and made ready with ink will use more ink than given in these schedules, while a form carefully made ready for a long run will save from five to eight per cent of the ink called for.

A Serious Mistake—An Opportunity Missed.

A letter and request for an estimate from a South Dakota printer calls attention to an abuse that has grown up in the country newspaper shops, and which is depriving them of an opportunity to make an extra profit.

It is a growing custom among the larger merchants in the country towns to place an advertisement of some size, say half a page or a page, in the paper published in their locality and then have a thousand or two thousand copies of the advertisements printed as circulars after the paper has been issued. This ought to make quite a lot of profitable business for the country printer who is running a newspaper and job shop, but, sad to relate, these printers are doing this work at prices that barely cover the actual cost of the paper and presswork.

For instance: In the case brought up by our Western friend, the circular is 12 by 17½ inches, which would take a swift compositor about seven hours to set. It is printed on news-paper in black ink. The price received for it was only $6. As a job from manuscript copy it would be worth $15.25.

Of course, the man who did it will tell us that the type was standing and that all he did was to lock it up and run a thousand sheets on the big jobber. But, if he had not done this, one of two things would have happened. The customer would either have bought a better job as a follow-up and received such better returns that would have made him a bigger advertiser, or he would have taken a little less space and bought extra copies of the paper to reach the non-subscribers, and this would possibly have resulted in an addition to the subscription list of some who liked the paper. Either would have been better business for the printer.

This is a serious mistake, and it is being repeated all over the country by printers who do not stop to think that the service that they are giving the advertiser will either make him a better advertiser or a cheaper one. If these circulars were sent to the same people who received the paper, the advertiser received poor returns and lost out. By a little thought and suggestion on the part of the printer an opportunity was open for securing a job of printing that would have been a real benefit to his customer and more profitable to him. The fact that he showed an interest would also have led to gaining the confidence of the advertiser and a better chance offered to sell him some printing that would give him returns next time.

We can only repeat that this method of handling the business is a serious mistake, and a loss of opportunity as well.

A Good Shop Wrinkle.

A printer with a good-sized plant, who has always been spoken of by the supply trade as a poor customer for the repair shop because of the few accidents and breakdowns in his plant, gives us the following as the reason for the small amount of emergency work that he has given the machinist.

We will try and give it in his own words as nearly as possible: "The first year I entered business for myself I found that almost every month there was a sizeable machinist bill for repairs as well as numerous bills for renewal parts. This worried me, as I did not have much capital and was sailing pretty close to the wind trying to make the discount on my paper bills. Each time the machinist came his bill seemed to be larger, so I made up my mind to watch things very closely and see what was the cause. I did not discover it for more than six months, when I had the good fortune to engage a foreman with a mechanical turn of mind — one of those fellows who is annoyed if the clock does not tick regularly. The first thing he did was to send for the machinist and have the worst press overhauled, and when the bill came I almost had a fit.

"I called him into the office and told him that such things must stop at once, as I had decided that I had spent enough money on those presses and they must run as they were. Imagine my surprise when he told me that if such was the case I would have to look for a new foreman, as he could not do good work with them and would not turn out the other kind.

"After thinking the matter over for a little while I decided that he was the kind of man that I wanted, and I advised him to go slow in spending the money. I was informed that he had tackled the worst job first and the others would not cost so much.

"On going into the pressroom a few weeks later I found a young man busily cleaning a press, though we were very busy and short-handed. This seemed too much, and I called Mr. Foreman to account again. His reply surprised me more than anything I ever met before or since, for he had tabulated all the work done in the shop since he had been there and the time required to do it, and showed that he was getting twenty-five per cent larger production than I had, but that for three months he had not had a single cent of repair bills. This, he told me, was because he had kept the presses clean and all the bolts and nuts properly tightened up by a daily inspection of the young man, whose entire duty was to do that and wash the rollers.

"When the close of the year came, I found that we had paid the young man $652 in wages and had saved over

$500 in repair bills over a previous year. In addition, every press in the plant was kept running at from two hundred to four hundred per hour faster. Without making a long story, I may say that the second year the repair bills on ten presses were less than $25 and the young man had added to six of them an improved register gage of the foreman's designing."

It hardly needs one to point out a moral in this story; but it is that it pays to find the loose screw or nut, or the worn spring before it breaks, tighten them up or replace them and thus avoid the expensive breakdown.

We know of another and larger plant which kept a machinist always at work around the plant and instantly replaced any worn part with a new one, and found that his wages and the repair parts were less than two-thirds the amount previously spent in repairs at the machine-shop around the corner and without taking into consideration the saving of time that used to be lost at the most inopportune times by unexpected breakdowns.

Another printer had a habit of inspecting his presses every Saturday afternoon and calling to account the pressman whose presses were in worst condition. As he did not indulge in a general tirade against all, it had a good effect, and his office was noted for having one of the cleanest pressrooms in town.

This ought to be a valuable suggestion to those printers who do not already have a similar system, especially with the present scarcity of labor and the prospect of a greater deficiency in the near future.

A PLAN OF VOCATIONAL INSTRUCTION FOR THE SUMMER MONTHS.

BY ARNOLD LEVITAS,
Instructor of Typography, New York Public Schools.

WITH the development of the printing industry and its advent in the field of industrial education, there has sprung up a demand for such typographical instruction as may be applied to the various activities allied to the printing industry. The modern methods of printing have developed an artistic tendency commensurate with the general evolution of art. Added to this there has developed a demand for a kind of typography that is plain and readable, and which tends toward bringing out the literature most effectively and concisely.

Men and women have entered the new field of fine typography, and many are the aspirants and students in the fast-growing vocation. Until now these students of good typography have sprung up in a haphazard manner, and the shortcomings and handicaps, as a result, have been quite noticeable.

That a need for systematic instruction in the trade exists goes without saying, and there are also at hand practical means to carry out such training successfully.

The various printing-plants established by the Board of Education in the elementary and other schools are idle during the ten weeks of summer vacation. They may be utilized, and to good advantage, as classes for the training of adults — men and women — who seek instruction in typography for various reasons. My observations lead me to the belief that a sufficient number of men and women in various walks of life would seek instruction in such classes, and that there would be a demand for at least two or three classes to begin with.

Among the aspiring students there would be found working printers, people in the advertising field, office workers in various publishing houses, editorial workers, proofreaders, those who aspire to become typographical experts, and also those who wish to apply their knowledge of art to practical purposes in the typographic field.

Methods and courses of study should be taken up with a view to helping these students in the most practical way.

Since every job that is printed has its definite reasons for existence, and its proper place in the commercial world, it is, first of all, necessary to make these phases plain to the students. Once this is known, it will become a much simpler thing to teach them the planning-out of a job, the relationship of lines and words to each other, and the value and appreciation of harmony, balance and spacing. The actual practical work in a course of this kind is perhaps the least difficult problem.

The suggested course is as follows:

Composition:
1.— The case.
2.— Leads, slugs, rules, furniture, etc.
3.— Setting straight matter.
4.— Distributing straight matter.
5.— Display matter — reprint.
6.— Distribution of display.
7.— Correcting.
8.— Setting from manuscript:
  a — The business card.
  b — The letter-head.
  c — The envelope corner-card.
  d — The bill-head.
  e — The circular.
  f — The advertisement.
9.— Tabular work.
10.— Composition with cuts.
11.— Make-up.
12.— Typographical construction of the book.
13.— Typographical construction of the magazine.
14.— Lettering and ornamentation.
15.— Study of design.

Stonework:
1.— Locking up for small press:
  a — Small jobs.
  b — Two-page and four-page forms.
2.— Locking up for foundry.
3.— Breaking up for colors.
4.— Imposition:
  a — Hand-fold.
  b — Machine-fold.
  c — Color forms.
  d — Lining up sheets.

Presswork:
1.— Making ready:
  a — Small jobs.
  b — Pamphlets.
  c — Half-tones.

Presswork — Continued:
2.— Feeding.
3.— Mixing of inks.
4.— Paper.

Proofreading:
1.— Proofreaders' marks.
2.— Galley-reading.
3.— Advertisements and commercial work.
4.— Proofreading by copy.
5.— Revising.
6.— Page-reading.
7.— Stone-proofs.
8.— Press-proofs.
9.— Proof criticism.
10.— Preparation of manuscript.

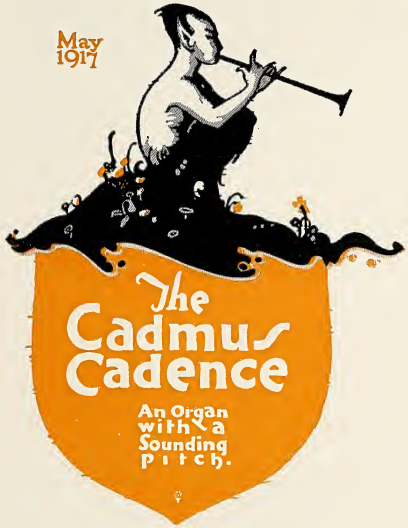
Lecture-work:
1.— History of printing.
2.— Development of the industry.
3.— Biographical sketches.
4.— Present methods of printing.
5.— Study of ink.
6.— Study of paper.
7.— Study of cuts:
  a — Half-tones.
  b — Electrotypes.
  c — Stereotypes.
  d — Zinc engravings.
  e — Woodcuts.
8.— State of the printing trade:
  a — Book and job offices.
  b — Newspaper offices.
9.— Opportunities in the trade.
10.— Inventions.

Field-work:
1.— Visiting other printing schools.
2.— Visiting printing-offices.
3.— Visiting electrotype firms.
4.— Visiting typefoundries.
5.— Visiting paper-mills.
6.— Visiting ink factories.
7.— Visiting publishing houses.

This kind of training is needed more, and will lead to greater results, than most of the other vocational work, since it will eventually help toward developing the trade to a higher status and create a better class of workmen.

A course could be arranged to last ten weeks — three hours of the forenoon of each day (or evening) — in which time sufficient training may be had for practical purposes. An advanced course may be given, to last ten weeks, during another part of the day. If the plan proves successful, it may be made a part of the vocational activities during the regular season.

The plants now existing in the prevocational schools are sufficiently ample, in my estimation, for the work suggested, and the work could be taken up with very little additional expense and with very promising results.



House-Organs

Illustration from cover of house-organ issued monthly by The Cadmus Press, Los Angeles, California.

January Nineteen and Imprint Hundred Sixteen

PUBLISHED BI-MONTHLY BY
TAYLOR & TAYLOR
404 MISSION STREET
SAN FRANCISCO

How to Plan Your Advertising for the New Year

PRECISELY the same as the excellence of a building depends on the architect's skill, so does the pulling power of an advertising campaign depend on the ad-writer's ability. If you desire to do a bigger business during 1916, go to an experienced advertising man, give him all the information about your business you can, tell him how much you want to spend — then leave the rest to him.

If he is capable, he will guess at nothing. He will make every piece of copy, every layout, every mailing date an effective point in sales strategy.

The following plan has been arranged for the benefit of firms which have not sufficient capital to

The *T & T Imprint*, house-organ de luxe of Taylor & Taylor, San Francisco, California, is always interesting and beautiful — interesting in its typography as well as its contents. The format and style are changed with each issue. A text-page of one issue and the cover of another are shown on this page.

FARMING AND SELLING

ORDINARY farming produces a crop of wheat averaging ten bushels to the acre. Intensive cultivation produces an average of fifty bushels of wheat per acre from the same land.

The most successful farms in our country are managed by EXPERT farmers. These expert farmers get the best ideas, the results of scientific research and the plans for proper crop rotation from Agricultural Colleges and from men who are experimenting and making a study of farming every day in the year.

The most successful business houses in our country are also run by experts. And these experts get the help of other expert men in various lines to help them promote more business which will result in bigger profits.

Intensive cultivation in modern business building is brought about by *successful* advertising.

You strike the keynote of successful advertising when you eliminate waste circulation.

There is only one kind of advertising which has no waste circulation and that is the well-thought-out Direct-by-Mail campaign sent to a *selected* list of possible customers.

We would like to show you how *your* business can be increased by the proper use of this great creative force—Direct-by-Mail Advertising.

The plan which we will work out after our interview with you puts you under no obligation to us.

Will you drop us a line TODAY?

GRAPHICA

A MONTHLY BOOSTER FOR MORE EFFICIENT ADVERTISING

CHARLES C. RONALDS, *Editor* — EDWARD DREIER, *Associate Editor*

VOL. III — MARCH 1917 — NO. 11

WHAT IS SALESMANSHIP?

AMONG all the great manufacturing industries of the world there are very few in which Canada could not hold her own if—If what? *If her selling efficiency were equal to her productive capacity.*

Since the outbreak of war, business has literally been forced upon Canada, and the manufacturers have risen magnificently to the demand.

What an exhibition we have given to the world of our manufacturing ability!

Supposing that from now on we were to give a similar exhibition of selling ability, and make our selling ability keep pace with our manufacturing capacity—what a country this would be in ten years' time!

And that is what we've got to do.

"

BEFORE the war our imports were much in excess of our exports. For instance, in 1913, our imports amounted to $650,746,797, while our exports were $478,927,928—a difference of no less

Graphica, by The Herald Press & Direct Advertising Agency, Montreal, Quebec, is a regular monthly publication of consistent format; originally printed, of course, on antique white stock in black and red-orange.

NIAGARIANA

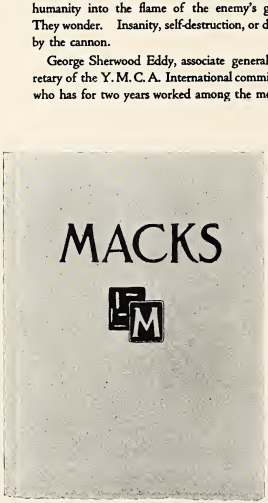
Edited and Printed at the office of the Niagara Printing Company, Inc.
210-212 Niagara Street, Niagara Falls, New York

MAY, 1917

Here's a Work That All Can Help

A great green plain with tens of thousands of idle, waiting men swarming upon it. Nowhere to go; nothing to do but wait. Somewhere before them is Europe's firing line. More men march in, others march out, the larger number never to return. The men on the plain, hands drawn suddenly from pockets, crowd around the newcomers. Days pass. The arrival of new regiments of men means nothing. A turn of the head, a blank look, and they are accepted without question. An impalpable drug called monotony creeps insidiously into minds and works there. Then, gambling, debauchery, brutality come into their own. Officers can do nothing. With relief, when the time comes, they turn that tide of humanity into the flame of the enemy's guns. They wonder. Insanity, self-destruction, or death by the cannon.

George Sherwood Eddy, associate general secretary of the Y. M. C. A. International committee, who has for two years worked among the men in



Let us hope both will —

IMPRESSIONS

feature the booklet. We'll get inquiries for the booklet and then follow up those inquiries. Our saving in advertising space will pay for our printing and then some."

"Go to it," agreed the boss.

MCCORMICK-ARMSTRONG PRESS, WICHITA

"Pass de Hat"

The colored parson had just concluded a powerful sermon on "Salvation am Free," and was announcing that a collection would be taken for the benefit of the parson and his family. Up jumped an acutely brunette brother in the back of the church.

"Look-a-yeah, pahson," he interrupted, "yo' ain't no sooner done tellin' us dat salvation am free dan yo' go askin' us fo' money. If salvation am free, what's de use in payin' for it? Dat's what I want to know. An' I tell yo' p'intedly dat I ain't goin' to gib yo' nothin' until I find out. Now——"

"Patience, brudder, patience," said the parson. "I'll 'ludicate. S'pose yo' was thirsty an' come to a river. Yo' could kneel right down an' drink your fill, couldn't yo'? An' it wouldn't cost yo' nothin', would it?"

"Ob co'se not. Dat's jes' de very thing——"

"Dat water would be free," continued the parson. "But, s'posin' yo' was to hab dat water piped to yo' house, yo'd have to pay, wouldn't yo'?"

"Yas, suh, but——"

"Waal, brudder, so it is wid salvation. De salvation am free, but it's de habin' it piped to yo' dat yo' got to pay fo'. Pass de hat, deacon; pass de hat."

M'CORMICK-ARMSTRONG PRESS, WICHITA

No one ever caught a lion in a mouse trap. If you are after big business you must go after it in a big way. The beauty of direct advertising is that you can plan it, large or small, to meet any requirement, or accomplish any result you desire. As a wise man remarked recently:

Too much advertising wastes money;
Too little advertising wastes money;
Too much copy in too little space wastes money;
Too little copy in too much space wastes money.

Upper left-hand corner: Readable page from organ of Niagara Printing Company, Niagara Falls, New York. Upper right-hand corner: Blotter enclosed with *The Cadmus Cadence*, cover-design of which is reproduced on page one of this section. Lower left-hand corner: Standard cover-design on monthly house-organ by Joseph Mack Printing House, Detroit, Michigan, one of the handsomest of such publications being issued at this time. Lower right-hand corner: Page from the *Impressions* of the McCormick-Armstrong Press, Wichita, Kansas. Note dashes between items.

JOB COMPOSITION

BY J. L. FRAZIER.

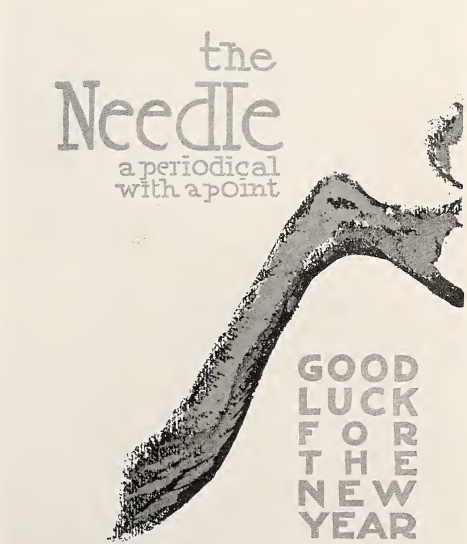
In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Format, Design, Make-up and Typography of the House-Organ.

"WHAT size should our house-organ be?" That is one of the first questions a prospective publisher asks himself. It can be answered any way he prefers to answer it, for there is no standard size for house-organs. Probably it is better that way, too, for in distinctive shape and size one finds a way to give his house-organ an individual appearance which distinguishes it from others. Some have decried the lack of standardization of dimensions, but why there should be a standard none have come forward to explain. Among the many excellent house-organs being issued at this time by printers and other operatives in the graphic arts field, as well as those produced by printers for firms in other lines, there are many different shapes and sizes. If one could establish limits, he would not prescribe them in inches and fractions thereof, but more after this fashion: They may be as small as will permit the use of a readable size of type, and no smaller; they may be as large as can be conveniently handled, and no larger. Of the many house-organs before the writer, *The Pocket Book*, published monthly by the Art Engraving & Colortype Company, Cleveland, Ohio, is the smallest in page size, 3 by 4½ inches, while *Mack's*, the beautiful messenger from The Joseph Mack Printing Company, Detroit, Michigan, is only slightly larger, 3¾ by 5¼ inches. On the other extreme, *Efficient Advertising*, by the Robert Smith Printing Company, Lansing, Michigan, is 8½ by 12 inches, and we have seen house-organs 9 by 12 inches. These larger sizes, while excellent to exploit typography and to make a more effective showing of products of the printer, are, in the opinion of the writer, rather large for all-around purposes. It seems, therefore, that two considerations should govern the size of a house-organ. On large runs, particularly, the page size should be such as will cut out of regular sizes of book and cover stock without undue waste. By far the most important consideration is that the publication be of such size as can be handled easily. Folding to get into the coat pocket mars the appearance of a house-organ more or less, especially if enameled stock is used on all or part of the pages, and more so if examples of colorwork done by the house are bound therein. If the house-organ is made interesting to those who receive it, they may want to carry it from their offices to read on the train or at home. The house-organ that is considered good enough to be carried around by a recipient should be of a size and character to permit him to do so without annoyance or without his having to spoil it. The majority of printers' house-organs, we judge from an examination of those in our files, are 4½ by 6 and 6 by 9 inches in size, and as each of these sizes cuts nicely out of 25 by 38 inch stock, they are desirable. The 4½ by 6 inch size might properly be called the standard pocket size, although most coat pockets will accommodate a 6 by 9 inch house-organ without its having to be folded or bent. Another favorite size for house-organs is 7 by 10 inches, although it is a little too large to be carried in the pocket.

Striking cover-design of house-organ of The Faithorn Company, Chicago, Illinois, typifying "The World in a Mail Sack," designed by Richard V. Brown, of that firm's art staff. *The Stamp* is a 6 by 9 inch house-organ, printed on smooth stock, and of dignified and readable typography. Cover is of heavy enameled stock.

The size and, more especially, the number of pages should be considered in their relation to postal charges. On light stock, as many as thirty-two pages, 6 by 9 inches in size, may be sent for one cent,



Striking and unusual cover-design, such as appears regularly on Young & McCallister's house-organ, one of the most effective being issued by printers to-day. The standard size of *The Needle* pages is 4½ by 6 inches, with cover slightly overlapping. See reproductions of text pages on page 844 of this issue. *The Needle* has appeared regularly for several years.

Dignified and beautiful hand-lettered and designed cover appearing on the June issue of Gatchel & Manning's excellent house-organ. The cover-design is changed with each issue. In this instance, the same design, with small illustration changed, appeared on the back cover-page. Four text pages from *Etchings* are shown on the specimen page following this department. *Etchings* is 4½ by 6 inches in size.

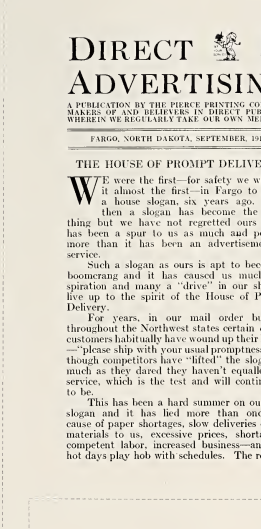
but the stock would be too light for half-tones, and of a quality which it would not pay a printer, above all others, to use. On a 6 by 9 paper, sixteen pages are ample, and few printers go beyond that. It is quite doubtful if running more than that number of pages would give the printer more and better advertising. In starting, especially, the printer can afford to be modest, using 4, 8 or 16 pages, and stick, rather than make a great splurge and have to give it up. *Graphica*, *The Needle*, and other pretentious house-organs we have seen, run sixteen pages regularly. Many, however, run fewer pages — some only four. The printer should consider this matter of postage when determining the size and number of pages for his house-organ. The least fraction of an ounce over the weight sent for one cent means two cents. Many printers, desirous of getting full value from their postage without bulking their house-organs to a size that will not sustain interest — too many pages frighten the reader and make reading too much like work — enclose desk calendars, blotters, etc. One should be careful, however, not to use so many enclosures that attention is taken away from the house-organ. It is needless, of course, to advise our printer readers that twelve or twenty page forms are uneconomical and should be avoided.

The quality or grade of paper to be used on his house-organ is, of course, optional with the printer, but should be determined by consideration of what the editorial policy determines the paper shall carry. Since his house-organ is at once an appeal for business and a sample of his handicraft, the printer should not think of mailing a poorly printed, cheap-appearing house-organ. Obviously, the best selection is a good grade of white antique stock. In instances where it is planned to use half-tones in connection with the text, and where the extra expense makes it inadvisable to print such half-tones on enameled stock, to be inserted among the pages of text printed on rough stock, the printer had better select enameled stock. If it must be enameled stock, let it be one with the least possible "glare," a stock that will give a good degree of contrast and detail in the half-tones with the minimum of "shine," which all recognize is trying to the eyes.

It is indeed a joy to look upon the text pages of *Graphica*, a monument to the intelligence of the dominant factors in the growth of The Herald Press, Montreal, Quebec, printed in black and red-orange, from large, clear type, on antique white stock. It is a self-covered house-organ, the cover-design being printed on the first page of the sixteen-page signature — the whole thing, in fact. Printing both cover and inside pages on one grade of stock at one impression means quite a saving. Recognizing and admitting the advantages of a distinctive cover, we, who have marveled month after month at the excellence of *Graphica*, must admit that a house-organ can be all a house-organ is expected to be without one. It's all a matter of the way it is put together — a matter of brains, if you please.

A number of excellent house-organs are consistently printed on enameled stock, and with good effect, among them *The Pocket Book*; *Brown's Impressions*, by The Brown Printing Company, Montgomery, Alabama; *Impressions*, by The McCormick-Armstrong Press, Wichita, Kansas (dull finish), and *Efficient Advertising*.

Again, we must say, the grade of paper, so long as it is a good paper, is not the most important consideration.



DIRECT ADVERTISING

A PUBLICATION BY THE PIERCE PRINTING COMPANY MAKERS OF AND BELIEVERS IN DIRECT PUBLICITY WHEREIN WE REGULARLY TAKE OUR OWN MEDICINE

FARGO, NORTH DAKOTA, SEPTEMBER, 1916

THE HOUSE OF PROMPT DELIVERY.

WE were the first—for safety we will call it almost the first—in Fargo to adopt a house slogan, six years ago. Since then a slogan has become the usual thing but we have not regretted ours for it has been a spur to us as much and perhaps more than it has been an advertisement of service.

Such a slogan as ours is apt to become a boomerang and it has caused us much perspiration and many a "drive" in our shop to live up to the spirit of the House of Prompt Delivery.

For years, in our mail order business throughout the Northwest states certain of our customers habitually have wound up their letters —"please ship with your usual promptness" and though competitors have "lifted" the slogan as much as they dared they haven't equalled the service, which is the test and will continue so to be.

This has been a hard summer on our dear slogan and it has lied more than once because of paper shortages, slow deliveries of raw materials to us, excessive prices, shortage of competent labor, increased business—and the hot days play hob with schedules. The reputa-

Ginger

Compiled and Pounded into Life Whenever Inspiration Knocks at Our Front Door

Printed at Public Opinion Office

FIRST NUMBER CHAMBERSBURG PA. NOT THE LAST

CHERRIES

TRADE ACCEPTANCES

Those printers who can not afford an elaborate house-organ might well follow the lead of the enterprising printers and editors of these two modest publications. *Direct Advertising* is an eight-page, 6 by 9 inch publication, while *Ginger* is a four-page, 9 by 12 inch house-organ. Such house-organs can be produced at a minimum of expense and are well adapted to their fields.

Some D. G. Resolutions for Business Men

[No, you were wrong. D. G. does not mean God — good this time. It's the initials of the man who wrote them, David Gibson, one of America's foremost advertising writers.—*Editor.*]

RESOLVED, That we all cease trying to get something for nothing—grafting, in other words—that we all do just a little more than we agree to do rather than just a little less. That honesty is a question of efficiency here on earth, with its reward in profits now, here on earth. That fear is the root of all evil; for if our neighbor cheats us in his store it is to fortify himself against some element out of his store. That the basis of all life is business life; that business is the system by which we supply our wants and needs; that we are true to political life, true to social life, as we are true to business life. That we think of others as we would have them think of us; that we do as we think, the thought precedes the act; that co-operation is the real brotherhood of man; that the prosperity of one man does not require the poverty of another man; that both the idle man and the dishonest man, whether they be possessed of little or much, are fools in themselves and abominations to their communities.

The Dope Sheet

— *Conducted by* A - B - Em

I AM going to venture a prophecy. America has been accused of worshipping the great god business. I don't know but what that's a pretty good thing to be accused of. But, whether or no, I predict that during these trying days ahead, Americans, keen, alert, resourceful as business has made them, will rally to our country's need with a brand of practical patriotism that will forever silence the tongues of critics. We're going to see that America's patriotism, perhaps minus the old-time pyrotechnics, is greater even than in the days of old—greater, because our training will make our patriotism mean more—do more.

The lie that Americans care only for the dollar is going to be hurled back in some people's faces so hard that they will duck every time they hear the word America. Business is an altogether honorable profession. The truth of this statement will be for all time established.

Y-M

Here's the way George Whitehouse put it:
"I would rather do one thing wicked every day than live a life of nothings."

Y-M

Of the whole sum of human life no small part is that which consists of a man's relations to his country, and his feelings concerning it.—*Gladstone.*

Y-M

If I can do no good to you, and you, no good to me, the world without us would go well, so far as I can see.

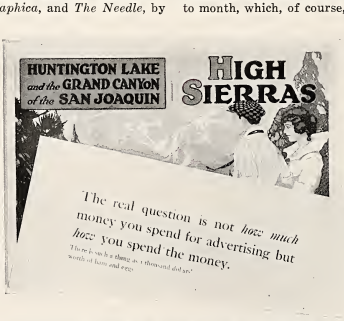
The above illustration shows the regular text page of *The Needle*, the praiseworthy product of Young & McCallister, Inc.

Unique way A. B. McCallister has of handling his two pages of light matter in *The Needle*, of which he is editor.

It's the way it is put together, what it is intended to accomplish, to whom it is intended to appeal, and then, too, a matter of personal taste.

Noteworthy among house-organs on which antique stock is used for text, the exhibits of colorwork on enameled stock being inserted as special pages or tipped onto the antique text pages, are *Graphica*, and *The Needle*, by Young & McCallister, Inc., Los Angeles, California. These are two of the finest of house-organs, at least from a typographical and mechanical standpoint, on which only we feel capable of judging, that are being printed to-day. Perhaps others are as good or better advertising, but that is for some one else to say. We doubt it.

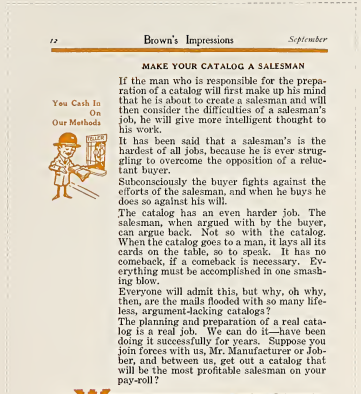
To have or not to have a distinctive cover — that is, stock of a different color and heavier than the text — is a question the individual printer must decide for himself. We have told how effective *Graphica* is without a cover of cover-stock and on which the title-design is printed on the first page of the sixteen-page signature, and it is now up to us to tell how effective *The Needle*, *The Cadmus Cadence*, *Mack's* and others are with their covers of heavy stock, imprinted with either striking or dignified designs. The use of cover-stock enables the printer to make a great change in the appearance of his house-organ from month to month, which, of course, has its value. Since the cover and cover-design create the first impression, it is obvious that they should be pleasing and effective or striking and effective — either combination will bring the same results, even though by a different sort of appeal.



Illustrating how specimens of printing larger than the pages of *The Needle* are handled by folding over the inside spread. Practically every issue of this house-organ carries such an insert. It is good stuff, and handled in the usual intelligent "Y-M" way.

The house-organ cover-design must contain the title or name and the date. It may contain an illustration, or it may not, and the table of contents may be incorporated in the cover-design if the publisher so elects.

Treatment of cover-designs for printers' house-organs is varied, from simple type-and-border arrangements to the most striking or elaborate work



12 Brown's Impressions September

MAKE YOUR CATALOG A SALESMAN

You Cash In On Our Methods

If the man who is responsible for the preparation of a catalog will first make up his mind that he is about to create a salesman and will then consider the difficulties of a salesman's job, he will give more intelligent thought to his work.

It has been said that a salesman's is the hardest of all jobs, because he is ever struggling to overcome the opposition of a reluctant buyer.

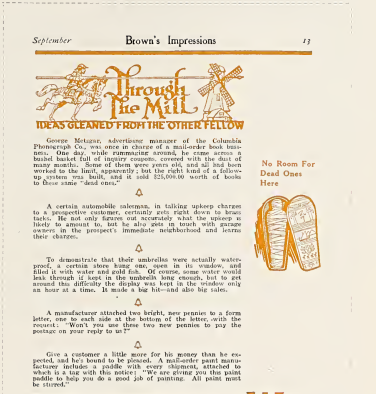
Subconsciously the buyer fights against the efforts of the salesman, and when he buys he does so against his will.

The catalog has an even harder job. The salesman, when argued with by the buyer, can argue back. Not so with the catalog. When the catalog goes to a man, it lays all its cards on the table, so to speak. It has no comeback, if a comeback is necessary. Everything must be accomplished in one smashing blow.

Everyone will admit this, but why, oh why, then, are the mails flooded with so many lifeless, argument-lacking catalogs?

The planning and preparation of a real catalog is a real job. We can do it—have been doing it successfully for years. Suppose you join forces with us, Mr. Manufacturer or Jobber, and between us, get out a catalog that will be the most profitable salesman on your pay-roll?

A lot of doctors who are not quacks wear duck suits.



September Brown's Impressions 13

Through the Mill

IDEAS GLEANED FROM THE OTHER FELLOW

No Room For Dead Ones Here

George Metzger, advertising manager of the Columbia Phonograph Co., was once in charge of a mail-order book business. One day, while rummaging around, he came across a basket full of inquiry coupons, covered with the dust of many months. Some of them were years old, and all had been worked to the limit, apparently; but the right kind of a follow-up system was built, and it sold $25,000.00 worth of books to those same "dead ones."

△

A certain automobile salesman, in talking upkeep charges to a prospective customer, certainly gets right down to brass tacks. He not only figures out accurately what the upkeep is likely to amount to, but he also gets in touch with garage owners in the prospect's immediate neighborhood and learns their charges.

△

To demonstrate that their umbrellas were actually waterproof, a certain store hung one, open in its window, and filled it with water and gold fish. Of course, some water would leak through it kept in the umbrella long enough, but to get around this difficulty the display was kept in the window only an hour at a time. It made a big hit—and also big sales.

△

A manufacturer attached two bright, new pennies to a form letter, one to each side at the bottom of the letter, with the request: "Won't you use these two new pennies to pay the postage on your reply to us?"

△

Give a customer a little more for his money than he expected, and he's bound to be pleased. A mail-order paint manufacturer includes a paddle with every shipment, attached to which is a tag with this notice: "We are giving you this paint paddle to help you do a good job of painting. All paint must be stirred."

The middle-of-the-road policy is safe in these days of feverish transportation.

This is not a circus advertisement, but just a way the editor of *Brown's Impressions*, Brown Printing Company, Montgomery, Alabama, has of exciting the interest of his readers. A considerable school of house-organ devotees are enamored of this style — perhaps you are one. Well, it's up to you what kind of a house-organ you'll get out.

of the artist and engraver. When one reflects on the artistic excellence and effectiveness of the simple typographic covers used on *The T. & T. Imprint*, published by Taylor & Taylor, San Francisco, California, an example of which is reproduced in the specimen insert preceding this article, and the simple and dignified conventionalized hand-lettered cover of *Graphica*, reproduced on page 646, both consistently followed for years, he decides that an illustrative cover is hardly worth its extra cost. Turning to the novel and interesting designs changed on each issue of *The Needle* and *The Cadmus Cadence*, for example, and realizing what force they exert in compelling attention, he is made to think some such cover is just the thing. He is torn by conflicting emotions, as it were. As a matter of fact, it is not nearly so important what kind of a cover is used as how good that cover is.

This writer is strictly neutral in any discussion on the relative merits of the two types of covers. Considering the subject from the physical standpoint, he considers *The T. & T. Imprint* cover as good as covers on *The Needle*, etc., though they are as utterly different as two cover-designs could be made.

Very few printing-plants, we regret to say, have men capable of getting up such superb typographic covers as Taylor & Taylor, and for those printers it may be wise to have a good artist design an illustrative or conventionalized cover-design to be used regularly or changed with each issue. A commonplace and unattractive typographic cover-design on the printers' house-organ will chase business from his door, but, of course, the same may be said of the other kind. The point we want to make is that a distinctive cover-design, printed in colors on cover-stock, often makes the appearance of the publication more interesting and effective.

No matter what style of cover is used, it should be in good taste — it should not be overelaborate.

Many printers, of course, can not go to the expense of getting out such house-organs as those already mentioned. Their field may be small, their clientèle one that does not buy expensive high-grade printing, and the business of the house may be such that to get out a house-organ such as *Graphica*, *The Needle*, etc., would be evidence of poor business judgment, for the greatest results obtainable could not possibly justify the expense. For those printers we suggest house-organs such as *Direct Advertising* and *Ginger*, front pages of which are reproduced on page 643. *Direct Advertising* is an eight-page, 6 by 9 inch publication, printed on smooth India stock, without cover. The title, as will be seen, is printed at the top of the front page in newspaper style. However plain and simple, this little paper is well executed from a mechanical standpoint, large and readable type being used with pleasing margins. Giving all credit to the more elaborate publications described and reproduced on these pages, *Direct Advertising* is a good house-organ, adapted admirably to its field, and one which, no doubt, pays, for it has made its appearance regularly.

Ginger, shown on the same page, offers another model for the small printer's house-organ, for it contains only four 9 by 12 inch pages. It is printed on antique India, and, as will be seen upon reference to the reproduction, is made up of three columns to the page in real newspaper style. The number of columns on the house-organ page depends on the size of the page. One column is

enough for the average pocket size, two columns when the page passes the 6 by 9 inch size, perhaps before, and, if small type is used, three columns as the 9 by 12 inch size is neared. The idea of more than one column is to make it easier to follow the lines and to read the matter.

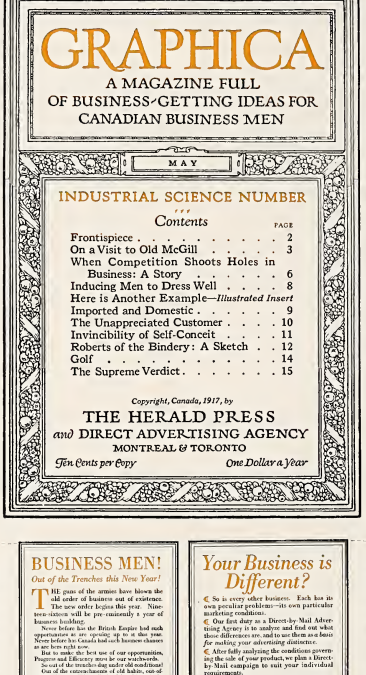
We have even seen house-organs printed on blotters of regular size, the matter being arranged in columns according to newspaper style.

We all recognize the most important factor in determining the style of the inside or text pages, although, unfortunately, we do not always give it the consideration we should. That the pages should be readable without mental effort or eye-strain on the part of the reader is manifest. Laymen—and printers' house-organs are sent to laymen—not being interested in decorative schemes, stunts, etc., are naturally interested most in readableness. They are not likely to place their orders for printing with a printer who prints his own advertising from type too small, or too fancy to be easily read. Roman upper and lower case of pleasing design is the ideal type selection. Caslon Old Style, Goudy Old Style and Bookman are good type selections, but there are others. Ten-point is probably the most desirable size and is generally used on the best house-organs of the popular sizes, 4½ by 6 and 6 by 9 inches. If a much larger page is determined upon, say 9 by 12 inches, ten-point would cause it to appear crowded and weighty with matter, in which case twelve-point should be used. On small publications, eight-point will do, provided it is an exceptionally simple and legible face, but no smaller type should be used in general text. Whatever the size, the reader must not be frightened with an extravagance of words. Where ten-point is used for text, short notes, jokes and epigrams, set in eight-point, may be sprinkled through the paper, sparingly, of course. This provides a means of overcoming the monotonous sameness of page after page set in the same size of type, and has the attendant quality of adding interest to the publication. On the other hand, one should avoid the use of too many sizes of type in text matter, for to do so takes away from the character and clean appearance of the paper and startles the reader as well.

In choosing the type-face, remember, the moderate old style is preferable to the harsh modern.

The most readable of type-faces may be made hard to read and displeasing in appearance if words and lines are crowded too closely. Spacing *must* be right—wide enough to enable the reader to follow the words and lines without jumbling, but not so wide as to break up the uniform "color" of the page. Leading with one or two point leads is advisable in the average old style type, one-point leads with eight-point type and two-point leads with ten-point type. The space between words should conform to that between lines; if there is any difference, there should be a little less between words than lines. Initial letters at the beginning of important articles add character and interest to the house-organ page. On small pages they should not be larger than two or three line, and if not printed in a weak color against the black of the text, should not be of the bold-face variety.

As in all printing, many things are desirable in house-organs which are not essential—among them "color." There is no denying the fact that color, used properly, and in extent in proportion to its brightness, adds interest and attractiveness. Incidentally, it might influence some buyers to use color in their printing, to the increase of the printer's business, of course. Better no color, however, than colors improperly used, and colors which mar


GRAPHICA

A MAGAZINE FULL OF BUSINESS-GETTING IDEAS FOR CANADIAN BUSINESS MEN

MAY

INDUSTRIAL SCIENCE NUMBER

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THE HERALD PRESS

and DIRECT ADVERTISING AGENCY

MONTREAL & TORONTO

Ten Cents per Copy *One Dollar a Year*

BUSINESS MEN!

Out of the Trenches this New Year!

THE HERALD PRESS

DIRECT ADVERTISING AGENCY

Your Business is Different?

THE HERALD PRESS

DIRECT ADVERTISING AGENCY

Have we used *Graphica* as a model too much? Hardly. Here are shown the standard cover and two advertisements, one such being run on the back cover-page of each issue. *Graphica* is self-covered, 6 by 9 inches, sixteen pages, and is printed on excellent antique stock. For other interesting points concerning this fine publication, read text of accompanying article. Two text pages are shown in insert.

rather than enhance the appearance of the pages. Two colors, preferably red with the customary and essential black, are sufficient on text pages. More may be used on the cover-design if necessary, but whether more colors in themselves enhance the cover is doubtful. Among the pages reproduced in connection with this article are a number in two colors and some in one color. Initials, rules beneath running-heads, and ornaments are logical units for color-printing.

Headings should harmonize with the text. If the head-letter is not of the same face, it should be harmoniously similar. Sufficient emphasis is obtained by the increased size. Headings may be 4, 6 or even 8 points larger than the text, depending, of course, on the size, importance and position of the stories over which they are placed. An eighteen-point heading over a long story set in ten-point is not too large, but over a short "filler" such a large heading would be altogether out of place. Variations in styles of headings are as frequent as there are different house-organs, and a number are shown in this department to offer suggestions. Whatever the style of headings, they should be in good proportion to the size of the body-type and the size of the stories over which they appear.

The margins about the text pages of a house-organ should be no different than the margins on a good book — in due proportion to the sizes of the type-page — large enough for a pleasing appearance and to obviate any effect of crowding or congestion. The back margin should be the smallest, the top slightly larger, the front larger still and the bottom margin largest. Such a distribution of marginal space is advisable on all work where there are facing pages. In suggesting these progressive margins, we are taking a directly opposite view from that of George Frederick Wilson, author of "The House-Organ — How to Make It Produce Results," who cautions his readers to avoid marginal effects that are characteristic of booklets. He says having an uneven margin all around ruins the magazine effect and that the house-organ should not be a booklet. With all due respect to this capable advertising man, who has written an excellent work on house-organs, we must remind him that a house-organ *is* a booklet, and that because a magazine wrongly adheres to uniform and scanty margins is a mighty poor reason for publishers of house-organs — printers' house-organs, of all others — to adhere to the nebulous "magazine style." An examination of the house-organs of leading printers over the country is conclusive evidence that Mr. Wilson's suggestion in this respect is not seriously taken.

The pages from *Mack's* (insert following), house-organ of The Joseph Mack Printing House, Detroit, Michigan,

In this one illustration we show how The Wilson H. Lee Company, New Haven, Connecticut, utilizes the center pages of *Lee's Proof* for a display-spread. *The Pocket Book* illustration is our endeavor to show how this house-organ is made up in the form of a pocketbook; the flap at the top, an extension of the front cover, is inserted in slits in the back cover. It's surely a novelty.

furnish very good examples of pleasing margins and good spacing on text pages, although, as a matter of fact, the type-pages might well have been made two lines longer. The ordinary text pages of this publication are not so highly decorative as those shown here, full pages having only the geometric squares at either end of the running-head. An ornament, such as is shown at the bottom of the page, appearing in the upper left-hand corner of the group referred to is used to block out short pages at the ends of the several articles. The headings, one of which is shown, are set in Caslon capitals, though most of them are of one short line only.

In the make-up of house-organs, articles will almost invariably end with less than a full page. Two alternatives to leaving the space blank are given the printer. He may insert an ornament, as on *Mack's*, or he may utilize the blank spaces at the bottoms of short pages by inserting therein short items of a light character — something, in fact, to maintain interest. These may also be set in smaller type than the text, in decorative panel effect, or, if short, in larger type than used for the text.

The Needle furnishes another good model for house-organ text pages, the reproduction at the left (top of page 644) being the regular style, while the one at the right is representative of two in each issue.

On these two pages the lines are not spaced out at the end, the handling being similar to work done on a typewriter. The idea, of course, is to give the distinction, interest and readable qualities obtained by two columns without having to resort to abortions in spacing, as is unavoidable when such short lines are spaced out to measure. The difference, or distinction, gained by such treatment has its value in exciting interest, and, while in a way revolutionary, is no doubt worth considerable to the publishers of *The Needle*.

The text pages above mentioned are plain pages, not exactly severe, but unadorned except by conventionalized decoration and rules.

Marginal illustrations in glittering array feature the pages of *Brown's Impressions* (page 645), in an effort, of course, to excite greater interest. Whether the advantage gained, if any, overbalances the rather ill effect of so much bright color, and of so many points of interest, is doubtful. The writer feels that the plain, readable and pleasing pages, as exemplified in the house-organs *Graphica, The Needle, Mack's*, etc., are preferable. Certainly, they are more satisfactory. Since the reproductions here made are given to furnish ideas to our readers, it is, of course, necessary that we give representations of the various treatments possible. It is up to the printer to determine what style he will adopt.

Among the work passing through the average plant there are often jobs of exceptional quality, or of merit otherwise, of such size as will permit of binding prints therefrom into the house-organ, or tipping onto some page of the publication. Small cover-designs, booklet pages, etc., are particularly adaptable to this plan. Such specimens may be saved from overruns at very slight expense and, appearing in the house-organ, will add materially to its effectiveness and attractive appearance. On larger work, miniature reproductions may be made — at more expense, of course. It is desirable that some text, even though it be nothing but an explanatory title, should accompany such inserts. *More Business*, the attractive house-organ of James, Kern & Abbott Company, Portland, Oregon, frequently tips miniature reproductions of large four-color posters, etc., onto the pages of its publication with telling effect.

It should be needless to caution printers to use only the very best work for this purpose — printing, in fact, that none can find fault with.

It is often desirable that the printer's house-organ shall carry prints of a representative piece of work done by the house which are too large to be shown on a regular page, or even as a spread over the two center pages. In such cases the folded insert can be employed. This is often done by Young & McCallister in *The Needle*, and at the bottom of page 644 we show a copy of that publication, opened in the center, in which an insert is bound, on one side of which two pages from a resort folder are printed in colors. On the back of the color-prints, and facing the reader when the booklet is opened at those pages, several lines of sage advertising advice are printed. It is necessary to open the fold downward to see the examples of color-printing in their entirety. If the insert is double the depth of the regular page it must be folded in after stitching, but if it is only a trifle deeper than the page the staples can be so placed as to catch the insert when it is folded in the center and upward to the depth of the regular page.

Quite frequently printers utilize the two center pages for a display spread, on which an advertisement calling attention to some particular advantage in doing business with the printer is placed. On page 647 we show a half-tone illustration of two inside pages so used in *Lee's Proofs*, organ of the Wilson H. Lee Company.

Drews' Imprint, by H. & W. Drew Company, Jacksonville, Florida, is characterized by far more display advertising than most house-organs "carry." Being stationers as well as printers, every left-hand page is utilized for a display advertisement on some article of office equipment sold by the company, the facing right-hand page being occupied by reading-matter. When such a plan is followed, the advertisement typography should be neat, and, preferably, of a dignified order, so as not to appear too loud alongside the quiet text page. Type sizes should not be overlarge or overblack. When illustrations are used as part of the page, black type-characters subordinate those illustrations and render them ineffective.

Graphica — how often we must refer to this masterpiece among house-organs — consistently carries a display advertisement on the back cover-page which is changed on each issue. Many publishers of good house-organs will not place printing on any but the first cover, where the title-design appears. If they feel that way about it, all right; for no fault can be found with a cover which is only a cover. On *Graphica*, which, as stated before, is a self-covered magazine, all cover-pages are utilized, the first for the design reproduced on page 646, the second for tipping a print on enameled or cover stock of some sample of process or other color work done by the firm, the third often for a miniature reproduction of a letter from a satisfied customer and the fourth regularly for a display advertisement. Two of these are shown below the standard cover-design, which, incidentally, provides for a table of contents.

Those publishers of house-organs who do not wish to see the back cover bare, and who do not wish to cover it with a full-page advertisement, may print the firm's trade-mark, a short couplet or an illustration thereon. Young & McCallister, Inc., print an illustration of an overloaded waste-basket, with the words "beware the" above it on the back cover of *The Needle*. Gatchel & Manning, photoengravers, Philadelphia, print the same design on both front and back cover-pages, sometimes with a change of illustrations (see page 642).

Effective cover-design of the house-organ published by the James H. Rook Company, Chicago, Illinois. "The Rook-Book" contains sixteen pages and a folded insert, and is bound in heavy-weight cover-stock. The page-size is 4½ by 6 inches.

MACKS

in business which makes for an organization of tried men of proven worth. We are going to tell you something of our problems and invite your helpful co-operation to overcome difficulties which are due more to a lack of understanding than to the comprehension of a subject of such vital interest as printing. The largeness of its application is not to be gone into except as one may request some specific information which we will gladly supply. So, it is to you, our friends, we will make special appeal, and we constitute you a general counsel to advise us that we may yield you the maximum good for benefits bestowed.

MODERN PRINTING
AND ITS RELATION TO
MODERN BUSINESS

"I'VE been in business over thirty years and have seen as many printing offices as the next man, but want to say right here, that I am now seeing my long-looked-for ideal in the way of a completely equipped plant."

These are the exact words of a nationally known Chicago Master Printer, who was touring through Detroit on his way East about six months ago, and stopped over to see what the automobile industry had done towards the development of Detroit, a city he had not visited for about fifteen years.

MACKS

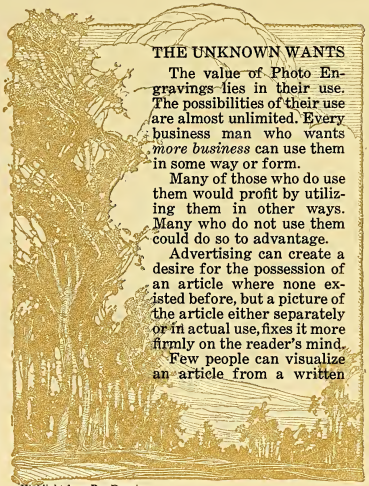
A PUBLICATION
INTENDED TO AID
ALL BUYERS OF
GOOD PRINTING

JOSEPH MACK
PRINTING HOUSE INC.
DETROIT

THIS little publication will be sent to you regularly if you will express your desire for it. It is a part of the complete service which we offer to our clients, that helpful suggestions be freely tendered. They are yours to use, and it is our wish that they will meet your needs. If you require further assistance, we shall be glad to have you call upon us for it. Our object is of mutual benefit, and our desire is to be of service to you.

JOSEPH MACK PRINTING HOUSE, Inc.

House-Organ Suggestions.



THE UNKNOWN WANTS

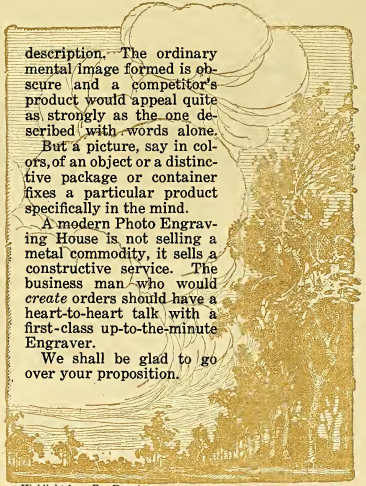
The value of Photo Engravings lies in their use. The possibilities of their use are almost unlimited. Every business man who wants *more business* can use them in some way or form.

Many of those who do use them would profit by utilizing them in other ways. Many who do not use them could do so to advantage.

Advertising can create a desire for the possession of an article where none existed before, but a picture of the article either separately or in actual use, fixes it more firmly on the reader's mind.

Few people can visualize an article from a written

Highlight from Pen Drawing.



description. The ordinary mental image formed is obscure and a competitor's product would appeal quite as strongly as the one described with words alone.

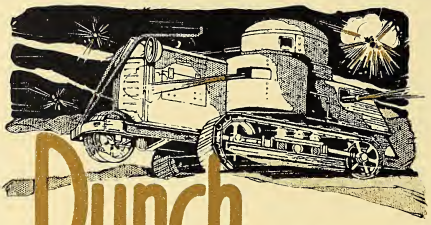
But a picture, say in colors, of an object or a distinctive package or container fixes a particular product specifically in the mind.

A modern Photo Engraving House is not selling a metal commodity, it sells a constructive service. The business man who would *create* orders should have a heart-to-heart talk with a first-class up-to-the-minute Engraver.

We shall be glad to go over your proposition.

Highlight from Pen Drawing.

Companion Pages of an Engraver's House-Organ. From "Etchings," by Gatchel & Manning, Philadelphia, Pennsylvania.



Punch in Your Sales Literature

¶ Tell your story with pictures.

¶ This is the age of illustration.

¶ A snappy picture and distinctive lettering will compel the attention of the reader of advertising where ordinary type will fall flat.

¶ Advertising matter that lacks "life" is a waste of money. Ask us to show you how to put "life" into *your* advertising.

¶ We are creative artists—with the necessity of making drawings that *sell goods* always before us.

¶ On your very next job ask us to demonstrate our ability to you.

The Faithorn Company

DIRECT ADVERTISING SERVICE
ENGRAVERS : PRINTERS
500 Sherman Street, CHICAGO

Forceful display advertisement from inside front cover of "The Stamp," house-organ of The Faithorn Company, Chicago. Original was more effective than here shown, being printed in black and orange.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

The House-Organ—Its Contents.

Before me are some twenty printers' house-organs. Study their contents, and judge only from the text of the material used, and you get the impression that a large majority of them miss the mark. The house-organ is no longer an experiment. Properly edited, printed and circulated, it has proved a most effective publicity weapon, serving in a way that no other form of publicity is able to serve. But that effectiveness is lost unless there is a definite purpose behind the publication. Not all of these specimens of printers' house-organs lack specific aims, but too many of them do. Far too many of them, I venture, are considered by the producers as sort of a side issue. They give striking evidence of having been put off until the last moment by an editor, busy on other duties, and then hastily produced with shears and paste, together with whatever copy the editor happened to have near at hand.

The essential thing in the writing of a house-organ — and it holds true, of course, in any form of publicity — is to believe in it. The process of construction ought to be carried out with as great care, study and skill as is displayed in the production of any piece of advertising literature or piece of printed material for a patron. The capable, reliable printer would not be guilty of allowing his advertising service department to turn out hastily written, ineffective, non-productive copy for a patron; copy so written and displayed that it revealed no study and analysis of the product and the market. Yet a good many printers are doing that very thing unto themselves by slighting or losing interest in their house-organs. They fail, perhaps, to realize that they are allowing to fall into the hands of customers and prospective customers an inferior work bearing their name, and that the readers are prone to judge a firm's standards as reflected in the house-organ coming to their desks. In this lies the harm. Better no house-organ at all than one that creates a false impression of the standard of your work.

In gathering and writing copy for a house-organ, the printer should always keep in mind these two general things: the creation of new business among buyers of printing who are not already listed among his customers; and the keeping in touch with and the creation of new business among regular customers. To accomplish this his house-organ must be read; and to be read in such a way that it will produce results, it should contain something worth while, instructive and useful. Some one has said that a house-organ should contain such valuable information along the line that it represents that the readers will file it away as reference. Obviously, the printer who succeeds in sending out regularly to customers and prospective customers such a booklet is not only performing a real service to the printing trade, but a service which is certain to bring results to himself. Such a publication is out of the question without a definite editorial policy — a policy which is reflected in the character and quality of every item of material used.

The primary reason for a house-organ is service — service to the printer issuing it and service to the reader. For the printer, that service brings direct results; for the reader it also brings direct results in that it gives him the necessary information and ideas for the most advantageous use of printed material. The only policy that many have in the publication of their house-organs is to have it carry their names with an occasional reference to or sample of the work done by the producers. The rest is a jumble of humorous anecdotes, bits of philosophical writing which is often crude, verse, reprint items on subjects of varied interest — all gathered and displayed without point or aim. The constant hammering of a firm's name before a buyer is a good thing. But is a house-organ doing the service that it is capable of doing if it stops at that? If the man of business wants the sort of material named above he has a wide field of literature to select from. My belief is that he will depend on the newspapers and periodicals for his war news, magazines for his fiction, weeklies for his humor, classics for his philosophy and the printer's house-organ only for authoritative information and discussions of printing in all of its varied phases — methods, ideas, news of the trade, suggestions and progress. In these days of special lines, the printer's paper can do no better than stick to its own line and not wander into the field of mere amusement or other fields in which it can have no authoritative voice.

Before anything else, a printer's publication ought to get the reader interested in printing. Secondly, it ought to contain that personal element that will get the reader interested in the printer's plant and product. In the first, serving as a leader and guide for the man who is using printing or must use it as an adjunct to his business, the same general methods may be used for all, but the success will be in comparison with the care taken to interpret the reader's needs and in the selection and writing of copy that will get his interest. The personal appeal will depend much on the presentation of an interesting message concerning your own plant and its product. By using the right sort of material the house-organ can be made a trade magazine for the man outside of the trade, carrying not the technical, intricate matter of interest for those within the trade, but the wider message on printing as it affects the outsider's welfare. Keep pounding those messages on printing home with the more direct appeal to your own printing products. Keep the reader acquainted with your plant, your expansion, your own ideas, your force and the character of your product, never forgetting

the opportunity for giving him service. When he thinks of printing, you thus make him think of your establishment.

Building a house-journal means that it must be in the hands of a competent editor. It can not be successful, I believe, if it is a make-shift in which no one in particular assumes a responsibility for its policy, no more than any magazine or newspaper can be. Once the right material is gathered, there still remains a most important task — the writing and editing. Publications containing valuable information are going to the waste-baskets daily because that information is not told in an interesting way. Whatever may be your message and thought, see that the house-organ carries it in a manner that will first attract, then hold and finally impress the reader. That, it seems to me, ought to be a part of the editorial policy already mentioned in preceding paragraphs.

FIG. 1.

"The Eclipse."

Information of interest abounds in *The Eclipse*, by the Eclipse Electrotype and Engraving Company, of Cleveland (Fig. 1). From the front cover to the last, including the card insert with a patriotic song, it impresses one with its usefulness, especially any one who makes use of plates. On each of the fourteen pages you find something about engravings and printing that is presented in such a way that one outside of the printing environment can read with interest, and profit also.

Each month *The Eclipse* carries on the front cover-page the calendar for that month. Attractively printed in colors, the business man might turn back to this cover after reading the contents of the little book and prop it up on his desk, to remain there until the next number with its calendar comes along. On the inside of the front cover is an almanac and anniversary dates for the month. On pages 3 and 4 is a short article that should be of interest to plate users and at the same time stir them to action in the matter of orders. It represents the sort of material the house-organ can use to good effect, and the manner of presentation is noteworthy. As an example, it is given here:

"Over in the war-stricken countries the printing-plate industries — both engraving and electrotyping — are seriously handicapped by lack of material.

"Trade-journals and newspaper correspondence tell us that before an advertiser may obtain a half-tone or an electrotype, he must first turn in with his order an equivalent amount of old plates or copper scrap.

"Although it is unlikely that such a condition will obtain in this country, it is certain, of course, that metals will tighten.

"All the metals used in the platemaking trades are important arms and munitions metals.

"It is therefore but proper forehandedness that every advertiser should anticipate his every probable need in printing-plates of any and every sort."

Pages 4 and 5 contain a story written in a way that any person can understand, explaining how and why zinc etchings that are to be used again should be kept clean. There follows a bit of advice for ordering multigraph plates, with a simple explanation of their manufacture, a helpful hint to patrons sending in such orders. Page 7 contains one of the "Trips Thru the Shop," by which the company gives the reader — a little at a time — a comprehensive idea of the methods used and the detailed workings of the plant. The picture and the well-written description beneath tell an interesting story. On the succeeding pages are brief articles dealing with the necessity of increased advertising under present conditions; the vagaries of "Chinese white" that puzzle artists and buyers of drawings; the increase in the amount of paper used in 1916 and the corresponding increase in advertising space; how the art department of the company can aid the inventor, the manufacturer, the real estate advertiser, and others. Other things included refer to price conditions pertaining to plates, a new book containing Eclipse plates, a cleverly written testimonial from a customer and a sample cover-page from an Eclipse plate. Then, feeling that sufficient service in connection with platemaking had not been done, the editor aids in the matter of stirring up patriotism by inserting a neat card with the words and air of "The Star-Spangled Banner."

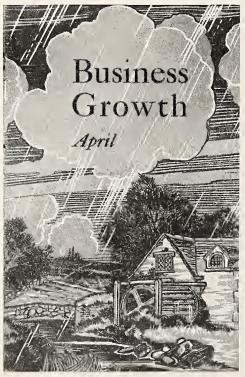


FIG. 2.

"Business Growth."

If the April issue of *Business Growth* (Fig. 2), Jackson-Remlinger Printing Company, Pittsburgh, Pennsylvania, does not force the reader to ponder over the advertising methods that he has been in the habit of using and give printed matter a chance as a direct advertising agency, then it is no fault of the house-journal. Practically every line of this small magazine is an argument for the use of printed

salesmanship, and that argument is logical and convincing. Throughout there is an appeal for the use of printing in all forms of publicity — the use of the catalogue, booklet, sales letters, folder, and other things, not as opposed to newspaper and magazine advertising, but in conjunction with it. Having made his arguments in such a way that the reader can scarcely help but give them consideration, the editor follows it up with more concrete examples of how good printing, especially the service and printing offered by Jackson-Remlinger Company, will be a help.

Business Growth may fall short of the standard an ideal house-organ should have, but the editor has surely succeeded in framing a message on printing for the buyer of printing, and has followed the policy of concentrating on that message. His is the idea of printed salesmanship, and he makes his points clear. The magazine itself, based on that very thing on behalf of the Jackson-Remlinger Company, helps convince the reader. In one line of service, at least, that of giving advertising advice and, in connection with that presenting ideas for the proper use of printed matter, it fulfils a house-organ's mission. The material used has the added value of being intensely practical, as represented in the suggestions for the printing of checks, letter-heads, booklets, the use of colorwork, and various other things.

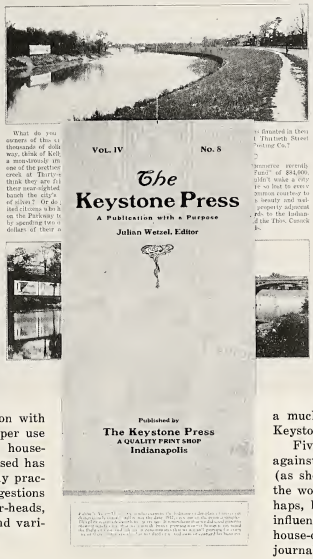


Fig. 3.

"The Keystone Press."

In *The Keystone Press* (Fig. 3), published by The Keystone Press, of Indianapolis, we have a representative of that type of printer's house-organ which adheres strictly to the policy of discussing anything or everything, almost, except printing. The booklet proclaims that it is "A Publication with a Purpose," but, perusing its pages, we find that one purpose is to be a magazine that ignores "shop talk" and to stow away human interest wherever possible. It has always occurred to me that there is a world of human interest to be found in matter connected with printing, but apparently the editor of *The Keystone Press* thinks otherwise. Giving his sanction to another's policy, he publishes the following in a prominent position and over his signature in a recent number of that house-organ:

"I have seen many house-organs succeed and some fail. The ones which failed were almost always those which talked shop exclusively. The house-organ must have enough attractive 'bait' in each issue to tempt the reader to swallow the advertising with the other dope.

"The life of a house-organ depends upon the ability of the editor to inject into it some human interest. In this connection it is wise to exploit the individuals themselves, so that the trade will know that they are dealing with men, like themselves — and not with a cold-blooded corporation." Then the editor goes on to say:

"It is useless to start a house-organ and 'try it out for a few months.' The plan should cover at least one year or not be attempted."

The editor follows out the foregoing ideas, except that the average reader, I fear, would not be able to recognize the human interest. It would be a mistake to say that the attractive bait swallows up the advertising, for both of them seem to be missing. The only publicity that the magazine gives to The Keystone Press is the name that appears on the front cover and on the first page, and the advertisement on the back cover. There is one exception, placed in an obscure position, but you would scarcely call it advertising. It follows:

"Mony a mickle makes a muckle. Send the small jobs to The Keystone Press."

Five pages are devoted to a campaign against billboards that mar civic beauty (as shown in Fig 3). No one will deny the worthiness of such a campaign, perhaps, but the thought arises: Will the influence and circulation of a printer's house-organ make such a campaign in a journal of this character worth while?

I do not believe that the editorial policy followed in *The Keystone Press* will result in the service that the house-organ should give, the service that must be performed for both the printer and the reader. Such a house-organ, written in the breezy, informal and humorous way that this one is, may live, but I am not certain of its mission. The house-organ, I am sure we will agree, should have a more serious purpose than to amuse and "bait the advertising" contained within its pages, which is indicated in the introduction.

"Macks."

Something quite different from the usual house-organ is *Macks*, the publication of Joseph Mack Printing House, Inc., of Detroit. Its distinctiveness lies in size, appearance and contents. Printed on heavy book stock with blank folio pages, it is a volume about a quarter of an inch thick. As you open up its pages it impresses you not at all as a house-organ, but as a real book. The frontispiece consists of an exceptionally fine reproduction of a good painting of Benjamin Franklin, and the leading

article, of some length, is a very interesting sketch of Franklin, chiefly as the pioneer printer. Only two other articles are included, one on "Photomechanical Process Engraving as a World Force," dealing with the great achievements of photoengraving, and the other by Bernard Shaw on "Modern Typography," reprinted from the *Caxton Magazine*, a printers' trade paper of London.

Search far and wide and it would be difficult for you to find more instructive and at the same time interesting reading in connection with printing than is contained in Volume I, No. 3, of *Macks*. It is set forth on the title-page that it is a "publication intended to aid all buyers of good printing," and then it gets you absorbed in these articles. When you finish you are not merely interested in printing, but in good printing, besides getting ideas and a knowledge of the trade that quite likely you knew nothing about. That the Joseph Mack Printing House will give you good printing you unconsciously assume, not only from the typographical appearance of the little book, but because of the quality of its contents. Four pages are reproduced in the insert preceding this article.

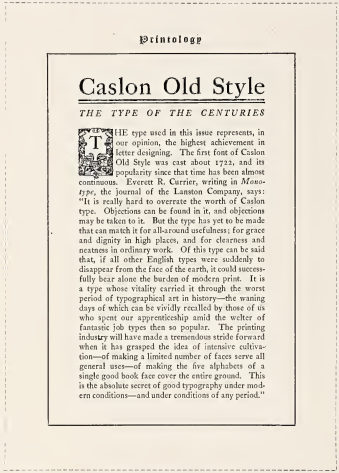
"Printology."

The Regan Printing House, of Chicago, was thirty-five years old in June, and the issue of *Printology* (Fig. 5), its house-organ, for that month tells an absorbing story of the history of that firm from the time of its establishment down to the present, when it is about ready to move its big plant into a fine new home of eleven stories. One need not be particularly interested at all in printing or its use to become interested in the history and growth of this big printing-plant.

"Thirty-five years ago the Regan Printing House opened its doors for business in Plymouth place," says the lead article in *Printology*. The entire establishment consisted of one room, in which were housed bindery, composing-room, pressroom and business office. The payroll approximated $100 per week.

"The founder of the house, James L. Regan, began his career as a printer in the early 50's in London, in one of the noted printing-houses of the English capital. Recognizing the broader opportunities in America, he sought an opening for his undoubted talents in the States. His first stop was in New York, where he found employment with Harper & Bros. After a stay of a couple of years in the eastern metropolis, Mr. Regan answered the call of the West and made his way to Chicago, where he has resided ever since."

Then is told how Mr. Regan originated the plan of placing a printing-plant in continuous production, the establishment of the Steere Bindery and, with the advent of the typesetting machinery, the establishment of the Peterson Linotyping Company, under the management and direction of Charles S. Peterson. Taking the reader on imaginary trips through the plant as years went on, the story tells, in conclusion, of the final development in a description of the new home. The story of the growth of the Regan Printing House shows how material of an informational character may be used by any house in presenting the personal side of the company which the publication represents. It is filled with human interest, and should appeal to the patrons of the firm. In addition, where could be found a better piece of publicity matter than this one, which so clearly portrays the character and success of the firm? This sort of text-matter is very good.


Printology

Caslon Old Style

THE TYPE OF THE CENTURIES

THE type used in this issue represents, in our opinion, the highest achievement in letter designing. The first font of Caslon Old Style was cast about 1722, and its popularity since that time has been almost continuous. Everett R. Currier, writing in *Monotype*, the journal of the Lanston Company, says: "It is really hard to overrate the worth of Caslon type. Objections can be found in it, and objections may be taken to it. But the type has yet to be made that can match it for all-around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. Of this type can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print. It is a type whose vitality carried it through the worst period of typographical art in history—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. The printing industry will have made a tremendous stride forward when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography under modern conditions—and under conditions of any period."

FIG. 4.

Reading on through *Printology*, which, by the way, has begun its tenth year and must have proved to the Regan Printing House that it is a house-organ worth while, you discover another field of service for a house magazine; that is, the publication of a house-organ that will be of interest and value to the employees of the company. There is published considerable material, but not in such great amount as to make the booklet uninteresting to the outsider, that will appeal to printers, and especially to those connected with the company. In an establishment of the size of the Regan Printing House there is a reason for a magazine that will keep the employees in touch, not only with printing in general, but in the work of their own plant.

The effect of conscription on the printing trade, in which it is pointed out that the printing business is in the hands of young men who will have to go into national service; that paper prices will afford a serious problem soon and that all plan their printing now, is the theme of one article. Here is one significant statement from the article:

"The Middle West will soon be called on to supply many thousands of young men to the armies of Uncle Sam. The printing trades will be hit, and hit hard. . . . Plan your printing now."

Three pages are given to the publication of an address by an authority on the price of white paper. The white-paper problem is one that must be of unusual interest to one even remotely connected with printing, and the editor has selected a discussion that deals with the question clearly and effectively.

The June issue of *Printology* is the Caslon edition, and the last page is devoted to "Caslon Old Style — The Type of the Centuries" (Fig. 4). The edition is printed throughout from Caslon Old Style on heavy antique stock in black and red-orange — a very pleasing number.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

WILLIAM ESKEW, Portsmouth, Ohio.— The Wortman blotter for May is very effective, as are also the stationery items for Rosenthal.

EARL E. AMBRUST, Cincinnati, Ohio.— Your latest work is fully up to the standard of past performance. It is excellent and offers us no opportunity to give you constructive criticism.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.— All your specimens are exceptionally neat and effective. We have no suggestions to make by way of their improvement.

H. E. MILLIKEN, Holyoke, Massachusetts.— Specimens of work done by students of the Holyoke Vocational School under your direction are exceptionally well arranged, displayed and printed.

EDWARD F. WHALEY ESTATE, Philadelphia, Pennsylvania.— The specimens of printing on the samples of paper are excellent, simply composed in one of the most beautiful type-faces which has ever been cast, Goudy Old Style. We can not suggest any improvements.

THE SLEPPY PRINTING COMPANY, Butler, Pennsylvania.— The handy desk calendar for May is well designed, but we would prefer a more pleasing and dignified style of type thereon. Block-letters are not pleasing — roman styles are preferable to them in every way.

GILBERT P. FARRAR, New York city.— Your work in the service department of the Arrow Press is remarkably good. It is the kind of printing that carries conviction to the reader and on advertising literature it is the kind that "sells the goods." The advertising forms for your own house are excellent.

R. J. BABIONE, Fremont, Ohio.— The small blotters on which the "Made in Fremont, U. S. A." device is prominent are satisfactory in every way. Small type, much white space, makes a clean piece of work which no business man would object to having on his desk, and one which any one would be glad to use.

WALTER E. BURCH, Denton, Texas.— The advertisements set by you for the college annual are very good indeed, much above the average as found in work of that character. We commend your good judgment in the use of Cheltenham Old Style for display throughout — a light-toned, pleasing and harmonious appearance being the result.

EUGENE P. EHRHARDT, St. Louis, Missouri.— All the specimens of your work sent us for review are excellent in every way. If the ornament had been worked in with the border at the top of the card for William Loebig, the type-matter could have been arranged to better advantage, and the effect of crowding now apparent would be overcome.

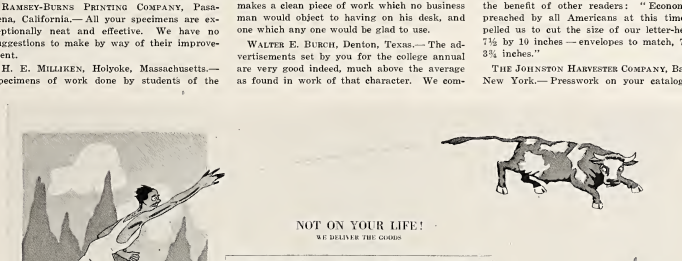
THE TIMES-MIRROR PRINTING AND BINDING HOUSE, Los Angeles, California.— The blotter depicting a well-known and often contested event in field meets — and everywhere, for that matter — is effective to the last degree. Its interest and the comedy element associated with it should convince recipients that the house sending it out is thoroughly awake and engaged in the printing business instead of throwing the ———. It is reproduced.

ALBERT DAMMEYER, New York city.— The letter-head for the Davis Union Printery is rather unusual and effective. The size, too, appeals to us. We quote from your letter for the benefit of other readers: "Economy, as preached by all Americans at this time, impelled us to cut the size of our letter-head to 7½ by 10 inches — envelopes to match, 7½ by 3¾ inches."

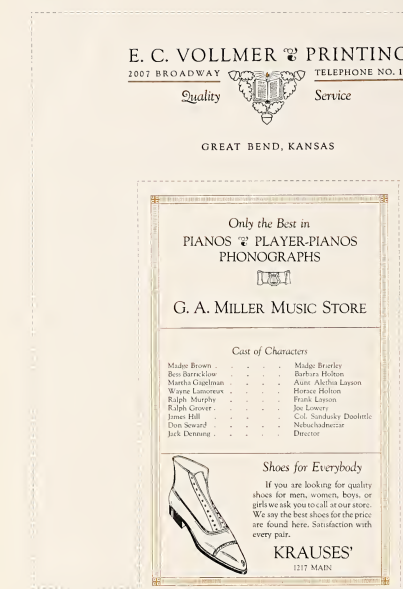
THE JOHNSTON HARVESTER COMPANY, Batavia, New York.— Presswork on your catalogue of farm machinery is very good indeed, and the inside pages are nicely arranged. We do not, however, admire the cover-design. A plain roman letter, arranged in horizontal lines, would have been more pleasing to the eye and more legible than the heavily shaded script arranged in diagonal lines.

WM. F. FELL COMPANY, Philadelphia, Pennsylvania.— The Lehigh hanger, on which a shield in the national colors carries the words "Lehigh National Cement," and on which a background of ovals enclosing the word "Lehigh" is printed in dull black and bronze, is very effective, consistent with the exceptionally high quality of your entire product. No firm is doing better printing to-day.

ROBERT S. FRICK, Sellerstown, Pennsylvania. — *The Poultry Item* letter-head is effectively designed. Of the several color combinations,



A "gentle pastime" indulged in by many furnished the idea for this interesting blotter of a big Western printing-plant. It is a certainty that it will provoke good-humored comment.



The letter-head of a Kansas printer who realizes the advantages gained by the use of a single series of type in display appearing in the pages of an advertisement program. All too frequently such booklets are an exploitation of all the type-faces in the printer's equipment, and often, too, necessarily so. When will printers learn to stock up on large fonts of few series?

we prefer the black and gray. The design is strong enough in itself to carry and does not require a striking color combination. We regret the use of extended and condensed letter-forms in its composition, and would have preferred regular roman throughout.

R. M. Porter, Waukegan, Illinois.— Your letter-head has nothing whatever to recommend it. The colors are very bad, and the use of two styles of type so utterly different in appearance made a harmonious design impossible. Instead of emphasizing your name, the rule background for it, printed in the weaker of the two colors, weakens the effect. The rules are too large and prominent throughout.

J. Henry Rogers, Quiney, Massachusetts.— We can not suggest any improvement in the final arrangement of the letter-head for the College of the Spoken Word. It is an improvement over the other arrangements, mainly because of greater unity, but we do not believe the suggested changes for rearrangement of the matter in the upper corners would result in improvement over the way those lines stand.

Wm. H. Hoskins Company, Philadelphia.— The hand-lettered and designed sentiment, "To Mother," made up in folder form and printed in colors on Strathmore DeLuxe, and enclosed in another folder of Sunburst cover, is admirable. Only one fault can be pointed out — the type-lines on the outside folder are printed too low on the sheet, in the exact center, in fact, where balance is always bad and the appearance uninteresting.

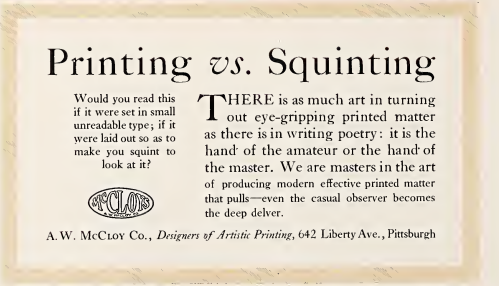
Emil G. Sahlin, East Aurora, New York.— Specimens of your work are very interesting, effective and unusual. You have caught on to the Royeroft style, the style of your brother, whose work we have long admired for like qualities, with remarkable rapidity. At twenty-two, and having been in this country so short a time, we look for some very interesting things from you in the future. Your personal card is quite novel.

The Daniels and Fisher Stores Company, Denver, Colorado.— Booklets, "How Mary Louise Got Her Start" and "What Is the Sweetest Thing in the World," are excellent in their make-up, and are both interesting and original in treatment of the title-pages. Press-work on half-tones in the last named booklet is not all that it should be, but since this might have been due to several causes, we will refrain from speculation as to which cause was responsible.

Frank J. Ramsey, Pittsburgh, Pennsylvania. — All your specimens are neat, dignified and effective, the only fault we have to find with any of them being the use of italic capitals on your own personal stationery. Italic capitals are an abomination to our eyes, and especially so when a line set therein appears next a line set in roman capitals. Your appreciation of the value of simplicity is commendable, and responsible in large measure for the excellence of your work.

E. C. Vollmer, Great Bend, Kansas.— You are doing a fine grade of printing, your good judgment in the selection of type-faces being emphasized by good judgment in arranging your designs in a simple and eminently readable manner. One seldom sees an advertisement program as pleasing as the one produced by you for the home-talent play, "In Old Kentucky." Ordinarily these booklets are type catalogues, showing in none too pleasing manner every type-face in the printer's plant. With Goudy old style and Italic used throughout, the effect is decidedly pleasing. A page of the program is reproduced above, along with your letter-head. The same could be said of the booklet for the gun club and all the other specimens. Neat and effective, all specimens are commendable in every way.

A. Lieberman, New York city.— Of the three tickets to the Piping Rock race course, we like No. 1 best. Our preference is due to the fact that in it the important points are grouped closer together, making comprehension easier.



Edwin H. Stuart, Pittsburgh, Pennsylvania, is responsible for this clean, eminently readable envelope-stuffer, originally printed in light green and black.

The same display points are scattered on the other two arrangements, making the designs complex and the important features hard to grasp. We would prefer to see the ornamental corner-pieces eliminated from the border, the rules being made continuous around the design.

HAYWOOD H. HUNT, San Francisco, California.— Your work with The ten Bosch Company is decidedly clever. It is seldom we receive a collection of printing of so many pieces so uniformly good. We are not able to suggest any means of improvement; adherence to basic principles of design is manifest in every detail of the work. Several specimens are reproduced on these pages.

FRANK D. JACOBS, Philadelphia, Pennsylvania.— The brochure, "The Hallmark of Culture," written, designed and printed to exploit the Lester piano, is a beautiful piece of work. We admire particularly the interesting and pleasing format, the excellent composition of text pages and the clean presswork. We do not, however, admire the lettering on the cover and title pages, and feel that the style of letter is altogether too undignified and inartistic to harmonize with the dignity and excellence of the work otherwise.

H. H. PARKER, Pittsburgh, Pennsylvania.— The "Decora" catalogue is a beautiful piece of printing. The soft colors of the globes or shades for electric lights are admirably reproduced by the illustrations in this catalogue, and the cover, printed in two grays and embossed on gray stock, harmonizes perfectly with the inside scheme. The "Macbeth Lens" catalogue is also a good one, though it could hardly be classed as pretty or beautiful as the "Decora" production. You are to be complimented on the excellence of all your advertising.

WILLIAM HANDLEMAN, Denver, Colorado.— Specimens received from you are always interesting, and good at the same time. You do very well indeed in your efforts toward the unusual and the unconventional, something the majority fail at. Type-sizes are too large, we are sure, on the letter-head for The Nichols-Williams Stores Company. The effect is crowded and a little bizarre. We do not admire the decorative initials you use so frequently — they strike a discordant note in combination with the roman styles of type you generally use.

G. E. FORD, Raleigh, North Carolina.— The cover-design for the Merchants Association of Pittsburgh would be better if the two main display lines were shorter, for, as set and printed, the marginal space at the sides of the group is too small as compared to the large amount above and below. Why you letter-spaced these two lines so widely, weakening them and spoiling the distribution of white space at the same time, we are at a loss to understand, for an examination of specimens of your work previously sent causes us to expect better work than this from you. We would also prefer to see plain rules only in the border, eliminating the decorative inside border and placing the rules closer together.

C. V. MCDAIRTT, Granite, Oklahoma.— The arrangement of the Baptist Worker letter-head is very satisfactory in arrangement and display, but the type-sizes are larger than they should be throughout. The design would be just as effective and much neater if smaller type had been used. The word "publishers" should not have been paneled. The line printed in red-orange has sufficient prominence for that reason alone, and the rules serve no purpose except to take up the compositor's time, causing a loss of effectiveness in the work. The other specimens are very good, except that lower-case should have been used in place of the capitals for the small matter on the "Stop" design for the check-book insert, in order that it might be more readable.

S. L. SCHAEFFER, Mount Vernon, Ohio.— Sale bills are not supposed to be pretty, and for all

STEPHEN R. COFFEE
530 MILLS BUILDING
SAN FRANCISCO, CALIF.

PUBLICITY

TELEPHONE NUMBERS
Office GARFIELD 4256
Home SAUSALITO 92

PRINTER'S PROOF

¶ READ CAREFULLY CHECKING SPELLING OF PROPER NAMES TELEPHONE AND STREET NUMBERS MARK CORRECTIONS PLAINLY OR "O-K" AND RETURN WITH ORIGINAL COPY

The ten Bosch Company
121 Second Street · San Francisco
Phone Sutter Two-Three-One-Seven

In Haywood H. Hunt, THE INLAND PRINTER introduces to devotees of this department a printer who knows how to make type talk, and talk nicely. He is responsible for the clever work appearing on this page.

Package-label by Haywood H. Hunt, San Francisco, California.

requirements yours are satisfactory. The main consideration is that they should be readable at some distance. The main display lines should be large enough that a farmer driving along the road can see them tacked to telegraph poles.

LAND PRINTER. On the Chautauqua poster, the effect produced by printing the main display lines in both black and red, the colors overlapping to give the letters a shaded effect, is not good. This is an old-time practice which should play line. The lack of harmony between the two forms is quite manifest.

W. A. CHALFONT, Bishop, California.— *El Pinon* is a very good school annual. While the presswork on the cuts is not expert by any

The ten Bosch Company · *Printers*
121 Second Street · San Francisco
Telephone Sutter 2317

To

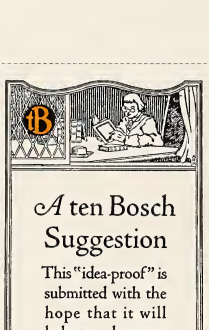
Date

Our Order No.
Your Order No.

The list of things to be sold should be set in fairly large type so that they may be read at some distance. The small work is very good, but the advertisements in *The Forum* are crowded because of the use of larger type than should have been used, and the use of such a variety of styles in the display lines that the effect, through lack of harmony, is bad. The cover-design of this publication is very good, it being the Christmas number that you sent us.

Storm Lake Pilot-Tribune, Storm Lake, Iowa. — Of the two letter-heads, we like best the one printed in brown only. On the one printed in red and brown, the colors do not harmonize. A comparison of the two shows that extra colors in themselves are not assurance of better work. We note there is no address line on either, but presume this is filled in on the typewriter. We believe, however, it is desirable to print it as part of the letter-head design. If the short carry-over on the last line of the group of small type had been avoided by closer spacing of the lines above, the appearance of the group would have been improved, for, as it stands, the contour is ragged and spacing is bad between words. If the plain, symmetrical heading, on which your letter was written, had been printed in stronger colors, it would have been more satisfactory than either of the others.

The Florida Advocate, Wauchula, Florida.— The quality of your job printing is consistent with the excellence of your paper, which was commented upon in the last issue of THE INLAND PRINTER. On the Chautauqua poster, the effect produced by printing the main display lines in both black and red, the colors overlapping to give the letters a shaded effect, is not good. This is an old-time practice which should



Two more pleasing examples of typographic art, the work of Haywood H. Hunt, San Francisco, California.

be discarded, for it causes lines so printed to lose rather than gain in effect, due to making them complex. We do not like the warm effect caused by the use of red and yellow on your rate card. It makes it appear bizarre and cheap. On the "Quotations" folder, lowercase would have been better than the roman capitals used in combination with the text display line. The lack of harmony between the two forms is quite manifest.

W. A. CHALFONT, Bishop, California.— *El Pinon* is a very good school annual. While the presswork on the cuts is not expert by any means, we are of the opinion that they were printed on a platen press, and, if that be the case, you deserve praise for having done as well as you did. We do not believe you used a good grade of half-tone ink, or, if you did, it was reduced too much. The prints, instead of having good contrast between solids and high lights, appear in blending grays all over. The advertising pages are handled better than is usual in such cases. This is due in large measure to an almost consistent use of one style of a light-face letter for display lines. Whether the type-headings are too large or not is a matter of taste. One can use larger headings in work of this character than he possibly could over short items in a newspaper. It would not be at all harmful, however, if the headings were set in one size smaller type.

C. GARRETT, Sumner, Washington.— The 1917 *Zephyr* is far and away superior to the other copy sent along with it. This is particularly true as regards advertisements, very poorly set in the previous issue, but quite effectively displayed and arranged by you. Really, the only blemishes on your job that are worth serious consideration are the bad breaks where rules are not joined. You could have eliminated the rule borders on the text pages, where there is no excuse for them, improved the appearance of the work and saved time by doing away with that operation. You have a fondness for filling up gaps of space with border units and rule arrangements, which spaces might better have

been filled to the desired point by leading the matter. Gingerbread arrangements have no place in modern typography. If rules do not serve a purpose — a real, worth-while purpose to the type in its expression of the message conveyed. Rules are more often an abomination than a help in typographic work — they should be used sparingly and with a purpose, mainly in the construction of borders. Your private letter-head is exceptionally neat.

We have received from F. D. Finney, superintendent of the American Baptist Mission

BUYERS of Printing are coming to realize that typography is as important as presswork, paper and the general designing of the work: there are others who claim it more important.

With this in mind, the educational committee, after no little difficulty, have succeeded in securing one of the ablest and most competent speakers on this all-important subject—Typography.

THE SUBJECT OF THE ADDRESS:

Good Typography: What It is and How to Produce It

Mr. Edwin H. Stuart, *Typographic Designer*, connected with the A. W. McCloy Company will address the members of the Quotoright Club, and their guests Thursday, May 24th, 1917, in the club rooms, 227 Bessemer Bldg., at 8:15 P. M.

ALL WELCOME

— they should be discarded, for they do take up attention. It is the type to which attention is desired.

Edwin H. Stuart, Pittsburgh, Pennsylvania. — Your clever and intelligent typography continues to interest us greatly. We are reproducing some of the small blotters, for we feel they will prove helpful in a suggestive way to many of our readers.

N. Balzano, Charleston, South Carolina.— Your work is not very good. We note on the letter-head for The Carolina Press the use of type-faces that do not harmonize, in sizes all too large for pleasing and effective work. The design takes up too much space, appears crowded and, because of a poor distribution of white space about the various groups, lacks unity and grace. The business card also suffers because of too large sizes of type being used, although, on it, one general style was used. The main group is too wide, the marginal space at the ends of the lines being too small as compared to the space above and below. The blotter is overdisplayed and crowded. If smaller type had been used, resulting in more white space to lend contrast to that type, the feature lines would have stood out to better advantage and comprehension been made easier. Do not emphasize too many points in your designs, for to do so defeats the purpose for which display was intended.

A. C. Gruver, Pittsburgh, Pennsylvania.— While the general arrangement and display on the specimens of your work are good, the effect otherwise is not what it should be. First, the character and variety of your type equipment is not suitable for the production of the best grade of printing. Tudor Black is a very inartistic letter; and it is quite unlike any other style of text, of which family it is a member. Displeasing as it is in itself — and as it would be if used throughout in a design — it is even more so when combined with other styles of type, particularly when used with extended Copperplate Gothic, as you have utilized it in several instances. The second serious fault with your work is crowding — you use larger type than necessary, which does not have the force that smaller type would have with an adequate amount of white space to give contrast. Meaningless rule arrangements, such as used on the Bollens' candidate card, have nothing of value; in fact, they are a handicap

5–6

BANG!

into the waste basket

GOES 97% of all printed matter that passes in an unending stream across the busy business man's desk. Our Typographic Art Department can dress your printed publicity in such a pleasing manner that it will be fished from the stream and filed for future reference.

McCLOY

A.W. McCloy Co
412 LIBERTY AVE., PITTSBURGH
DESIGNERS · PRINTERS

Edwin H. Stuart, Pittsburgh, Pennsylvania, is doing fine work for the A. W. McCloy Company, Pittsburgh, Pennsylvania. The blotter "Bang" was originally printed in brown and orange — initial and trade-mark in the latter. Press, Rangoon, Burma, a copy of an illustrated book giving the history and describing the equipment and activities of this great plant operated in far-off India. Typography is especially good, a large size of a readable type-face being used for the composition of text pages, and, with pleasing margins, the appearance is quite admirable. It is printed on deckle-edge Strathmore Japan, a hard, rather rough-finished stock which, however beautiful, is not well adapted to half-tone printing. The excellent half-tone work thereon shows that painstaking care was exercised by the pressman during its production, for good detail was secured in all the illustrations. The imprint on the back of the cover is much too low, which is the only fault of any consequence we have to find with the work throughout. Remember, an optical illusion makes things in the exact center of a page from top to bottom appear to be below the center.

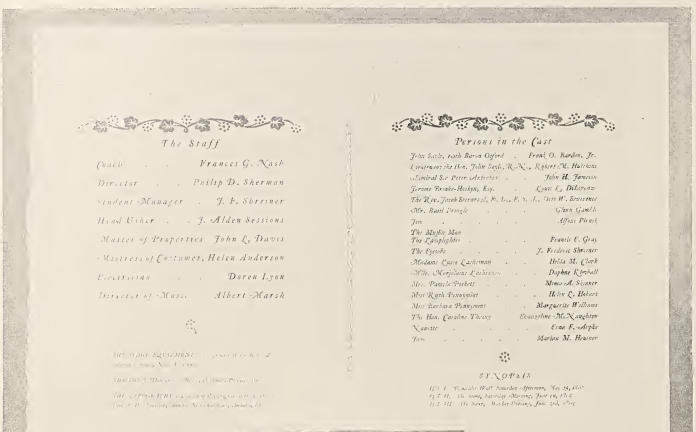
Cass County Democrat, Harrisonville, Missouri.— Specimens of your jobwork, while not exceptional, are good. The appearance of the letter-head for the Citizens bank would be better if the outside groups of officers' names were in the corners of the sheet, with equal margins at sides and top, and if the address line was set in small Copperplate Gothic and raised about a pica, leaving the name of the bank the only line in text. The names of officers could have been set one size smaller to advantage, for they would then have sufficient prominence and the variation in form of the text and block-letters would not be so pronounced. Some such treatment, in so far as arrangement is concerned, could be applied to the Height-Eidson heading, and it would not appear so bulky and shapeless as it does now. The use of the logotype on the Docherty office forms mars their appearance to a considerable degree, as does also the extra-condensed type in which the word "fuel" is set, the lack of harmony between these items and the remainder of the design being quite pronounced.

A. Goodridge, Dublin, Ireland.— Specimens of your work are of a very good grade and show that you are painstaking in your efforts to produce a superior product. Your title-pages are particularly neat and effective, and demonstrate the great possibilities of Caslon Old Style on work of that character. We do not admire the diagonal arrangement of the main display

line on the cover of the charter booklet for the skin and cancer hospital. It would have been far better to have made up the design with a view to having it of the same proportions as the page. A wide design on a narrow page is not pleasing, any more than a narrow design would be on a wide page, and we feel sure you would not err in the last respect. The cover of "The Rajah" booklet is very striking, and here, because the line is a hand-written one, it appears natural in a diagonal arrangement. Conditions alter cases in printing, as in everything else. The failure of rules to join as closely as they might in some cases mars the appearance of your work. As it is not possible to make rules join perfectly, it is a good plan to avoid their use as much as possible.

CARL J. H. ANDERSON, Amherst, Ohio.— The program, "Pomander Walk," is a beautiful piece of work, perhaps the best of the many specimens of good work we have received from you. The antique effect gained through the harmonious combination of typography and paper is admirable, giving the program a characterful appearance which is delightful.

CHARLES E. COLE, Bridgton, New Jersey.— *The Ivy Leaf* is not a very good job of printing from any standpoint. Presswork is poor, due, we believe, to the use of too soft an ink and hard rollers. Antique stock requires considerable ink and a hard impression. The pressman who imagines he is going to print well on this kind of stock without having the impression show on the reverse side is doomed to disappointment. Besides, on text pages, such as in this book, the impression will not show after the sheets are backed up. The linotype matrices used for casting the matter are badly out of alignment — we are sure you need to discard a great many of them if you desire to improve the quality of your work. Typographically, the work is also poor. The compositor of the cover-design does not have a very good sense of balance and proportion or he would never have placed the main display line so low on the page, just half way between the top and bottom lines. For their character, the advertisements in the back end of the book are not badly arranged, but the use of such a great variety of display type in their composition produces an inharmonious effect that is not at all pleasing.



A clever program by Carl J. H. Anderson, Amherst, Ohio. The cover-design was originally printed in black and white on old rose Italian hand-made stock, the inside pages in black and old rose on white hand-made stock, a very pretty combination all the way through.

The Psychogram, Greystone Park, New Jersey.— Your May issue is not bad, and yet it is subject to improvement in several ways. Advertisements are very poor, due in large measure to the fact that it was necessary, or considered essential, to use so many different styles of type in their composition. Too many points are emphasized in them, which causes emphasis to lose its effect. Emphasis is obtained by contrast, but when everything is different, contrast is lost. The thing that really stands out is the one thing different among many things alike. Spacing of lines and masses is not good, and many of the advertisements appear overbalanced for that reason. Make-up of the pages is very good, but we do not admire the running-heads as set in text and letter-spaced. Text type loses its character and the effect it was designed to produce when at all widely letter-spaced. Presswork on type is satisfactory, but, while we would not say the half-tone cuts are poorly printed, we do know they were not properly made ready, particularly in the matter of overlays. The last short line of a paragraph should never be placed at the top of a column, as on page eighteen. The table of contents page is too narrow in proportion to its depth to harmonize with the paper-page.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Slug Cast from Border Slide Does Not Eject.

A slug and border slide were submitted. The complaint was that the slug would not eject when knife was set to standard thickness. The slug submitted was 5½-point body with a 6-point face, untrimmed. The slide was placed in a block, put in elevator jaws and slugs were cast in a 6-point mold and then trimmed to standard without the least trouble. Very often the failure attending the trimming of border-slide slugs is due to lack of proper strength of clutch-rod spring. A case is called to mind where an operator gave up the problem of casting a quantity of slugs from a border slide. Another operator took the slide and cast one-half galley of 6-point slugs without the machine stopping, using the same mold and machine. The whole secret was in giving greater stress to the clutch spring and the addition of a little resin on the clutch pulley. When the job was finished he cleaned the resin from the clutch with gasoline and relaxed the clutch spring.

Slugs Eject with Difficulty.

A Washington (D. C.) operator submits two slugs and writes as follows: "I am having trouble with slugs sticking in the mold on our new machine. I have polished the mold with pumice and oil and also with linotype mold polish and have measured all clutch adjustments, finding them correct with the exception of the clutch spring, which has a stress of about twenty-two instead of sixteen pounds. I have washed the clutch thoroughly and put on new clutch leathers. I have tried the ejector by hand without any slug in the mold and it works freely. I am sending you two slugs that stuck in the mold; the machine would not eject the one that is not trimmed with the knives wide open. I have tried different temperatures of both pot and mouthpiece. The machine hangs up sometimes just after the cast has been made and about the time the pot moves backward. I will appreciate any help that you may furnish."

Answer.— The clutch buffers vary in thickness, and when both buffers are gripping the pulley, the thickness of one being a trifle less than the other, it leaves all of the pull on one side — consequently the clutch may slip. You can, however, prove this theory by removing the buffers and measuring them with a micrometer. If you find one thicker than the other, add paper under the thin one until uniform thickness is secured. We would not advise the use of pumice on the mold. The regular mold polish sold by the manufacturers of the machine will answer your requirements. Sometimes machine stops occur which are blamed on the ejecting of slugs. We trust you have made a close examination to see that the safety pawl is clear of the stop lever when the machine stops, for, if it is not, the cause of the stop is not associated with ejector troubles. We regret we can not be of more help to you, but the slugs appear perfect and, so far as we can see, there is nothing to indicate any of the ordinary causes of a stuck slug. The stopping of the cams just as the pot is retreating from the mold disk is due to adherence of mouthpiece to slug, owing to the tenacity of the jets of the slug. A slight increase of temperature will overcome this tendency.

Lower Front Lug of Matrix Damaged.

A Kansas operator submits a matrix having the lower front lug partly sheared by the duplex rail of the first elevator. His letter reads in part as follows: "In recasting a line which is on the duplex rail the matrices fall off and the rail shears the edge off. The duplex rail has been bent and straightened, but it seems to bend again. This happens only on recasting, and not on lines sent in on the rail that do not recast. I am puzzled as to what is bending the rail. The machine is a Model 8 and is in a splendid condition in all but this trouble. Enclosed find a matrix which is an example of the work it is doing."

Answer.— In preparing to recast lines you should be certain that nothing interferes with the turning of the recasting block. If this block only partly limits the stroke of the first elevator, it will permit the duplex-rail levers to be depressed a trifle and will allow the teeth of the matrices to strike the intermediate bar in the elevator top guide. This latter condition causes the forcing down of the matrices, which may shear their lower front lugs. Examine the recasting block and see that it is placed fully above the screw of the first elevator so as to limit its upstroke for recasting.

Slug Was Recast, Causing Adhering Metal.

An operator signing communication "F. W. G." submits an eight-point slug, 25 ems long, with a recast base attached. He writes: "I am sending you a slug cast on Model 10 linotype. I had just made the change to this size and this is the first slug. The machine stopped in ejecting position. I threw out my clutch, opened the trimming-knives, went around behind the machine and pushed the slug out. The machine had been working fine before and has ever since. I would like to know what caused this freak slug."

Answer.— The slug was cast and was advanced about six points from the mold by the ejector when the cams stopped. Evidently the operator raised the pawl of the ejector and permitted the cams to rotate again, for there is a mark on the right end of the slug where it had contact with the edge of the right vise jaw, which caused the jaw to operate the pump stop and give the recast on

the base of the slug. This adhering metal being attached to the slug caused the question to be asked. It is a very old method of ejecting a tight slug from the mold. When a slug sticks in the mold and causes the cams to stop, the operator pushes back the stopping and starting lever, raises the pawl of the ejector and then draws out on the stopping and starting lever, the cams coming to normal position. The knife lever is then opened, the stopping and starting lever is again drawn out and the cams make another revolution. The operator holds out the pump-stop lever to permit another cast to fill in the hollow base of the slug. When ejecting position is reached, the ejector-blade will then have a solid base to bank against and the slug will be pushed out without difficulty. This method of ejecting a tight slug is quicker and safer than using a hammer and a piece of brass.

Slugs Trimmed Irregularly.

An Oklahoma operator writes: "I am sending you three slugs cast on a Model 8. The mold disk carries two molds, one 12-point recess, which is seldom changed, the other a universal mold for all measures of slugs. In changing from the 12-point recess slug to the universal mold the knives always have to be reset. Since taking charge of this machine I have partly overcome the difficulty by putting underlays (copper spaces) under the solid-slug mold, which brings it where the back knife trims almost equal to the recess mold. The trouble that I have not so far overcome is the "bottled" condition of the slugs. The knives are not as sharp as they might be, but that does not, to me, seem to be the trouble. I have renewed the ejector buffer, and the locking studs seem all right. In changing from the solid 12-point to the 8-point solid 15-em (enclosed), it seems still worse. Any information you can give me will be appreciated. I have tried using a 10-point ejector when using the universal solid-slug mold instead of the 5½-point ejector used on the recess slug, but there is no difference."

Answer.— We suggest that you remove both molds and clean the part of both molds where they have contact with the disk, also that part of the mold disk. When this is done, place each mold in its respective slot and bring the banking screws (the front four) to a light bearing and then bring the three screws in rim of disk to the firmest bearing you can. Finally, tighten the banking screws very tightly, cast a slug from each mold and note if the variation occurs as you described in your letter where there was an overhang on smooth side of slug. Set the left-hand knife so that overhang is taken off on slug, and then try slug from opposite mold to see if the amount of trim is greater or less. This step will prove the correctness of the actual distance from center of disk to the base of mold cell. When this is decided, you can proceed to correct the "bottled" condition of slugs. This trouble is caused sometimes by the mold disk giving a secondary movement forward when at ejecting position. The first movement forward in this position should be complete, but in the case of a worn mold-slide cam the disk does not advance the full distance and is again moved forward just as the ejector strikes the bottom of the slug. Observe if your machine has such an abnormal movement at ejecting. If it has, you can correct it by underlaying the mold banking pieces with sufficient brass rule until there is no abnormal movement visible. After this is done, cast up and measure slugs to determine if any variation exists. If the variation is still present, you may have to take up a little of the play in the mold slide, especially if it appears to be above .007 inch or about one-half point. This can be corrected by turning up a trifle on the screws under the mold-slide gib. Do not make this space too small; try moving slide forward and backward after change is made.

Hair-lines Appear in Lines of Capitals.

A Washington operator writes: "I am having some trouble with a Model No. 3. It makes hair-lines, particularly with the capital "M" and "W" matrices, and to an extent with the lower-case "m" and "w" matrices, though not as bad in the lower-case. I am using spacebands that were recently repaired. They seem to be in good shape, as are also the matrices, which receive good care. The traveling representative of the manufacturers of the machine was here recently and adjusted the justification springs so that, he said, they were all right. What I can not understand is why the hair-lines should show only on these certain matrices. I have no trouble with the others. I have put in new ones, but in a short time they begin to show up badly. I have cleaned them carefully, not with gasoline or alcohol, but with a piece of felt to clean off the ears. I rubbed some of the bad ones on both sides with a piece of felt to take off the gummy stuff. It has me stumped, so I put it up to you, as I have done with other difficulties, feeling sure you can help me."

Answer.— The only clue we have to a possible cause of your trouble is that you state in your letter, "I rubbed some of the bad ones with felt to take off the gummy stuff." Matrices should not have any gummy material attached to the sides or on the ears. Your aim should be to see where this gummy material comes from. It is possible that oil may get on the matrices from the line-delivery channel, owing to the use of too much liquid lubricant in the slide-way of the line delivery, or it may be from a greasy ejector, or from the oil on distributor screws. Examine these places, and if oil is found, clean all of the parts. Another possible cause is that the line-delivery slideway is oiled too much. It would be better if it were not oiled at all. Use dry graphite in this place. The reason for the wear on the wall of the matrix, if it is at fault, may be traceable to the manner of cleaning the spaceband sleeves. These should first be rubbed on a smooth pine board, rubbing with the grain. We have seen bands used on two shifts without a sign of metal appearing. They were cleaned that way. It is not a good plan to run bands more than one shift without cleaning them. You should have sent us a matrix of the kind you refer to. An examination may show some cause for the defect mentioned. We are unable to ascribe a cause as it now stands.

MAKING "THE INLAND PRINTER" AVAILABLE TO ALL IN THE INDUSTRY.

As announced in the advertising columns of this issue, a plan has been worked out which will place THE INLAND PRINTER within the reach of all in the industry, down to the youngest apprentice. The efforts of THE INLAND PRINTER have at all times been toward advancement in all branches of the printing and allied industries, and, with this in view, it has been the aim to make each issue of the greatest possible value to every one, from the head of the large business to the beginner in the trade. It is due to these efforts that this journal has maintained its position in the front rank as the leading journal in the world in the printing and allied industries. The plan referred to has been adopted for the purpose of extending its influence and making possible a still greater advancement all along the line. Details of the plan will be furnished upon request.

Written for THE INLAND PRINTER.

SIMPLIFYING ORIENTAL LANGUAGES.

BY WILLIS L. HALL.

FOR many centuries the written and printed language of the Chinese, Koreans and Japanese has been expressed in ideographic characters. The Chinese system is the foundation for all three, but each is distinctive and just as incomprehensible internationally as German, English or French to people who are not familiar with the varied languages. In the case of the three oriental languages, it is very difficult to acquire an extensive knowledge, fluency of expression or ease in reading. The ideographic system prevents anything of that sort. Each word has a symbol of its own, hence memorizing thousands of the ideographic characters is required. The Japanese have, in addition to the ideograms, two alphabets, one of which was formulated about a thousand years ago and the other of more recent origin. All state papers and all classics are still written and printed in the ideographic system. It was a Korean who made the greatest improvement in the three languages by formulating an alphabet, adapting it to use in printing with a modern typesetting machine, and thus inaugurating a movement for simplification of the three languages that may be of tremendous importance in a literary and educational way among the orientals.

It was in San Francisco that this great improvement was first demonstrated by Dr. David Lee, a native Korean and a graduate of the University of California. He became pastor of a Korean church in San Francisco after leaving college and still fills that position. Also he is editor and publisher of the *New Korea*, a weekly newspaper printed and published in San Francisco in the Korean language. Owing to difficulty in typesetting, he conceived the idea of adapting the Korean alphabet to modern typographical usage. As a result of continued study and experimentation, in coöperation with the experts of one of the typesetting-machine companies, the alphabet was put in shape, characters cut and matrices made to run in the channels of the magazine of the now almost universally used typesetting-machine. Since March, 1915, his paper has been composed in this manner.

Following this startling innovation, a Japanese scholar and inventor in Hawaii, working independently of anything accomplished by Doctor Lee, has formulated a system of using roman characters for Japanese, so that now books and other printed matter in the Japanese language are printed in the Hawaiian Islands with roman characters.

To appreciate the difficulties to be overcome from both mechanical and linguistic points of view, an examination of the fundamental language among the orientals is of interest. In the Chinese language there are six groups of symbols or ideograms, each symbol standing for a word. In the first five groups there are 2,425 different ideograms, the sixth embracing 21,810. Most of those in the sixth group are made up of combinations from the other five groups, so that for practical purposes, and to gain an elementary knowledge of the language, it is only necessary to memorize and learn to use the 2,425 characters. When this number is contrasted with the twenty-six letters, the Arabic figures, arbitrary signs and punctuation-marks of English, the student can understand something of the difficulty of the Chinese as a written or printed language. To add to the difficulty, it must be remembered that ideograms convey different meanings, according to position in relation to others, just as in languages using the Arabic figures the position of characters beyond the decimal point either way have widely diverse significance. Pupils in oriental schools, therefore, have a difficult and tedious task set before them. Instead of merely studying a few hours a day for five days a week, with vacations during the summer time, they must apply themselves closely for ten or twelve hours a day, every day in the week, and keep it up for years before they

Dr. David Lee.

attain any degree of proficiency. To this set of difficulties must be added the variations of dialect in the various provinces. A slight similarity of difficulties can be noted in Pennsylvania, where the Pennsylvania Dutch of one county can not understand the jargon of the people from another county not far removed. The consequence of this great complexity and overtaxing of memory with the Chinese and other oriental languages is that very few ever become well educated. The classics in China, Japan and Korea can be understood only by scholars, men who have had the time and means to study for years and thus master the intricacies involved. So the innovation of alphabets to make up words instead of ideograms is something so revolutionary, so radically different from what has been the custom for centuries, that it will meet acceptance slowly; in ultimate effect, however, it will result in great good educationally for all three nations.

With the Koreans, as with the Japanese and Chinese, the ideographic system has prevailed. The alphabet formulated by Doctor Lee is founded upon his thorough knowledge of the Korean and extensive study of English. The three oriental languages are written or printed in lines at right angles to English lines, reading downward. The columns of their papers, or pages of books, begin at the upper right-hand corner of the sheet or page, and lines follow each other to the left. So Doctor Lee, in addition to adapting his alphabet, had to work with Amer-

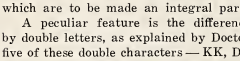
ican machinists and scientists in devising a plan whereby the oriental characters could be cast on solid metal slugs and print in proper position. That mechanical difficulty was solved. The matrices were made to run in the channels of the magazine used in ordinary English typesetting. An ingenious keyboard to fit over the ordinary keys and operate them was constructed, the keys of the superimposed board bearing Korean characters. All this arranged, the machine was then ready to do the Korean typesetting much more rapidly than anything ever attempted with an oriental language. The increase in speed was even greater than in setting English type. The oriental compositor setting type by hand of necessity works very slowly. His case of type ordinarily covers the whole side of a room. He must find, in the case containing hundreds of different characters, those which match the written words. Should an English compositor have every word on a separate piece of metal he would have his work laid out just the same as an oriental. He would have to hunt until he found the right one among the thousands, and it would be an almost endless job. As it is, even in setting type by hand, he is able to make a fair rate of speed because he forms words from separate letters. On the typesetting-machine he does this even more rapidly. So it can be seen how great an innovation and improvement was made in Korean when Doctor Lee began setting type for that language on a machine, making up his words from an alphabet instead of from thousands of ideograms. It is more than difficult for people familiar only with an alphabetical language to appreciate the intricacies of ideograms, the great number of characters to be memorized, the fine distinctions that even a small variation

이글은한국 국문을 처음 식주 기계로
써인것인데 이글을 처음 기계로 식주하게
만든 사람은 리대위요 이글이 처음 기계로
식주 한 날은 일천구백십오년 삼월
십일일이오 그신문은 미국서 발행하는
신한민보라 합니다

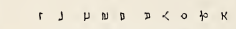
Translation: "This is the Korean language composed with typesetting-machine, and it was designed by Mr. David Lee. This work first appeared in the Korean newspaper in San Francisco, on March 11, 1915, and this paper was *The New Korea Weekly*."

in the character may signify. Also, it will be a marvel to learn that there are no punctuation-marks. Their significance is carried in the words themselves.

An examination of the new Korean alphabet shows that it has only twenty-five simple characters as against the twenty-six in English. Some sounds used in English are only approximated in Korean. The English consonants F, G, V, W, Z have no equivalents in the single characters in Korean. There are four combinations of Y with vowels, which add to the variation, and there is a combination NG, very nearly resembling G in English. For



Korean Alphabet Formulated by Dr. David Lee.



Chinese Ideographic Numerals.

numerals the Korean alphabet uses the Chinese ideograms, which are to be made an integral part of the language.

A peculiar feature is the difference in sound given by double letters, as explained by Doctor Lee. There are five of these double characters — KK, DD, BB, SS and JJ. The ordinary K in Korean has the sound of K in kaison, while KK takes the sound of G in garbage; the Korean D has the sound of D in do, the DD modifying the sound of O to a similarity to the sound in the English word dot; the Korean sound for B is somewhat between F and V, but is called B, but when BB is used it has the sound of BA in baby; the Korean S has the sound of SH in English, but SS takes the sound of S in sand; J is like G, but JJ has the same sound as our English J in the word Japan.

Doctor Lee further explains that while this Korean alphabet has only twenty-five characters, there are combinations made right and left, above and below, which combinations have been perfected in his system and go to make up the full complement of ninety characters for the standard typesetting-machine keyboard, not counting the numerals, which do not run regularly in the magazine. It is his plan to inaugurate a further change of reading from left to right instead of from above to below. When this shall have been accomplished there will be no need of more than the twenty-five simple characters.

That the Korean alphabet will ultimately be used among all the oriental nations is something many students believe firmly. One of these is Prof. H. B. Hurlburt, a man who has been among the orientals for many years and has studied the languages profoundly. He has written an exhaustive article on the subject and, among other things, he says:

"The Chinese, Japanese and, in part, Koreans have always been dependent upon the ideographic system, in which each character presents a sort of picture to the eye, and yet not exactly a picture, for most of the characters have lost all semblance to their original pictorial values. Only here and there do we find one that betrays its graphic form. Therefore, the graphic form, which must have been at an early period a help to the memory, no longer aids the student. The characters are now neither phonetic nor genuinely ideographic, and can only be learned by a tour de force of the unassisted memory. To acquire five or six thousand of these intricate characters so as to be able to put them to practical use is a labor of years.

"In those lands in which the written and spoken languages are brought together by the use of a phonetic alphabet, the very ability to speak is of course an immense aid in learning to read, but in China it is not so. The written language is something quite apart from the vernacular, and the latter gives small aid in learning the ideograms. For this reason the student has to work many years before he is able to read intelligibly of the Chinese classics. It is estimated that the Chinese boy has to study

seven or eight years before he can read with any degree of accuracy.

"But in addition to the time spent in learning the ideograms, note the great amount of strength that is thrown away by those who attempt to learn the characters but never get far enough to put them to practical use. In the west the alphabets are so simple that if any one sets himself to learn to read he can in a few weeks acquire enough to demonstrate to himself the value of continuing, and, therefore, comparatively few fall by the way; but when the process takes years and years of the most assiduous and patient toil and the student can taste but few of the fruits of all this toil till years have passed, we can readily imagine the appalling amount of waste through mere failure to persevere.

"It therefore remains incontrovertible that general education is impossible where such a system prevails. Especially is this true of such a country as China, where the per capita of wealth is small and the struggle for bare existence is so tragic.

"China needs a phonetic alphabet for the purpose of unifying the nation and making it homogeneous. There are many and diverse dialects in China — dialects that differ so essentially as almost to constitute different languages. It is the evidence of history that these dialects will persevere. We can not expect to see them amalgamate into a single common vernacular."

Then Professor Hurlburt argues at length that the simplification of the language by means of the alphabet would mean greater diffusion of learning, more frequent and easier intercommunication among the people and, consequently, greater unity as a nation. Nearly all he says applies just as forcibly to the Koreans, though he concedes to them the great advantage of having a phonetic language and an alphabet.

Doctor Lee has certainly gained the credit of being the pioneer in this line of work. It was a task not only of labor to overcome difficulties, but involved considerable expenditure on his part, for he had to pay for the making of the first set of dies himself. Ordinarily anything of this kind is patented, but Doctor Lee has taken out no papers, nor does he desire to prevent anybody from making use of what he has accomplished. It is a matter of wonder when one considers that the nations which first utilized printing, and which continued for thousands of years along well-defined lines, are now about to adapt to their own use the most progressive method invented for printing. It means, when once generally introduced among them, an educational awakening that will parallel the European renaissance that followed the production of books and pamphlets by the early printers in Germany and England. To be sure, these oriental nations have had books and writings, but these have been for the elect. The day is not far distant when the people as a whole will be educated according to the new idea, when they will have real knowledge of what the rest of the world is doing, and then will follow the intellectual and industrial betterment for all classes. To assist in accomplishing this end is the hope of Dr. David Lee.

THE BURIAL OF HOPES.

F. Peter Dunne, of Dooley fame, once told a story about the evening paper in which Mr. Dooley first made his appearance — an ill-fated sheet which the gods loved. One day, just before the end, a funeral passed the office with a band playing the Dead March from "Saul." The editor and Mr. Dunne watched it with emotion and fear. "Can it be," they whispered, "our subscriber?"

TRAINING INDUSTRIAL LEADERS.

Three-quarters of a century ago Thomas Carlyle, studying the industrial conditions of his time, made a revolutionary utterance. It was an age that exalted the doctrine of economic freedom for every one; an employer was free to "hire" and to "fire" when and as he chose; the workman was free to shift from one job to another as often as he saw some immediate advantage ahead of him. To that generation Carlyle declared, "I am for permanence. Blessed is he that continueth where he is."

Within the last few decades many of our industrial leaders have come to see the wisdom of Carlyle's doctrine. Appalled by the expense and the loss of efficiency caused by the large annual "turnover" of help, they have racked their brains for measures to obtain some degree of permanence among their force of workers. Particularly desirable is it in a large industrial organization that those who hold positions of responsibility should keep them. If the policies of the management are to be carried out effectively, they must be intrusted to men trained in the ways of the company, and serving it through loyalty as well as for wages.

An interesting illustration of the way in which a great corporation can put this principle into effect is found in the methods used by the Atchison, Topeka & Santa Fe Railway in choosing and training recruits for future officers of its mechanical departments. It takes boys into its shops as apprentices for a term of four years. Every boy works under the eye of a shop instructor, and from him learns how to do each operation or take each step of the trade that he has been indentured to learn. What he thus acquires is correlated with instruction in the apprentice schoolroom. His progress is carefully watched, and every effort is made to discover for what sort of work he is naturally fitted.

After a boy has completed the journeyman apprentice course he has, if he has shown qualities of leadership, an opportunity to receive further training in the special course for graduate apprentices.

From that group a few are chosen to go to large establishments to study locomotive building, steel-car construction or the manufacture of air-brake equipment. Some have won scholarships that enable them to attend a school of engineering.

The results of the system amply justify it. Of the nine hundred graduates, nearly three-fourths are now in the service of the road. It is building up a force of men remarkable for skill, resourcefulness and loyalty.— *The Labor Digest.*

THIS IS APPLICABLE TO THE PRINTING BUSINESS ALSO.

It is a quite evident fact, says the *Manufacturers' News*, that a factory, to succeed in these days of high labor cost, expensive material, government exactions, steadily mounting taxes, war, high cost of living and rigid laws, must be up-to-the-minute in every respect or it will have to drop out of the procession.

Time was when a factory might be installed in a barn-like structure, with makeshift machinery, and operated by rule-of-thumb, hit-or-miss methods and achieve success, especially if it were producing something that the public had to have and have it quickly.

In these days of brisk competition, a manufacturing plant's needs must be housed in a building, modern, sanitary and of economic construction, in order to maintain an unceasing flow of products. Its machinery must be of the latest, most approved and most economical type.

THIRTY-SECOND ANNUAL CONVENTION OF THE NATIONAL EDITORIAL ASSOCIATION.

BY H. H.

ANOTHER great national convention has passed into history, and the contentions of those who have claimed that such events should be discontinued during the present crisis have been disproved to the fullest extent. From the expressions heard on all sides and the many resolutions presented, and which received unanimous approval during the various sessions, it is evident that the majority of those in attendance at the convention of the National Editorial Association left with the determination to render greater and more effective service to the nation and to their respective communities. The first official action of the convention was the passing of the following resolution, offered by former president Lee J. Roundtree, of Texas:

Hon. Woodrow Wilson, President, United States, Washington, D. C.:

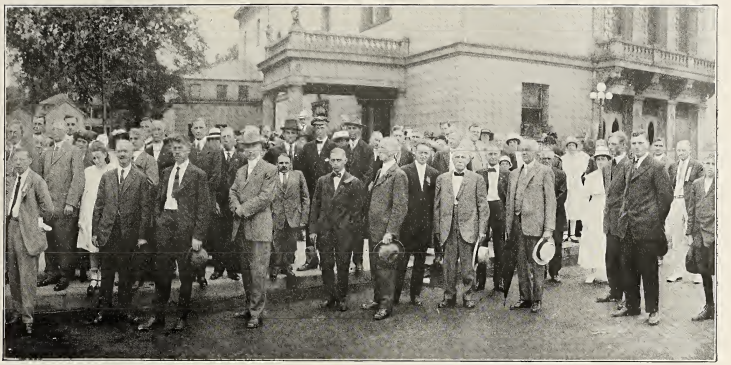
The National Editorial Association, in annual convention assembled, desires to express to you its supreme confidence and patriotic support in the crisis of our republic, and expresses belief that you will safely lead our nation to victory in the present war. We urge every patriotic and loyal American citizen to give you their unqualified support, pledging mutually "our lives, our fortunes and our sacred honor," as the forefathers gave when the republic was founded. With an abiding faith in our great earthly destiny as a nation of righteousness, we look for ultimate and complete triumph of our army and navy on land and sea.

Signed: Lee J. Roundtree, Texas; Homer Harwood, Michigan; Edward Albright, Tennessee; J. C. Brimblecom, Massachusetts; George E. Hosmer, Colorado.

It was also evident that all were determined to raise the standards of the journalistic profession so that it may receive its proper recognition among the leading professions of the country, and to place the newspaper, especially the country weekly and the small city daily, which are principally represented in the association, on a sounder business basis. As was so well stated in the annual address of the president, E. H. Tomlinson, "We are entitled to a just recompense for our labors, equal, for instance, to that ordinarily secured by the leading merchants and bankers in the same towns. Not only is it our due, but we must also secure ample financial independence to give our greatest possible service as the mouthpieces of democracy, working without hindrance and restriction for the good of humanity, to bring about universal peace and abstinence as a basis for enlightenment and progress."

The convention proper was opened at the West Hotel, in Minneapolis, Minnesota, on Monday morning, July 9. On the way to Minneapolis, however, a large number stopped off at Red Wing on Sunday morning and there honored the founder and "father" of the association, B. B. Herbert, by dedicating a tablet which was placed on the building of the Red Wing Printing Company, publisher of the morning, daily (evening) and weekly *Republican*, established by Mr. Herbert and of which he was editor when he conceived the idea which led to the forming of the association. Services were held in the Auditorium, high tributes being paid Mr. Herbert by Hon A. P. Pierce, mayor of Red Wing; President E. H. Tomlinson, who spoke on "Why We Dedicate a Tablet to Honor B. B. Herbert," and Vice-President H. C. Hotaling, who spoke on "Why Minnesota and the Nation Love B. B. Herbert." A large picture of Mr. Herbert was also presented to the city by Dr. George A. Hubbell, president of the Lincoln Memorial University, Cumberland Gap, Tennessee. Jens K. Grondahl, the present editor and publisher of the *Republican*, took charge of the services.

The first session of the convention was opened on Monday morning with a stirring invocation by Mr. Herbert. Addresses of welcome were delivered by L. F. Blyler, chairman of the Committee on Conventions and Publicity of the Civic and Commerce Association; Hon. J. A. A. Burnquist, governor of Minnesota; Hon. Thomas E. Van Lear, mayor of Minneapolis, and Fred Hadley, president of the Minnesota Editorial Association. In the absence of Past President John Clyde Oswald, of New York, who had been called to the colors, being a member of the first battery of the Veteran Artillery Corps, President Tomlinson called upon Guy U. Hardy, of Canon City, Colorado, to respond to the addresses of welcome. Vice-President Hotaling then took the chair and introduced President Tomlinson, who delivered his annual address, which is reproduced elsewhere in this issue. An address on "The Press and the School," by Dr. George A. Hubbell, concluded the first session.



Delegates and visitors at Red Wing, Minnesota, where they stopped to dedicate a tablet in honor of B. B. Herbert, the founder of the National Editorial Association. "Father" Herbert is standing by the telegraph pole, and the tablet dedicated in his honor is seen on the building near the center. The Auditorium, in which the services were held, is at the extreme right.

Monday afternoon was given over to sightseeing, a trip being made to Minnehaha Falls and from there to the Agricultural College of the University of Minnesota. Professor Kirkwood, of the College of Journalism, and his associates had arranged a most interesting program for the entertainment of the visitors, during the course of which they were shown something of the effective work that is being done by the college for the improvement of the rural communities.

Other sessions were held on Tuesday morning and evening, Wednesday morning and evening, and Thursday morning. The afternoons, and also Friday and Saturday, were given over to sightseeing trips throughout the surrounding territory.

Among the speakers at the different sessions were S. G. Goldthwaite, president of the Iowa Press Association, who spoke on "The Value of a Field Secretary"; Bess M. Wilson, of the *Redwood Gazette*, Redwood Falls, Minnesota, on "From a Woman's Point of View"; W. W. Aikens, of the *Star*, Franklin, Indiana, on "Some Elements of Success of a Country Daily"; Frank B. White, managing director of the Agricultural Publishers' Association, on "Greetings from Kindred Organizations"; J. C. Brimblecom, of the *Graphic*, Newton, Massachusetts, on "Issuing a Successful Suburban Weekly"; Mrs. Pearl Cashell Jackson, of the Texas Women's Press Association, who spoke on the work of the Red Cross; H. H. Bliss, of Janesville, Wisconsin, on "Getting Advertising Through the Wisconsin Daily League."

The address of Mr. Bliss brought forth the following statement from President Tomlinson, which should receive the earnest consideration of all publishers: "If you guarantee your circulation; if you have a special representative; if you coöperate with other publishers, you will be able to secure advertising, and will be able to secure an increase in rates and also a proper remuneration for your services."

G. L. Caswell, field secretary of the Iowa Press Association, spoke on "A Field Secretary's Observations," telling of the work that has been accomplished by his organization and of the saving that has been made for members through coöperation. Prof. W. P. Kirkwood, of the University of Minnesota, read an excellent paper on "What Schools of Journalism Have Accomplished and Should Accomplish," extracts from which appear elsewhere in this issue. O. M. Levang, of Lanesboro, Minnesota, spoke on "Political Advertising: What Can We Do About It?"; Erwin C. Funk, of the *Rogers Democrat*, Rogers, Arkansas, on "Editorial Preparedness." C. M. Johnson, president of the National Federation Implement and Vehicle Dealers' Association, gave some good points on "Working Together Along Community-Building Lines." F. O. Edgecombe, of Geneva, Nebraska, unable to be present in person, sent his paper on "For a Field Secretary," which was read by E. H. Childress, of Fairfield, Illinois. J. Roy Williams, of McAlester, Oklahoma, sent his paper on "Finding the Cost for the Ordinary Newspaper Office." This was read by E. S. Bronson, of El Reno, Oklahoma.

Speaking on the subject "Getting General Advertising," N. A. Huse, vice-president of the American Press Association, told the assembled editors that if they did not give away their stock in trade they would get paid for advertising liberty bonds, boosting bigger acreages, food conservation, and everything else the Government wants urged upon the people at this time in order to promote the war. "Canada now is advertising for a bigger crop in 1918 and paying for the advertising, too, while we have hardly finished running free copy and free plate for the 1917 crop," said Mr. Huse. "Why should the Government commandeer the newspaper's commodity — its space — any more than it should commandeer the steel and copper it needs to properly prosecute the war.

"Politicians down in Washington have had free space for political advertising for so long that now, in their high positions, they still believe there is no reason to pay you men for what they think they can get for nothing — space. The Government ought to pay for maintaining the Red Cross, just as it pays for shells, guns, etc. It is just as much a war need. Country newspaper men are too easy; also they are unbusinesslike. When they get over those

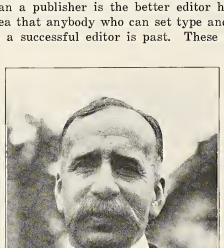
two conditions, instead of running box stories on their front pages every issue at the request of the Treasury Department, they will receive regular advertising rates for their service, just as sellers of other merchandise to the Government do, and, like the rest, show their patriotism by buying more liberty bonds."

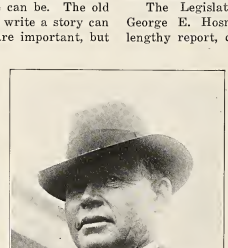
Laurence A. Rossman, of the *Herald-Review*, Grand Rapids, Minnesota, speaking on "The School of the Newspaper Man," emphasized the fact that "the better business man a publisher is the better editor he can be. The old idea that anybody who can set type and write a story can be a successful editor is past. These are important, but

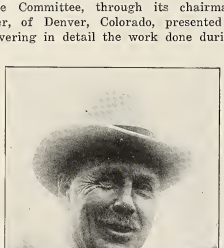
of service. To bring about greatly needed improvement in rates, the Advertising Committee has been at work the past year, and will extend its work during the coming year to all state and district associations for the purpose of having its schedule accorded general recognition."

The complete report of this committee was issued in printed form, and was given in full, with comments, in the newspaper department of our June issue, Mr. Morrison being editor of that department.

The Legislative Committee, through its chairman, George E. Hosmer, of Denver, Colorado, presented a lengthy report, covering in detail the work done during







Snapshots taken at the Convention of the National Editorial Association.

From left to right: E. H. Tomlinson, retiring president; Herbert C. Hotaling, newly elected president; George Schlosser, secretary.

Photos by Brown's Photo Craft Company, St. Paul.

it is more important that an editor have personality and leadership that will give him power to build up citizenship. More important still, he must have sympathy to give him interest in building up this citizenship.

"In order to do this he must have business ability. He has no big corporations to endow his undertaking, no taxes are levied for his support. He has something to sell, and just in proportion to the success with which he can sell it will his success in his work of leadership be measured. It has been said that it is wrong for the press to be governed by business interests. I believe it is just as wrong for an editor to be controlled by petty beliefs and prejudices."

"Country Correspondence, a Means of Securing and Holding Circulation," the subject assigned Charles F. Hackett, publisher of the *New Era*, Parker, South Dakota, brought forth the warning that, in fairness to their advertisers and their rural subscribers, country newspaper editors must glean the country field for news every bit as faithfully as they do the home town. Neglect of this important feature can only result in ultimate failure.

In reading the report of the Advertising Committee, the chairman, J. C. Morrison, of Morris, Minnesota, stated that "every speaker who had said anything about the development of foreign advertising dwelt upon the necessity of wide-reaching reform in the matter of advertising rates. Rates must be compensatory, they must be fair to the advertiser and publisher, they must be dependable, and they should be reasonably uniform for similar kinds

the past year. The print-paper situation occupied the larger part of the report, as the committee has been forced to give practically all of its attention to that work. Following the report, Mr. Hosmer offered the following resolution, which received unanimous approval:

WHEREAS, For the past eighteen months there has been a determined and persistent effort on the part of the print-paper manufacturers and jobbers to create a panic market for print paper, and

WHEREAS, For several months they have succeeded in making the publishers believe that there was good and sufficient reasons for the extraordinary prices they were charging, but during the past seven or eight months it has been clearly demonstrated by the investigations of the Federal Trade Commission and by your Legislative Committee that there was, and is, no good reason for the large advances made, as the Trade Commission clearly demonstrated that there had been but very slight increase in the cost of manufacture; therefore, be it

Resolved, That the National Editorial Association, in convention assembled at Minneapolis, calls upon Congress to pass legislation immediately that will give the Federal Trade Commission power to fix prices and operate the mills and distribute the print-paper manufactured in the United States during the period of the present war, in accordance with the recommendations of the Trade Commission in its report to Congress. And, further, be it

Resolved, That arrangements be made with the Canadian Government so that the print-paper manufactured in Canada and shipped into this country shall also be handled by the Trade Commission, in order that all the publishers of the United States may be provided with sufficient paper at a reasonable price.

A home to which newspaper writers and editors may retire when it comes time for them to lay down their pens, has been the aim of the association for some time past, and this will undoubtedly be made a reality in the very near future. The committee which has had this work in

charge had arranged for a number of stereopticon views and moving pictures showing beautiful spots among the Black Hills in South Dakota which are available for such a home. The State of Texas has also invited the association to consider a location in that State. It was recommended that the matter be referred back to the committee

Jens K. Grondahl,
Publisher *Red Wing Republican.*

with instructions to promulgate the plan and present a complete report of its progress at the next convention. Several wealthy retired newspaper men have signified their willingness to bequeath money to such an institution, and offers of real estate and buildings have been made.

The proposed extra tax of five per cent upon the profits of newspapers called forth considerable discussion, which resulted in the adoption of the following resolution, presented by E. S. Bronson, of El Reno, Oklahoma:

WHEREAS, The newspapers of the United States, in this time of stress and war, have devoted themselves unselfishly to the interests of the country, and have not only exercised great care in imposing a voluntary censorship on themselves in order to prevent news of value to the enemy being made public, but have devoted much valuable space and time to the spreading of patriotic propaganda, entirely without remuneration; therefore, be it

Resolved, That we, the members of the National Editorial Association, feel it to be an injustice and a discrimination to impose an extra tax of five per cent on the profits of newspapers, and we earnestly urge upon Congress the elimination of this feature of the war revenue bill.

The election of officers resulted in Herbert C. Hotaling, of Mapleton, Minnesota, being chosen as president for the coming year; Guy U. Hardy, of Canon City, Colorado, vice-president; George Schlosser, of Watertown, South Dakota, secretary; Byron W. Cain, of Belle Plain, Texas, treasurer. Executive Board: E. A. Albright, of Gallatin, Tennessee; G. L. Caswell, of Denison, Iowa; A. B. Bragdon, of Monroe, Michigan; E. L. Peterson, of Dickinson, North Dakota; D. Lamada, of Williamsport, Pennsylvania, and H. H. Bliss, of Janesville, Wisconsin.

Selecting the place for the next convention brought out considerable rivalry among the various contestants, about eighteen cities extending invitations. The contest was narrowed down to Little Rock and Hot Springs, Arkansas; Miami, Florida; Detroit, Michigan; St. Louis, Missouri, and Chattanooga, Tennessee, the honors finally being carried off by the Arkansas delegation, which had put up a hard fight throughout the entire convention, bringing the governor of their State, Hon. Charles H. Brough, to aid them in presenting their claims.

EXTRACTS FROM ANNUAL ADDRESS OF PRESIDENT TOMLINSON OF THE NATIONAL EDITORIAL ASSOCIATION.

IN the call for this convention you will remember I said: "The press is the cornerstone of enlightenment, of progress, of liberty. To strengthen and conserve it is to serve humanity in a great and enduring way. Help with the development of the ideals and aspirations of the National Editorial Association and you will aid the worldwide spread of democracy. It is a day of great opportunities, of possibilities beyond our ken. Let us fully prepare ourselves to do our part to make them actualities. Our nation calls us to service. Let us give it our greatest service. It is a patriotic duty."

I repeat this "Call to Service," as I termed it, as a basis for the thoughts I would bring to you to-day.

With the close of the great war now raging will begin a new world era, with the people enthroned wherever hitherto has reigned a Czar or Kaiser. For this unequivocal assertion I neither make apology nor take your time for argument. We can not yet tell when the conflict will cease, but ever since our country's entrance into the war we have known there is but one way, sooner or later, for it to end. . . .

It is fitting and desirable that we should now be preparing to solve the new problems that will surely confront us with the return of peace. The duty will devolve upon the United States, as the oldest and greatest of republics, not only to continue working out its own destiny, but also to take up the greater task of guiding aright the struggling, inexperienced democracies which are finding their life in the wrack of war, their people — not surprisingly — confused in their thinking and unable to

Tablet dedicated in honor of B. B. Herbert.

distinguish between the unbearable exactions of despotism and the necessary restraints of orderly society, indulging in orgies of riotous excesses in the sacred name of liberty.

People to be true to themselves must be true to their opportunities, so we in America can not, even if we would, escape leadership of the democracies of the world except by being false to our better selves and to our God.

What does this mean for newspaper publishers?

It means service of the highest type. Newspapers are indispensable to democracies. Although it is not always

admitted, the people to rule wisely and maintain their rule must have more than the education of the schools, more than the guidance of the church and the leadership of the rostrum. They must have the light and knowledge coming only through an unshackled, fearless press.

In the past a great but imperfect service has been done to humanity by the papers of America. The service has been uncertain and has sometimes been lacking in power, due to our failure to possess the hold on our communities we should have obtained.

We must, with the future's greater need, become as a body ready and able to warn the people of the forces of darkness that would be their undoing. We must be ready and able to aid and lead them in upholding the forces of righteousness. Above all, we must help to raise the ideals of the masses to the heights which will assure the stability of democracies and the onsweep of humanity.

The first requirement is to put our own houses in order for the fullest participation in the service, which requires particularly the power to serve. The desire to serve is inherent, but to right wrongs and uphold the weak requires that we be free from fear of vengeance of evil powers, even though exerted from the halls of Congress, and that we have our business on a basis that will give us the respect of the public and absolute independence of any sinister influence that seeks to control our editorial pages.

We are entitled to a just recompense for our labors, equal, for instance, to that ordinarily secured by the leading merchants and bankers in the same towns. Not only is it our due, but also must we secure ample financial independence to give our greatest possible service as the mouthpieces of democracy, working without hindrance and restriction for the good of humanity, to bring about universal peace and abstinence as a basis for enlightenment and progress. . . .

My vision of the future for America shows no bodies of people detached by their occupation in thought and deed from others of their section, but the carrying out of the ideal conditions, already shaping in many parts of the land, of communities of people, all thinking, developing together, building up, through each other's aid, the same ideals; in thought and action one and inseparable; free and equal, but each attaining in competence and distinction according to his own ability, his own perseverance and his own desires.

For each community there must be a community center where will be grouped its educational, religious and business interests. I see each community moving forward as a whole, its agricultural, industrial, business and professional life blending together for its own upbuilding and its part in the upbuilding of the nation and the world. Each will be one of combinations of communities, forming metropolitan centers, working out, as a whole, the problems of national existence.

To bring this about one essential is the business well-being of all its factors. To weld together and give force and power to community life is required the home paper with the publisher at the head of the group of community leaders, a successful business man able to give largely of his time and energies to the furtherance of the common good, while metropolitan districts will be served in the same way by metropolitan papers. The same will be true as to community and metropolitan merchants. There should be, and in time I believe will be, little more rivalry between the home and metropolitan paper or between the small-town merchant and the big department store than between high schools and great universities. Each will have its own sphere of usefulness and will supplement the other.

While the cross-roads general store and postoffice can readily be allowed to go into the discard in these days of autos and rural mail deliveries, flourishing community centers, such as the usual county seat or other centrally located rural towns, can not be dispensed with in the public good. In preserving and strengthening these centers by helping at their weak point and reviving their mer-

The Minnesota Committee in Charge of Entertainment and General Arrangements, Snapped at Red Wing Station on Way to Minneapolis.

From left to right: W. R. Hodges, "Doc" Rutledge, John L. Preisman, Frank J. Meyst, W. Wilkie.

chandising interests, we will be doing a great service to the public while substantially helping ourselves. Antiquated merchandising methods are permitting too much trade to go to big towns and mail-order houses that should be kept at home. We know this weakness exists. It is our concern. We must find and apply the remedy.

That remedy, as has been discovered in other very similar cases, is special education and training to fit merchants and their clerks for modern methods of tackling modern problems. Years ago commercial courses, consisting largely of bookkeeping, were established in our school curriculum, but since then progress in the study of merchandising has lagged and the old-time course is inadequate. In the meantime, our schools have taken up agricultural and domestic science, industrial training, the art of printing, all in a modern way. To these should be added the science of merchandising. We should see that all interested get back of a movement to this end.

The lure of the mail-order house catalogue, with its tempting prices and enticing pictures, but inadequate description and attending uncertainties in ordering, can be successfully met when merchants and clerks have been taught the art of advertising and to make full use of their home papers; when they have learned how to conduct selling campaigns and how to display and demonstrate goods; how to win and hold good-will and how to give real service. With such education the mail-order house will soon become a bogey of the past.

Those publishers who are able to help their fellow business men to a better knowledge of advertising and other modern merchandising methods are doing a great and profitable educational work, but it must be made more general and thorough if we would reap the rich rewards awaiting us.

The bringing about of improved conditions which will increase the volume of our advertising and the bettering of our business methods are but two forms of endeavor which can profitably claim our attention as an association. These and others require a stronger and more complete organization for their sure working out.

The year that is ending has been one of high endeavor on the part of the association, and of considerable accomplishment. We have tested both its ability to do and its limitations without a more effective and fuller representation of the publishers and an adequate fund for necessary expenses.

I feel it no exaggeration to say that $25,000,000 has this year been saved in print-paper bills as the result of the fight made at Washington by the Association's legislative committee with the help of affiliated associations. It was done without any regular fund on which to draw. The small amount secured by solicitation soon became exhausted, and when Congress seemingly singled out the publishers to burden with a tax of a character to be imposed on no other body of business people, the officers were without financial resources and could do no more than file a protest against the rank injustice proposed — an injustice made all the more flagrant through the fact that the publishers, in addition to paying taxes such as all others were paying, have rendered a service in promoting government projects that was indispensable and that newspapers alone could give. We have, it is true, received an acknowledgment from the Government of the value of this work, but this is not sufficient. We must be dealt with fairly. This war is a burden to us financially. We furnish the Government what it most needs without cost to it, while for all else it has to have it pays big prices, yet we alone were picked out for a super-tax. Something is wrong somewhere that such a proposition could even be considered.

As with our legislative committee, so with our advertising committee. It has developed, with little expense, a plan that promises to bring about a solution of the difficulties in the way of securing to the home papers the national advertising that would flow to them if placing it could be done more satisfactorily and readily. Millions of dollars of business is involved (thousands to each of us), but the plan will not work out of itself. Given, however, an organization such as we should develop and funds sufficient for such a bureau (on a smaller scale) as that which the American Newspaper Publishers Association has created to help metropolitan papers solve their national advertising problems, and I am confident that the returns will be a hundredfold.

The advertising agencies have recently formed a national organization. Representatives of our organization should arrange to confer with representatives of theirs to iron out the wrinkles that bother us and pave the way to a greater volume of advertising to our mutual advantage. The better understanding that would be sure to result would alone warrant the effort.

To help bring about a better business era for newspapers, great and small, publishers need to study out and come to a clearer, fuller knowledge of the cost and proper charge for advertising space. The start toward the riddance of existing incongruities which was made by the association's advertising committee I expect to have far-reaching effects.

Moreover, just as we need a more definite conception of the value of our advertising space, so we must come to a more definite conception of what is news and what is advertising. There exists not only too manifest a desire on the part of the unscrupulous to use the newspapers as a soft thing, but there is on the part of the public a dense ignorance on the subject from which we suffer. We can neither blame the public nor enlighten it until we arrive at a definite conclusion as to the dividing line which will be generally accepted and applied by publishers. We can not be convincing, either, as to what rates are reasonable or what matter should be paid for as advertising, instead of being welcomed as news, until we agree as to a standard basis for both.

While you, my fellow publishers, may feel that some of these proposals are too revolutionary or are too vast an undertaking for us to consider, I feel, myself, that nothing I have outlined is chimerical or impractical. In this age, in America, for newspaper people, I am sure that all which is desirable is possible. We require but the needed faith and works equal to our faith. I am encouraged to believe, from what I know of you, men and women of this convention, that you are willing and anxious to devise the ways and means and blaze the trail to better things for yourselves and brethren of the press, through whose well-being we can look for the betterment of the race.

We can not do less than our full duty, though sometimes we feel the lack of the encouragement and inspiration of public praise. I have the conviction that the day is coming when the press will receive full and ample recognition and reward for its great services from the people, whose liberty and enlightenment depend upon it in such large measure. With or without reward, however, we must not falter. We have to sustain us the consciousness that unobtrusively we are playing an unequaled part in shaping the world's history and in working out the destiny of mankind.

A LOST ART IN TYPESETTING.

BY S. H. HORGAN.

READER, do you remember when the classified advertisements in your newspaper were the only illustrated feature in the paper? When the same little two-story, gable-roofed house was used in every real estate advertisement? If you do not, you are not a real old-timer. When the writer was a boy, in "Ole Virginny, befo' de wah," these were the first illustrations he saw. He can still recall the little paddle-wheel steamer that pictured all sailings and the rakish stove-pipe hat that advertised the hatter, as well as the high-spirited horse that told when there was any old

THE MODERN STYLE OF POETRY.

Western poets of modern schools
Now set the style in verse;
At twisting lines all out of shape
They're getting worse and worse.

up and
read then
first read
You down.

Then comes the s/g zag style,

And then you face your eyes about,
awhile way this read And

uwop opsdn zadwd yoq ysnq uwnq
And get your bearings fixd.

Or in the crescent style of verse,

You may get the rhythm mixed.

Then
step
by
step
go
down
again,
rear
the
to
step
back
a
with
And
the dark.
Advance along.

Once more you close the ranks.

Reads Like a Drill Lesson.

nag or even a mule for sale. That little stereotyped horse looked as if he could get a move on, and he may be running in some papers yet.

Forty-four years ago the first daily illustrated newspaper in the world came, the *New York Daily Graphic*, which proved that events of the day could be illustrated. The country paper was not to be outdone, and it was in those days that one of them ran a portrait of Lydia Pinkham to illustrate the obituary of the Queen of Greece. It was then, also, that a New York daily had a number of single-column stock cuts of shootings, fires, explosions, etc., engraved in type-metal, and used them over and over to illustrate the news of the day, taking the idea evidently from the illustrated advertisements mentioned above.

The desire for pictorial embellishment being always with us, the compositor tried his hand at making the types into pictures, and wonderful were the stunts he did. One of the best of these type-pictures utilized two verses of a poem by "Bob" Burdette, showing the old and the new style of hats. Every compositor will appreciate the skill required in manipulating these types. Bent rules and wedges of cardboard helped out, but it was then stereotyped in the flat casting-box to get the cast that was locked in the form for restereotyping. Our reproduction of it is several

An Evergreen Tree.

THE
Bible contains 3,566,480
letters 810,697
words, 31,175 verses,
1,189 chapters, and 60
books. The longest chapter is the 119th Psalm; the
shortest and middle chapter
the 117th Psalm. The middle
verse is the 8th of the 118th Psalm.
The longest name is in the 8th chapter of Isaiah. The word "and" occurs
46,657 times; the word "Lord" 1,855
times. The 37th chapter of Isaiah and
19th chapter of the 2d book of Kings are
alike. The longest verse is the 9th
of the 8th chapter of Esther; the
shortest verse is the 35th of
the 11th chapter of
John. In
the 21st
verse
of the 7th
chapter of Ezra
is all the alphabet but
"J." The name of our God
is not mentioned once in the
book of Esther. IT CONTAINS
KNOWLEDGE, WISDOM, HOLINESS AND LOVE.

Used as a Christmas Tree.

"removes" from the original type. But the typesetting machine came along and destroyed such artistry in types. It is a way machinery has, to destroy art wherever it enters.

A Change of Style.

From the Cincinnati Enquirer.

When this old hat
was new, The railroad was
a stage; And a six-mule team
made plenty of steam, For the
broadest kind of gauge. You
caught a goose when you want-
ed a pen, The ink you used
was blue; And the women you
loved didn't want to be men,
When this old hat was new. A
spade was only a spade, And
Jennie was just plain "Jane." For
his impudent lip a boy would
skip At the end of a ratton cane.
There were sixteen ounces in every pound.
Four quarts made a gallon true. But things
Don't seem like they used to been, When this old hat was new.

But we've shortened the
time since then, And we're
running a faster heat, And the
boys of ten are full-blown men,
Who run the store and the
street. We blush to giggle;
and we should smile; We're
cute, and we never say die;
We're up to snuff, and we're
full of guile; And we're just
just too awfully fly; And
father is governor, old man, dad,
And his old day is gone.
We run things fast and a little bad, Since we put this new hat on.

R. J. BURDETTE

Styles Have Changed Since Then.

Still there is room for type illustrations to-day, and these examples shown here — reproductions from old newspaper clippings — may stimulate some young printers to take it up and prove they are as skilful as their daddies were.

BOOKBINDING

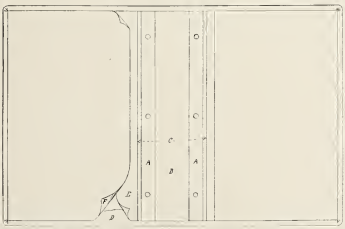
By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1917, by John J. Pleger.

The purpose of this department is to make printers better acquainted with the foundation principles of good bookbinding. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Temporary Loose-Leaf Covers.

A Texas printer writes: "We have a customer who requires a loose-leaf binder file and we have recommended the ——— ring binder, but, as he uses twenty to fifty at a time, he feels that it is too expensive and requests us to make him a cheap binder. The sheets when filed are consulted only about a dozen times a year, so it is quite possible that string or a paper fastener could be used to hold them together. Kindly describe the simplest canvas binder made of pressboard and we will try to make them ourselves."

Answer.— The ring binder has many advantages which the cheaper binders, in which string, cord, tape or paper fasteners are used to hold the sheets together, do not possess. Frequently, however, there are demands for a cheap cover in which sheets can be preserved, but without the mechanical contrivance, which adds considerably to the cost. These can be made from binders' boards, with drilling or book cloth for the covering material. Cut the binders' board about ¼ inch larger than the width and ½ inch larger than the length of the sheet to be used. Then cut a strip ¾ inch wide off the width for the hinge. Punch three holes about $\frac{3}{16}$ inch in diameter, one in the center and the other two about 1½ inches from



A — Hinge. B — Back. C — Joint. D — Turn-in of covering material. E — Back lining. F — Paper lining.

the head and tail. Measure the thickness of the paper to be inserted in the cover, and set the case gage the exact width. Cut the covering material large enough to permit a ¾-inch turn-in on the fore edge, head and tail. Then glue or paste the covering material, and lay on the left board ¾ inch from the edges. Next, lay the hinge strip ¼ inch from that board, and the case gage even with the head and side edge of the hinge. The right side hinge is laid close to the gage and the board ¼ inch from its edge. Then cut off the corners so as to permit a neat turn-in on the corners, the cut portion being a triangular piece, ⅛ inch on each side, measured from the corner of the board. Turn in the ends over the edges of the boards and rub down. When dry, cut a piece of the same covering material ½ inch less than the length of the boards and wide enough to extend ½ inch on both boards, covering the hinges. Now, glue, lay it on, and rub down in the open spaces between the boards. Then cut the inside paper lining ¾ inch smaller than the board, glue or paste it, lay on so as to equalize the squares and rub down. Put the cover between pulp or straw boards and leave until dry. The covering material can then be removed from the holes in the hinges with a sharp knife. The punching of the covers can be done after the work is completed and when the binders' board is not too thick to permit the punching of both boards at one operation.

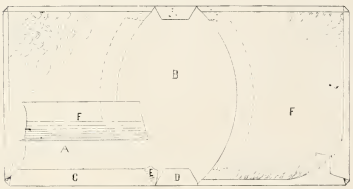
Canvas Jackets for Blank or Account Books.

An Oregon bookbinder writes: "We are frequently compelled to make canvas covers for books which are designed to last only a year and then filed away for reference. This seems like a waste of time and money, because the binding is usually of a substantial kind and will outlast its requirements. We will thank you for your opinion as to what styles of binding require extra covering to preserve the binding. We make our covers on the books after the binding and finishing has been completed. Is this the up-to-date method employed in large establishments or is there a more expeditious way?"

Answer.— Books bound in full cowhide extra hubs, full cowhide ends and hubs, full sheep (fleshers) cowhide ends and hubs, or three-quarter-bound style, that are required to last a number of years, should have a canvas jacket, which, when worn, may be renewed and thus preserve the binding. This jacket is a protection to the binding and, needless to say, is very desirable for permanent records. Books bound in the above styles which are designed to last a year or less do not need a canvas jacket. Half-bound account books do not require a jacket because, where a better binding is necessary, the next step is in a full canvas cover, either loose or spring back, or a three-quarter-bound style. A canvas jacket should not be made entirely on the book, much less the lettering, because a more satisfactory job can be executed where the head and tail ends are turned in after the cover has been removed. Then, too, the lettering will show up much better when the type is tied up, inked, laid on the panel

space and given a slight pressure in the press, with the cutting-machine follower, or in a combination backing machine and press. When canvas jackets are lettered on the books the type impressions will show and thus render unsightly the previous finishing operation. The proper and, without doubt, the most consistent method of making canvas jackets — a practice that prevails in all large and well-regulated establishments — is as follows:

Jackets should always be made before pasting up the end-leaves and the final pressing, as it prevents getting glue on the end-papers in the operation. Cut the canvas to allow 1½ inches turn-in on the fore edge, head and tail, or 3 inches larger than the open book. Use a thin, tough board, equal to No. 50 binders' board, for the boards, and cut the exact size of the book-cover boards. Open out the canvas on the bench and lay the book on top with the fore edge toward the body. Bring the other end of



A — Board. B — Canvas. C, D, E — Turn-in. F — Marble paper.

the canvas over, and turn it about 2 inches over the fore edge of the board. Then turn the book and canvas over, turn in about 2 inches of the canvas over the fore edge of the other board and put a weight on top. This will afford sufficient stretch of the canvas on the book to produce a tight fit on the hubs and spring back. Lay the boards out and glue about 2 inches of the front end of each board. Allow the glue to become tacky before attempting to proceed, then remove the weight from the book cover, place the fingers and thumbs on the head and tail ends, and keep the canvas in position while opening the cover and laying it on the bench. Place the left hand on the cover, lift the turn-in canvas and lay the jacket board on the book board with the glued end up to the fore edge. Then bring over the canvas onto the glue and rub down with a folder. Turn the book around, open the board in the same manner and bring the canvas over on the other glued board as above described. Then lay the book so that the end projects, with the back to the right on the bench. Take a shears and cut the canvas at the bottom, diagonally to within ⅜ of an inch of the edge of the board at the joint. Turn the book over, with the back to the left, and proceed in the same way as above described. Then turn the book around and cut the tail ends in the same way.

The book is then laid to the edge of the bench and a thick glue applied to the projecting ends of the canvas. Care must be taken to leave enough of the canvas unglued so it will not stick to the edge of the book board and the joint. Then turn the book around, with the fore edge to the body, lift up the cover, holding it open with the left hand, and turn in the right end on the board, pulling it over a little and making it straight. Rub down with the folder and then bring over the left end with the left hand, while the right is holding the cover. The canvas should be stretched enough to have a snug fit and then rubbed down with a folder. Turn the book over and repeat the operation on the other side as described.

With shears, cut away the surplus canvas on the corner, leaving ½ inch for the turn-in. Then pull the canvas away from the board, and glue the board and the canvas on the sides. Take a folder and tuck in the canvas on the fore edge of the board and press the fore-edge canvas together. Glue the turned-in canvas with the finger, bring it over the fore edge of the board and rub down with a folder. Repeat this operation with the other corners, place a piece of zinc between the book and cover and set aside for one hour to dry. Remove the zinc and pull off the canvas jacket by throwing back both boards and pulling the jacket on the front. Close the book and lay aside. Take the jacket and cut out a minor segment with about 2 inches spring out of the boards. This is done by first cutting the segment out of paper and marking the board, then cut it out with a shears. If the book has beveled or extra hubs, the turn-in of the back portion of the jacket must be cut away so that the canvas which is turned in is no wider than the bevel, or about ¾ inch. Glue the projecting end of canvas at the back between the boards, and turn it in on the canvas, even with the edges of the boards. The diagonal ends are turned under the boards, thus protecting the corners. Take a folder and rub down. The marble paper for the inside lining should be of the same pattern as the end-papers, and is cut ½ inch smaller than the book leaf. Paste the paper and put it on the board and canvas so as to leave the proper margins for the squares. The paper projecting beyond the arch shape of the board is cut into the edge of the board to permit a turn-in under the board even with the arch edge. The jacket should then be placed between straw or pulp boards and left to dry. Leather corners are superfluous, and, as their tendency is to peel and thus prove unsightly, canvas jackets should always be made without them. The next operation is lettering. Panel spaces should be marked as a guide for the type-spacing before removing the cover for the turn-in and lining.

After the end-leaves of the book are pasted and pressed, the book finished and ready for delivery, throw the boards back and pull on the jacket.

Letterpress and reference books which are frequently referred to may also have a jacket, but this should be made of thinner material, such as drilling. The operations are the same as above described.

Hand-Lettering on Full Canvas Bound Books.

A Georgia printer writes: "Once a year we bind seventy-five books in full canvas, spring back and hubs. The books are lettered in ink on the back and side, four lines in the top and two lines in the bottom title space. Our finisher sets the type and places it in a pallet, puts a tread guide over the back of the book and makes an impression. The lettering is not always straight and the ink impressions are uneven. We have often wondered if there is not a more satisfactory method for this class of work. The time consumed is out of all proportion to the cost of the job."

Answer.— Hand-lettering, at its best, is an expensive operation, especially on a large number of books. This method could be revised and the looks of the books materially enhanced by stamping cloth or leather titles and pasting them on the panels. Aluminum leaf could be substituted for gold leaf and considerable money could thus be saved.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

New Process Overlays.

(1864) A Canadian pressman writes: "We have been using chalk-relief overlays until the supply of materials could not be obtained. Now, a pressman professing to own a secret method, shows samples of an overlay made by powdering the printed impression and repeating the operation until the desired relief is obtained. I have reason to believe this is not new and detest the air of secrecy. I would be very glad if you could give me, or direct me how to obtain, the formula."

Answer.— The overlay you describe is not new to the trade. Doubtless the pressman is using what is known as the New Process Overlay. Write the Queen City Printing Ink Co., Cincinnati, Ohio, for the formula.

Printing on Tin Foil.

(1876) A Washington printer submits several candy wrappers printed in bronze-blue and bright-red ink on tin foil. He asks how he may obtain a sharp, clean print. Several other specimens are also enclosed that are not so well printed. He wishes to produce work to equal the best examples shown.

Answer.— Secure some of the best bronze-blue and bright-red ink. Use these inks with firm rollers. The rollers must not be sticky or moist, as they will not lay the color properly. The make-ready need not differ materially from that used in printing on hard paper. Use a hard packing. If the ink is too tacky it causes the metal leaf to adhere to the form, and care must be exercised in arranging the clamps so that the metal will strip from the form without tearing. Lay out printed sheets loosely in small piles, as the ink must dry without absorption by the stock.

Printing on Fabric-Finished Cardboard.

(1875) R. C. B., a New Hampshire printer, submits a card printed on a linen-finish stock and writes as follows: "I am submitting a sample card stock upon which I am not quite satisfied with the printing. As it is a linen or fabric finished card, it is considered 'hard to print on,' but I think you can give us an idea as to how to go about it in the best way — inks, packing, etc. I think more than one printer would be benefited by advice on this matter."

Answer.— We suggest the following method of obtaining a clear print on the stock referred to: (1) Use new type only. Old type will give a fair print on smooth paper with careful make-ready, but on this grade of card can not be made to print satisfactorily with the most careful make-ready. (2) Good rollers, having a fleshy resiliency, should be used with the best grade of job black. (3) Use a tympan made up as follows: Top sheet of thin, smooth, hard manila, about four sheets of flat stock, such as sixteen-pound folio, on a sheet of thin pressboard. Some use a thin, smooth piece of zinc or brass. This latter sheet, whether it is pressboard, zinc or brass, should be placed next to the platen during the make-ready, but it should be removed and placed immediately below the top sheet when ready to run. This insures the sharp printing qualities of new type and does less harm to type than a resilient packing, which induces a matrix effect in the tympan which causes the rounded-off faces of type on long runs. Care must be exercised in the quantity of ink used.

Tympan Bales Work Loose.

(1877) A New Jersey pressman submits an impression pulled on a tympan to determine the evenness of contact. The four letters show a very uniform impression. His letter reads: "In March I wrote you in regard to the tympan on a 10 by 15 platen press coming up from the bottom tympan bale. Enclosed you will find sample sheet with the metal letters printed on the sheet, as suggested by you. This is taken without changing the platen screws. The platen must have been nearly even, because the impression seems about the same on each letter. It seems strange that the tympan should work up when the platen seems so even. Can you suggest any further remedy?"

Can any of our readers offer any suggestion as to the cause of such trouble?

Light Streaks in Newspaper Printing.

(1863) A Wisconsin publisher sends several copies of his paper, on which streaks occur in irregular patches on the pages. These light areas are parallel with the grippers and are apparently due to improper contact of the form rollers with the type. The letter reads in part as follows: "I am sending you copies of our paper and am curious to know what causes the light streaks. The rollers were tightened very carefully, though not too tight. The streak keeps moving up and down the page. As regards the rollers themselves, there are no crevices nor holes, but they are rather hard. They have been used since July, 1915, and, no doubt, have never been washed. We sent for new rollers to-day, as we figured these rollers have given good service. Will thank you for advice."

Answer.— The streaks are doubtless due to the shrinking of the form rollers, which we judge are not set to a firm enough bearing on the form or against the metal vibrator. While the rollers are in this condition you can not expect to have a proper inking of the form. Doubtless the new rollers will correct the trouble. The new rollers should receive good treatment if you expect good work from them. When not in use they should be coated with a soft ink, or their surfaces should be oiled. Wash-

ing up the entire press for each weekly issue should not be considered burdensome and it is essential to good work. In setting the form rollers, have the newspaper forms on the press and have the rollers resting on the type. Loosen the roller sockets and move the rollers away from the vibrator. Raise the socket so that the bearings of the roller will just rest in place in the sockets. Tighten the socket-stud screw. Now, move the rollers in contact with the vibrator and tighten its sockets. While the press is running, observe how the rollers bear against the vibrator, as it may easily be observed if it gives uneven contact. Every week or two an examination should be made to insure maintaining of the correct setting of the form rollers.

Cause of Irregular Register on Cylinder Press.

In a recent issue of THE INLAND PRINTER, a pressman made inquiry regarding irregular register on a three-color job. The press was run at irregular speed, sometimes fast and again slowly. A test was suggested, which proved only the fact that the bed and cylinder traveled in unison at the varying speeds tested. Mr. Vandercook, builder of the Vandercook proof press, suggests the following as a solution of the cause of irregular register where the speed of the press varies greatly: (1) The grippers close on the sheet with a constant rate of speed. This closing action is commenced by a cam action, but is finished by spring action, regardless of the speed of the cylinder. If the speed of the cylinder varies greatly there is bound to be a variation in the register on sheets printed at high speed in one color and on a slower speed in another color, even though the sheet was fed accurately to the guides. This is due to variation in position of the sheet in relation to the closing of the grippers. The more lively the gripper spring, the less chance of error in register."

Truck Rolls Should Equal Diameter of Composition Rollers.

(1878) A New Jersey printer sends a sample of a neat folder printed on enameled stock. It consists of a line plate and three half-tones. The half-tone that caused complaint showed a faint image of the type-lines on the adjoining page. The printer writes: "Can you tell us how to stop streaking on the enclosed half-tone? We used roller bearers, removed all oil from the tracks and changed the sizes of the roller trucks, without success. The roller trucks first used were: Top roller, 1¾ inches in diameter; the two bottom rollers, 1$\frac{13}{16}$ inches. We changed these to 1$\frac{15}{16}$-inch trucks for every roller; again to 1$\frac{15}{16}$-inch for the top and bottom rollers and 1¾-inch trucks for the middle roller. We also used trucks of 1¾ inches on the two bottom rollers and trucks $\frac{1}{16}$ inch smaller for the top. These changes did not stop the streaking, but changed the position of it. This job was run on a ——— press, rebuilt only a few months ago. You will also notice that you can read the type-matter in the solids. Don't you think this press should have better distribution than this? Do you think that a larger or smaller roller used in the middle will stop the streaking?"

Answer.— We are of the opinion that the trouble is not due to lack of distribution so much as it is to the need of having the rollers and truck of an approximate diameter. Where the trucks are very much smaller than the rollers, it permits the rollers to be indented by the type as they pass over in inking. Owing, perhaps, to a lack of resiliency, the surface of the rollers fails to recover and when the part which inks the type passes over the heavy portion of the half-tone there is no contact from the part of roller surface that had inked the type, hence the faint image of the type characters. We believe you would have had but little trouble if you had provided the rollers with trucks of approximately even diameter. The placing of a roller of smaller diameter between the two others should tend somewhat to lessen the shadow prints in the solids of the half-tone. The rollers should be reasonably springy, which will insure better laying on and distribution of the ink than from dead rollers.

Zinc Etching Does Not Print Satisfactorily.

(1874) An Ohio pressman submits an order blank printed on blue bond paper. Numerous rule lines appear, being about twelve points apart. A number of box-heads occur. The rule lines are not very regularly spaced, showing that original was not printed from brass rule. The printer writes: "The enclosed sample report was printed on a 14½ by 22 inch job press from a zinc etching. I have noticed that zinc etchings do not ink as well as an electrotype. Do you think the trouble is caused from printing from zinc etching? Rollers were set perfectly, as we have our presses equipped with expansion roller trucks. We used a good grade of black job ink on this work. Kindly note the weak spots all over the form. These all had a make-ready. We put a make-ready sheet next to drawsheet and beneath that we placed a sheet of pressboard. I would also like to know if this is a good grade of bond paper. Thanking you in advance for any information you will give us."

Answer.— Work of this character will print much better from a plate made by the wax-engraving process than from a zinc made from the ordinary copy furnished the engravers, as the sharpness of the lines and general printing qualities of the plate are of a superior quality when compared to that of the zinc plate which is reproduced photographically from a print taken from a type and rule impression on paper or cardboard. We believe that the engraver made the zinc to conform as closely as possible to the original impression furnished him. An electro of the zinc will often print better than the original zinc, as the electrotyper will strengthen the weak places. Where the rules are weak, the copy furnished the engraver doubtless showed similar characteristics. The irregularity of spacing between the rules suggests the possibility of the form being photographed from a ruled and printed blank form. In printing work of this character, use two sheets of manila above the make-ready sheet and put the pressboard just under the top sheet. This will make the mark-out sheet the fourth one down. The printing is probably as good as can be done with the plate. However, by comparing the engraver's proof with the sheet, you may discern variations which you will know are due to some oversight on your part. The bond paper is a good grade.

NEIGHBORLY.

A South Dakota state senator recently gave a new illustration of that fine saying of an ancient philosopher: "Man was born for mutual assistance."

A customer entered a small town barber-shop.

"How soon can you cut my hair?" he asked of the proprietor, who was seated in an easy chair, perusing the pages of a dime novel.

"Bill," said the barber, addressing his errand-boy, "run over and tell the editor that I'd like my scissors if he's got done editin' the paper. Gentleman waitin' for a haircut."— *Exchange.*

NEWSPAPER WORK

BY J. L. FRAZIER.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Newspaper Headings.

It is not the intention of this writer to delve deeply into the subject of newspaper headlines from an historical standpoint. Their history is a short one, for, while the idea of placing a title, or heading, set in larger or blacker, or both larger and blacker, type over every separate article is as old as printing, the modern American headline is barely a half century old. It differs from the title in that it really tells something, and is not merely a label.

Readers of these words are particularly interested in the subject of headings, or headlines, from the point of view of how it affects their newspapers in making them more attractive to the reader and more serviceable at the same time, the latter quality being the result of proper functioning through wording, arrangement and legibility of type used in their composition.

The importance of headlines is gaged by the importance of the service they perform. They have been said to advertise the items over which they appear. Certainly they are guide-posts by which the reader may readily find that in which he is interested, and, inversely, by which he is enabled to avoid starting to read an item in which he is not interested. Furthermore, if proper care and intelligence are exercised in writing, designing and setting headlines, a reader may keep informed on events in his community and throughout the world by reading the headings only. This meets the needs of our busy, wide-awake life and is a boon to those who desire to keep abreast of the times but do not have the time for considerable general reading. Details follow the heading, first in the summary lead, another American invention, in which all the salient features of the story are set forth in the opening paragraph, and the less important features, the details, are given in succeeding paragraphs for those on whom time hangs more heavily.

While no one can as yet set himself up as the creator of the perfect headline, there are several obvious qualities — quite generally recognized — by which the headline may be judged. The writer hopes to set these forth by word and example in such a way that they will prove helpful to readers in their efforts toward the adoption of a satisfactory system of headings for their papers.

What, then, are the qualities on which the value of a headline may be based?

The first and most important requirement is that the headline should be written so as to constitute a clear index to the story over which it is placed. It is made a clear index by incorporating in it the important features of the item. It must summarize the story which it heads, present the gist of its content and be complete in itself.

We are reproducing a heading on this page (Fig. 1) which is so written that the reader may learn from it all that is told in the story. It will be noted that the most important feature is set forth in the two large lines at the top, so that it not only properly emphasizes the point but serves as a guide-post for those who are particularly interested in that item and search for it immediately upon taking up the paper.

WOULD HAVE NATION OPERATE RAILROADS

Trade Board Reports on Coal Control Plan

FEDERAL POOLS RECOMMENDED

Commission Tells Senate Remedy Must Come Soon if Serious Fuel Shortage Is to Be Averted—Water Transportation Lines Included in Plan of Government Direction.

FIG. 1.

A good form for top-heading, and one which summarizes the story over which it is placed by emphasizing the important features therein in proportion to their relative importance from a news standpoint. From the conservative New York *Post*.

Like the story, the headline should be simple. It is, in fact, a mosaic in which the words must be fitted into a fixed, unchangeable space in such a way that the meaning will be clear. Obviously, then, short words are best, for more short than long words may be gotten into a small space.

There is always interest in action; therefore, if possible, get action into the headline. Although it is not always possible, it is advisable to get a verb in each section of a headline, for verbs represent action.

The editor should not editorialize in his headlines. Readers are not reading the news columns of a paper for editorial opinion. They want facts. Neither do they want to guess at anything. Do not, therefore, place a label

such as "Shocking Accident" over news items. Tell exactly what happened.

Since the headline should be a clear index to the story — the story in tabloid form, in fact — it is advisable to cram as many points — not words or repetitions — as possible into it. To this end most newspapers omit the articles "a," "an" and "the." The meaning is just as plain without them, as witness: "The Local Team Is the Best in the League" and "Local Team Best in League." Of course it is desirable to retain the articles at times in order to make lines fill out to proper length. With the same object in view — that is, to obtain variety in the headlines and to insure definiteness — it is a rule on many newspapers to avoid the repetition of nouns, adjectives, verbs and adverbs.

Unless a story relates to some coming event, headlines in most newspapers worthy of emulation are written in the present tense. This particular "present" is known as the "historical present," used instead of the past tense, relating to events just happened, for the sake of vividness. "Eludes His Pursuers" and "Defies His Accusers" drive home to the reader the recency of the occurrence and emphasize to him that he is getting late news — and something new — right off the bat. It virtually implies the latest action in either case. One should not be a slave to the present tense, however, for, while it is good newspaper-making to say "John James Dies," it would, obviously, be foolish to say "is born in Montana in 1875."

A number of newspapers, prominent among them *The Kansas City Star*, adhere, as a rule, to the use of the past tense in relating events which have transpired just previous to the issuance of an edition.

While the interrogative is forbidden in many newspapers, others permit the use of the question-mark to qualify the authenticity of statements made. Readers,

WANT 5,000 MEN
FOR RED CROSS

Cobb County Men Asked To Respond

Type-faces so different in form and design as these can not but appear displeasing to readers, and such combinations should be avoided. Shape-harmony is as essential to a good newspaper heading as to a title-page.

however, do not buy newspapers to be questioned, nor to take statements made therein with a grain of salt, so, of course, this particular form of heading can be overworked to the disadvantage of the paper.

The unintentional imperative, a declarative sentence made imperative by the elimination of words for the sake of brevity, although seldom likely to be misconstrued, should be used sparingly or avoided, especially when a wrong impression or an evil suggestion is offered. "Kill Thirty Men" is quite another thing than "Trains Kill Thirty Men."

As stated before, what happened should be told in the headings. It should be told in the active rather than the passive voice. Negative statements should be avoided. "Stecher Defeats Cutler" is preferable to "Cutler Is Defeated by Stecher."

It is also advisable to avoid beginning each section or deck of a heading with the same subject, for to do so makes the heading monotonous. To build part of a head-

SEATTLE CHAIN
LETTER NUISANCE

CHARITY ORGANIZATION BUREAU OF ADVICE ASKS THAT REQUEST FOR CONTRIBUTIONS BE STOPPED

REPUDIATED BY ALL

PREPARED FOR MERCHANTS' ASS'N BY BUREAU OF ADVICE OF CHARITY ORGANIZATION SOCIETY

FIG. 2.

An example of type-face unsuited for use in newspaper headings. While the few words set in capitals in the two large decks are quite readily comprehended, the masses of small capitals in the two minor decks are difficult to read. Lower-case should be used in such sections.

ing on a fact of rather minor importance tucked away at the end of a story, that may be "killed" to gain space during make-up, is a bad practice which should be avoided. Time and embarrassment may be saved by such action.

The necessity for writing the headline so that it will constitute a clear index to the story or article has been established, we believe, on a constructive basis in a preceding paragraph. Since the same words which are easily grasped as written by a good penman may be made illegible — or legible only after effort — if carelessly written by a poor penman, and as types are readable with ease or effort in varying degrees according to the character of their design, it is obvious that newspaper headlines should be set in type of a character that is easily read and from which the contents will be quickly comprehended. Unless a reader can grasp and understand a heading clearly at a glance, it is of little value as a bulletin.

Fanciful, elaborate, decorative letters are taboo in the newspaper headline. Letters with sharply contrasting elements — hair-line letters — should be rigidly avoided, for when worn down or poorly printed the hair-line elements do not show and the reader finds himself trying to read parts of letters instead of reading letters entire. This point and the economic consideration demanding the selection of a type that will not wear down quickly are responsible for the almost general use of condensed block-letters (letters in which all elements are of the same width) for the main lines of news-headings. The upper decks of the two headings on this page are examples. Only the large and important lines in which there are few words should be set in capitals, and the subordinate decks, containing a number of words in small type, should invariably be set in lower-case characters. We can not emphasize too strongly, or too often, the fact, proved by test and logically manifest, that capitals are not as easily read as lower-case letters. To emphasize this point we

are showing herewith a heading in which a subordinate deck in small type is set in capitals (Fig. 2). Obviously it is not plain — it can be read only with effort and close concentration.

While there is considerable variation in the styles of headlines, with reference to size of type and character of arrangement, the general form has become more or less established. Every headline, except, of course, a boxed heading, is made up of a series of sections, called "decks," extending, generally, across one column, sometimes more, said decks being separated from one another by short dashes. According to the most common present-day practice, a headline is made up of one, two, three or four decks, perhaps more, but a headline of more than four decks is rarely used.

There are four general styles of decks, which, for purposes of an exchange of understanding, are indicated as follows:

1.— *The Cross-Line* is simply a single line, either the full width of the space allotted the heading — set flush to both bounding column rules — or shorter than the measure, and centered between the column rules (Fig. 3).

2.— *The Drop-Line*, a cross-line divided into two or more parts in succeeding lines. If two lines are used it is called a two-part drop-line, and in this the first line is set flush to the column rule at the left and the second line flush to the column rule at the right, leaving white space at the other ends of each line. If there are three lines in the drop-line deck, the first line is set flush to the left with a small amount of white space at the right, the second is centered with a small amount of white space at either side, and the third is set flush to the column rule at the right with an amount of white space at the left end of the line, approximating, if not equaling, the amount at the right of the first line. The lines should, for the sake of appearance, be of equal length. If four lines are used in a drop-line deck they must of necessity be shorter, but the three-line example shown is sufficient guide to the construction of a four-line deck. The drop-line form of deck is used generally for the upper deck of top-head stories, those stories which are important and

HEAVY LOSSES THROUGH U-BOATS

This Week's Total of British Ships Sunk One of the Highest—Explanation of the Increase.

FIG. 3.

The upper deck of this heading is set cross-line style. The lower deck is arranged in pyramid form. A very good form for a newspaper's No. 2 and No. 3 headings, as explained in the accompanying text.

are started at the tops of columns. The upper deck of Fig. 1 illustrates the drop-line deck.

3.— *The Pyramid Deck* is just what its name implies, although, in strict reality, it is an inverted pyramid. In it, whatever the number of lines, the first line is full length (width of the column or the heading) and the succeeding lines are graduated shorter until the apex, formed by the last line, completes it. It is best and most generally used in subordinate decks set in comparatively small type. The bottom section of Fig. 3 is an example of the pyramid deck.

4.— *The Hanging Indention* is obvious to all who have spent any length of time at the newspaper or printing business. It is distinguished from the ordinary paragraph in that the first line starts flush and all succeeding lines are indented. It is used in some papers in place of the pyramid form of deck for subordinate small-type decks. The hanging indention is illustrated by the bottom deck of Fig. 1.

The next thing is to make up combinations of these several kinds of decks into a set of standard headlines, in which both symmetry and display will be given due consideration.

The average small-town paper requires three or four harmonious headlines of varying size to place over stories, the importance and length of which dictate the size of the headings. This, of course, applies to the ordinary run of news, on days or weeks when nothing of extraordinary interest has occurred, such as, for example, a tornado, a flood, a train wreck or a declaration of war. The most important headline is, of course, the top head, called the No. 1 heading in many offices. This heading is for use over important stories which are begun at top of columns, either on the first page or on inside pages, hence its name. A good form for the No. 1 is a headline of four decks, such as Fig. 1.

The first deck, as stated before, should contain the most important feature of the story, the words which will most likely interest a casual reader, and which will at the same time direct the attention of those in search of that particular item of news to the story. The type most suitable, perhaps, and certainly most generally used for this deck, is some one variation of the condensed block type commonly known as gothic head-letter, set in capitals. This type of letter has a combination of advantages which make it particularly adaptable for the purpose. It permits the use of a maximum number of words for its size and strength, and in the sizes ordinarily used is quite readable. On the average six or seven column weekly and small-town daily paper 30-point is an excellent size, although either 24-point or 36-point may be successfully used. This deck may be a simple cross-line — in which case, since it appears at the top, it should be a full line — or it may be drop-line form of two, three or four lines. Of all the above sizes the two-line deck is, in the opinion of this writer, most acceptable. The one-line is almost as pleasing, but is more difficult to write effectively, whereas the three and four line drop-line decks often appear congested and in reality are more difficult to grasp than fewer lines. The first deck is sometimes set pyramid form, but it is not so pleasing in appearance as the drop-line fashion and causes much difficulty in the effort to obtain a readable, gripping statement in combination with a pleasing form. It is not recommended, though used extensively by the large Hearst papers.

The second deck of the top head is usually set in pyramid style in type small in comparison to the first deck — 12 or 14 point — so that a number of words may be used. It should be set in roman lower-case, a trifle bold and slightly condensed, with a view to as good harmony as possible between it and the first deck. This deck may be of two or three lines.

The third deck is usually set in the same style of type as the first, cross-line fashion, but two or three sizes smaller. It is preferably a single line, and the deck is more pleasing so set. Many papers, however use two lines for this deck, arranged drop-line fashion or pyramided.

The last deck, the fourth, should be set in the same style of type as the second, but one size smaller and in pyramid form also. It may also cover more lines than the second deck. We are reproducing two examples of

top-heads built along the lines here suggested (Figs. 1 and 4).

In writing the matter for the model top headings here described and illustrated, it is necessary for the head-writer to work on the assumption that the order of importance of the decks is first, third, second and fourth. To obtain proper emphasis they should be built in that order. In the first deck he will summarize the entire story, placing the most significant part in the first line if there are more than one. He should select the next most interesting

BUILD SUGAR PLANT

Acreage Secured and Operations Will Begin Next Month

CONTRACTS DRAWN FOR YEAR

Rumors That Several Other Plants Will Be Built in This Vicinity Before Close of Next Year

FIG. 4.

A No. 1 heading in which the first deck is a single line. While a good form, it is more difficult to write and space properly than where the upper deck is a two-line, drop-line deck.

phase, preferably a striking one, for the third deck, second in importance. The second and fourth decks should be utilized for elaboration of the first and third, the display decks.

There is need also for a smaller, yet prominent, heading to place over short, semi-important items to add color and interest to the lower part of all pages and to balance the heading at the top. This need was father to the evolution of a No. 2 heading, made up of one cross-line, set in the same style of type as used for the main line or lines of the top-heading, but in a smaller size, and a pyramid deck or hanging indention in smaller type (Fig. 3). The same size as used for the third deck of the top-heading, but a larger size is preferable. The third

GIRL STUDENT TELLS OF LEAGUE AGAINST WAR

Eleanor Wilson Parker Testifies at Her Trial in the United States States District Court.

FIG. 5.

The No. 2 heading may be modified from the form already given by setting the first deck on two lines, drop-line fashion, as here illustrated.

deck of the top-heading could be smaller than 18-point, whereas the top deck of the No. 2 should not be. If the third deck of the top-heading is large enough for the first deck of the No. 2, then the latter may be simply an abbreviation of the former, in form identical with the two lower decks of the larger headline. This plan simplifies the matter of type for the hand-set decks, the second and fourth decks of the top-head and the second deck of the No. 2 being set on the machine. The main deck of the No. 2 heading may be of two lines, set drop-line fashion (Fig. 5).

For short stories, a heading such as Fig. 3 does very well. As will be seen, it is made up of two decks, the first, a cross-line, may be set in capitals of the type used for the second, which is set in lower-case and pyramided, but the size, of course, should not be so large as shown in the reproduction. It is not necessary that the cross-line of this heading should be set full-column width. The heading may be handled expeditiously if the second letter on the matrices used for composition of text-matter is a rather bold antique or old-style letter.

In opening this phase of the subject, we stated that the system of headings for the ordinary use of the average small-town paper could be of three or four styles. We had reference to a rather common practice of heading very short items with a single, small, bold-face, machine-set line. Since this style of heading is also used for subheadings, interspersed through long stories to break the

ARMY STUDENTS GET POINTS ON MACHINE GUNS

Tenth Week of Officers' Training Camp Begins With No Let-Up in Work.

FIG. 6.

Style of top-headings used in *The Chicago Evening Post*. While graphic, and undoubtedly interesting, it is better suited to the metropolitan press than the small town daily or weekly newspaper.

monotony of too much continuous matter, it is probably advisable to avoid its use, using only the first three styles.

The jump, or run-over, headline should be added to the above listed and described headings. It is used on the continuation of a long story from a preceding page. Some papers use a new heading, whereas others simply use the top deck of the original headline set in smaller type. As a means of identifying the story quickly, the latter plan is preferable.

A banner headline is a large line which extends across the full width of the paper. It is regularly used on the front pages of metropolitan dailies in an effort to increase sales, but the average small-town papers are not sold from stands and this style of head is inadvisable except on the occasion of news of momentous interest, "breaking" close to press time or on press day.

While we have described and given examples of several styles and sizes of headlines essential to the most effective make-up of newspapers, there are many other styles, and some radically different. Fig. 6 is a style that is widely used over important stories placed at tops of columns. Our preference is for headlines as described, especially in small-town papers.

If headings are to be pleasing they must be symmetrical, and to obtain that quality in headlines the first consideration is to suit the length of the matter in writing to the space allotted to it. More headlines are faulty because of faulty length of lines than in any other detail. Fig. 7 is an example of a heading faulty in that respect. To overcome the poor effects due to carelessness or haste in writing headlines it is almost necessary to lay down a rule to consider symmetry first and content afterward, important though content is. Nothing makes a paper

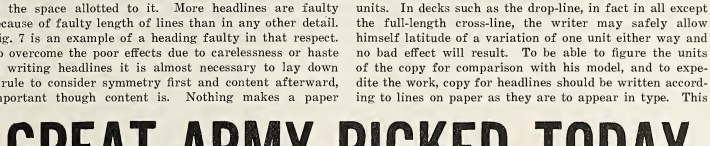


Fig. 8.

An example of a "banner" heading which is often used when news of extraordinary interest must be given appropriate treatment. To be consistent in the use of such headings, regardless of whether the news is important enough to merit it, only serves to nullify their effect when used with sufficient reason. The three-column heading at the right is known as a "spread."

more displeasing than lack of symmetry in or uniformity between the headlines. No matter how well a given series of words may summarize the story, they should be changed if too long or too short for a pleasing effect in the allotted space. Type is not made of rubber, and if a line will accommodate only twenty letters of average size, twenty-one are as impossible as twenty-nine. Inversely, too short a line destroys symmetry, and to letter-space a line to the required length for symmetry of form creates a very poor effect because of lack of relationship of appearance between that line and the adjacent regularly spaced line.

To avoid such difficulties, often seen and realized only when the compositor has set the heading, or after it has

GERMANY ADMIRED
BY NIPPONESE

Fig. 7.

The lines of headings arranged drop-line fashion should be of uniform length, so that the appearance will be pleasing through symmetry.

been printed in the paper, it is a good plan to select one properly spaced and symmetrical example of the various styles of headings used and paste them on a card to be hung over the desk of the headline writer. With these examples to go by he can count the letters of the important decks to be set in large type and the words of the subordinate decks to be set in small type and write his copy to suit the space. He can scheme in various ways, and a little thought will generally result in a headline that is not only satisfactory as to content, but in appearance as well. In apportioning his space he should figure ordinary letters and the space between words as single units, wide letters, such as "M" and "W," as one and a half units, and narrow letters, as "I" and "J," as half units. In decks such as the drop-line, in fact in all except the full-length cross-line, the writer may safely allow himself latitude of a variation of one unit either way and no bad effect will result. To be able to figure the units of the copy for comparison with his model, and to expedite the work, copy for headlines should be written according to lines on paper as they are to appear in type. This enables the writer to know just which lines are long, which short.

While, of course, the ordinary rules of English and office typographical style are followed in matters of punctuation, abbreviation, etc., on headlines, points are used as little as possible and abbreviations are generally avoided — except, of course, standard abbreviations such as Mr., Col., etc., which can be eliminated only by destroying the sense or by substituting longer words to make the meaning equally clear. Periods are not used at the ends of important display decks, and in many instances are omitted after subordinate decks of pyramid or hanging-indention forms. Points in display decks are unsightly, and, because the words are few, comprehension is generally simple and easy without them. In pyramids and hanging indentions the dash is often used between the several parts, or stub sentences. Apostrophes, being essential to sense, are used, of course, where necessary, and question-marks and exclamation-points appear when called for. Quotation-marks are avoided, both because they make the heading unattractive and take up valuable space. Figures are largely used for their striking effect, their vividness, and as a means of saving space. It is quite a common practice to use figures for numbers of two or more digits and to spell out numbers of one digit, but when the figures are longer than the corresponding word, such as "1,000,000" against "million," it is the part of wisdom to use the word. Hyphens at the end of feature lines in headings are displeasing to the eye and should be avoided. Do not, therefore, divide words at the ends of large display lines.

Words dependent upon each other to convey a single thought should appear on the same line. "Boy Is Cut to Pieces by Train" should not be divided after "to"— the logical division is after "pieces," which would make the first line too long in proportion to the length of the second and would necessitate a new arrangement for a two-line drop-line deck, as this heading originally appeared. Unim-

portant words, such as "and," "an," "but," etc., should not be placed at ends of lines in display decks if it is desired that lines should break by sense.

Occasionally in weekly papers, and perhaps more frequently on daily newspapers in larger cities — we do not refer to metropolises here — a story of extraordinary interest will develop which warrants the use of a larger headline than the regular top-heading. A heading may be prepared for such a story that covers two, three, four columns or the width of the paper, in fact, and such are known as spread-headlines. We are reproducing an example of the spread-heading herewith (Fig. 8), but no special style governs their composition — it's simply a matter of following headline forms in a general way in the arrangement of the larger type in amplified space.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

Estevan Progress, Estevan, Saskatchewan.— You publish an admirable paper. There is hardly enough ink on the copy we received, however.

A. L. TUCKER, Detroit, Minnesota.— The first page of *The Herald* is made up in an interesting manner — presswork is also good. The paper appears to be ably edited, and the feature of home-made cartoons illustrating local events is a good one which should provoke interest.

Huntington Beach News, Huntington Beach, California.— Your paper is a good one in every particular. We would prefer to see your top headings modeled after the style shown in the article preceding this department of review, but many papers have a less effective style.

The Plainview Evening Herald, Plainview, Texas.— You are publishing an excellent paper. Presswork is satisfactory, and the composition and display of advertisements is above average. The large amount of white space generally placed between type and borders in advertisements adds materially to their appearance, and causes the type to stand out effectively through the contrast gained.

Central Missouri Republican, Boonville, Missouri.— We admire the orderly make-up of your first page as represented by your issue of April 26. It is reproduced. We regret that your especial interest in make-up stops with the first page and suggest that you adopt and adhere to the pyramid style of make-up of inside pages as consistently advocated in this department for years. Presswork is fairly clean — more impression and slightly more ink would improve it. Advertisements are well set.

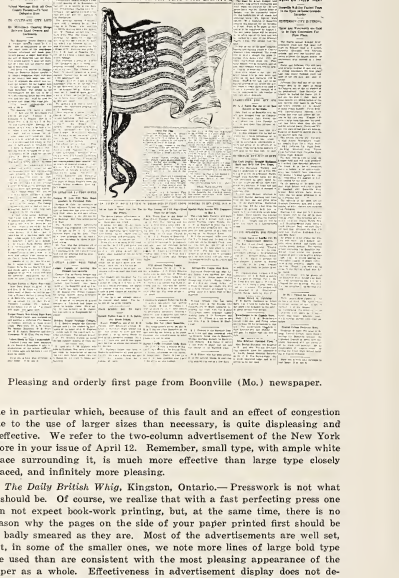
A. B. WOOD, Gering, Nebraska.— You have many reasons for feeling proud of *The Gering Courier*. Presswork on it is the best among the specimens received this month. Your make-up, while not exactly symmetrical and artistic, is interesting — and by no means displeasing. Your ad-compositor is an artist who knows how to get up display that is pleasing, forceful and simple. The almost consistent use of one style of display type, Cheltenham Bold, adds also to the effective appearance of your pages. Nothing makes a newspaper more displeasing than a great variety of display letters between many of which there is no relationship.

The Evening Post, New York city, carried in its June 20 editions a magazine supplement entitled "Greater Port of New York Supplement," a comprehensive review of shipping from and into the harbor at that city. The cover is made up of the titular matter, a large illustration of an ocean liner at sea and a panel at the bottom showing freight yards full of cars, factories, etc. It was printed by the rotogravure process. The inside pages are profusely illustrated and filled with interesting text. Considerable display advertising is carried in the issue, set in the *Post's* simple and readable style, which has been commented upon as being about the best which appears in any of the larger daily papers.

Three States, Middlesboro, Kentucky.— Presswork on the copy of your paper sent us is very poor. At this distance, the trouble appears to be a combination of hard rollers, insufficient ink and a worn tympan, probably unchanged from a previous issue — or issues. The extra-condensed type used for the second deck of your top headlines is not readable enough for use in setting so many words. The larger size used for the two lines of the main deck is satisfactory. You would have had a more symmetrical make-up had you placed the two columns headed by the large oval half-tone (issue of June 22) in the center, with miscellaneous news-matter on either side. As it is, all your headings are on one side of the page.

The St. Tammany Farmer, Covington, Louisiana.— Make-up of inside pages is disorderly. We suggest that you follow the pyramid style of grouping all advertisements from the lower right-hand corner. Your first-page make-up is interesting, but a little too metropolitan for a small-town weekly newspaper. A subscriber picks it up, and from the large headings judges from appearances that events have occurred thick and fast just before the paper went to press; or have your readers become so accustomed to large, black headlines they have ceased to become excited over them? In the latter case, how do you expect to bring them to their feet when you really have a story of importance?

The Sarasota Times, Sarasota, Florida.— We would suggest that you use more display headlines on the first page of your paper in order that it may appear more interesting. Presswork is good, and the advertisements are generally well arranged, but the use of too many styles of type in them mars the appearance of the pages to a great extent. We note


CENTRAL MISSOURI REPUBLICAN.

Pleasing and orderly first page from Boonville (Mo.) newspaper.

one in particular which, because of this fault and an effect of congestion due to the use of larger sizes than necessary, is quite displeasing and ineffective. We refer to the two-column advertisement of the New York Store in your issue of April 12. Remember, small type, with ample white space surrounding it, is much more effective than large type closely spaced, and infinitely more pleasing.

The Daily British Whig, Kingston, Ontario.— Presswork is not what it should be. Of course, we realize that with a fast perfecting press one can not expect book-work printing, but, at the same time, there is no reason why the pages on the side of your paper printed first should be as badly smeared as they are. Most of the advertisements are well set, but, in some of the smaller ones, we note more lines of large bold type are used than are consistent with the most pleasing appearance of the paper as a whole. Effectiveness in advertisement display does not depend on bold types only. We are, as individuals, a little suspicious of the man who talks loudly, and who blusters, and type affects us in much the same way. Smaller and less bold type-faces, with more white space to lend contrast, would result in advertisements equally effective, and both the advertisements and the paper would be more acceptable. Incidentally, requiring less ink than the bold type used, the slur on the pages printed at the first operation would be reduced considerably and presswork thereby improved.

RALPH MORROW, Greenwich, Connecticut.— You are justified in feeling proud of the *Press*. We admire most of all the clean presswork — its most prominent feature. While the make-up of your first page is interesting and symmetrical in all issues sent us, we do not admire all the headings. We do not admire large headings made up of two large hand-set lines only, over short items, especially in a weekly paper such as yours. This may be all right from an editorial standpoint in a daily newspaper where the news comes "hot over the wires," but to have such a heading over the review of Sunday-evening church services in a paper published the following Thursday is going a little too far. A smaller heading should be used, or some smaller decks to temper it, for, in a way, it is misleading as handled. Make-up of inside pages is not pleasing, the advertisements being so placed as to cut up the reading-matter in small groups, making it difficult to follow. We recommend for your consideration the pyramid make-up, illustrated and commented upon in practically every past issue of this journal.

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Expression.

W. M., New York, writes: "I am uncertain in the grammar of sentences of which the following is an example: 'Current topics are discussed with a view to enable the student to,' etc. I would have expressed it: 'Current topics are discussed with a view of enabling the student to,' etc."

Answer.— This seems to be an example of a common confusion in the use of prepositions, and also of erroneous substitution of a verb for a noun. I say "seems" because many persons who should know at least as well as I do how to use good English would not acknowledge that it is erroneous. For my own use I think I should never have the word "view" in such a sentence; but I might use it in writing hastily, and I think it would then be "with a view to enabling." A view in such expression is a look or looking, and it would necessarily be a looking forward, to or toward something. What would be my personal expression of the intended sense if I wrote it I am not sure, for I might think of other words at the moment. At this moment it would be "for the purpose of enabling." As a printer's proofreader, reading a proof of some other person's writing, I should leave it as written by that other person. "Safety first" is the best slogan for the ordinary proofreader, and he is not safe in attempting to exercise the freedom of an editor. This need not check or control his actual knowledge; it should control his application of that knowledge where he knows it is not welcomed.

Spelling of Words Ending in -er and -or.

A. A. G., New York, writes: "Can you tell me the difference in the use of the *-er* and *-or* endings of nouns such as adviser and advisor? The *-or* ending of nouns denoting agent seems more frequent. Is there a difference in meaning or a rule for deciding the correct use? We have maker, distributer and distributor, creator, etc. Does the personal element have anything to do with the formation, or the root of the word, or what?

"In the sentence 'There was a lot of mistakes made,' is the singular verb, 'was,' correct? While the collective force of the plurality is evident, could it be grammatically considered correct to have the verb agree with 'lot' and hence be a singular verb?"

Answer.— This question about spelling surprises me just as another question did many years ago. Both this and that found me totally unprepared to answer them, since they were the first instances in which my attention had been called to their subjects. "Why do words ending with silent *e* drop the final letter on adding a suffix?" Such was the question asked of old, which had to be answered instantly. Much more time has been available in this case, though the writer, sending the letter just as the next month's issue went to press, asked that the answer be given in that issue, which of course was impossible.

Search in books fails to yield satisfactory answers, which means, of course, that such matters are not commonly considered worthy of attention by writers. But one book does contain a short paragraph about the suffixes, with the addition of *-ar* as in liar, beggar, etc., and some imperfect lists. It is Sherwin Cody's book, "Word Study." Mr. Cody does not say which spelling seems or is more frequent, but he does say that "*-er* is the regular form," and treats the others as exceptions! And yet he gives a somewhat enlightening rule as to these which shows that they are not exceptions. He says that we keep the spellings liar, beggar, conductor, etc., because such were the forms in the Latin roots from which they were derived. In its intention this is true, but in its expression it is inaccurate.

These spellings can not be determined by the personal element, for that is common to all of them, as it always denotes agency, whether of a person or a thing.

What is more like actual truth seems to be that *-er* is used whenever the suffix is simply added to an English word, as make, maker. When the word is adopted as a whole from the Latin, as conductor is, the spelling is *-or*. Such words in Latin are not roots from which English words are derived; they are Latin words adopted entire, and such adoption is not included in our understanding of derivation. But no rule can be made for these spellings to indicate a clear distinction, unless it might be possible for special etymological scholars, which we can not all be. Just one clear rule seems advisable. That is, in cases of doubt consult the dictionary. The only way to avoid doubt is to memorize the spellings.

In the sentence under inquiry the verb should be plural, "a lot of mistakes were made," since it plainly means mistakes were made, not a lot was made.

Suggestion of a Hyphen.

Inquirer, New York, sends this suggestion: "Will you pardon me if I suggest a possibility for another use of the hyphen? It is to compound certain prepositions with nouns and verbs, as in 'Carranza was looked-to to stop the outrages,' and 'He acted as whipper-in in the game.' It would, of course, be an arbitrary use, and chiefly as a guide to the sense, but is it not worth considering?"

Answer.— I think most writers and proofreaders will agree that intrinsically this is not worth considering. But it is not, as our correspondent seems to think, an original suggestion. Examples of such use of the hyphen are abundant in our literature, but chiefly in the books of long ago. At present the almost universal demand is for

utter non-use of hyphens to join words. All such compounding is mainly as a guide to the sense, and as such held to be useful; but it is evident that in the vast majority of instances the reader can not fail to supply the needed joining mentally. He knows that only the one thing can be meant whether we write for him steam-engine or steam engine. So it seems to be decided that we must leave the two words separate, although we always accent the first, just as we do in steamboat. It is impossible to establish usages on any satisfactory basis if we thus ignore analogy. Herbert Spencer was one of our earlier authors who always used the hyphen as suggested by our correspondent.

Written for THE INLAND PRINTER.

PRONUNCIATION OF ENGLISH.

BY F. HORACE TEALL.

IN beginning to write this a false start was made, which was perceived when the first word was written. The mistake consisted in making the title "English Pronunciation," while the subject to be treated is mainly American pronunciation of the English language. Many divergencies would be interesting as existing between the English and American methods of speaking the same words, but these are not germane to the present purpose.

One phase of our subject is of special practical interest in connection with the work of printers, and that is the sounds of vowels, particularly in accented syllables. Variations in the understanding of what these sounds are or should be are the prime cause of the lack of agreement as to the proper content of syllables. This is true throughout the English-speaking world, but has more effect on practice in America than elsewhere. A former essential difference between American and English practice was seen in the common American distinction between long and short vowels — making the long vowel the last letter of a syllable and always including a consonant after a short vowel — while English practice made no distinction. This difference has largely disappeared, though still surviving sufficiently to cause some confusion.

Pronunciation has been a prominent feature in dictionaries of the English language since the eighteenth century. Before then it had been assumed that people knew well enough how to speak their words without any special telling. One of the most pretentious early lexicographers to attempt such display of personal erudition of this kind was John Walker, who had been an actor and a teacher of elocution. He made extravagant announcement of his personal qualifications, with the assumption that the one acceptable standard for correctness was the speech of the cultured classes in London, and that he was the one man who could best report their pronunciations. We mention him first because his work was the most influential.

Thomas Sheridan, also an actor and elocutionist, son of Richard Brinsley Sheridan, preceded Walker and avowed the intention "to establish a plain and permanent standard of pronunciation." Walker stated his aim "to give a kind of history of pronunciation and to register its present state." The main difference between these two consisted in Walker's abundant notes by way of "history," which have furnished stock quotations for orthoepists ever since.

One unfortunate phase of this widespread quoting is the apparent error of assuming that Walker's use of symbols indicated the same sounds that are indicated by those symbols to-day. Thus, Walker used the letter *e* to represent the sound of the last letter in words like city, while now a short *i* is used for this. History is perverted in all present-day books by asserting that Walker gave such words as having a sound different from the present one, though the real fact is simply that he used a different symbol for the same sound. These words have always been correctly spoken just as they now are, as to their final letter, no matter how the records may differ.

This is said here mainly as a note of protest against an unfortunate prevalence of such misrepresentation in most writings on the subject. Such misrepresentation is especially prominent in the latest and most pretentious book on pronouncing, which makes many assertions of gross error by another orthoepist, mainly of the false use of *e* where the accuser uses an *i*, as in *siti* for the sound of *city*. But undoubtedly both pronounce the word alike, merely using different signs for the same sound.

Nothing could be more false than one misrepresentation which occurs in every word ending in *-ary* in the book mentioned as making the unfounded accusation of error. That book tells us that the sound of that termination is with the vowel as in *fate*. It says the word dictionary is properly pronounced *dictionāry*, which is simply absurd. Speakers of English are fortunate in their insusceptibility to such misleading in words so common. They have always spoken such words otherwise, and always will speak them so.

So much direct criticism is worthy of utterance, but only so much is to be indulged in here. Even so much is not simply criticism of one writer, but a good specimen of faults in detail that are common to all such writers. Personal vagaries of similar nature abounded in Walker's numerous notes, and every orthoepist shows much of the same blemish. The universality of this weakness probably arises from the same basic trouble that besets the grammarians, most of whom are inconsequential grammaticasters. Each has to handle an old subject in a manner giving the impression of new thought, and most of the newness is supererogatory nonsense.

Yet there is an important mission for such work as the writers of these books — both orthoepical and grammatical — are striving to accomplish. In the field we are considering the goal is much-needed improvement of speech. Indications of the special evils that demand amelioration are variously worded, but practically the same in all writings. One mistake is almost universal — that of assuming that the object can be attained through such books, whereas the only means that seems at all likely is personal teaching, and for this the teachers must themselves first be taught.

Many books have told what the great fault of common speech is, but we shall quote only from the one we have specially noticed above. Its author tells us of a New Zealand educator who visited London and afterward said: "Rarely did I hear what I should call just a fine, clear, interesting voice speaking good plain English." This New-Zealander had evidently been told that London was the place to hear the best English speech.

The author who tells us of this is an Englishman, and he says: "The typical American accent is often harsh and unmusical, but it sounds all of the letters to be sounded, and slurs, but does not distort, the rest. One can understand what is said. In London, the boasted home of the English tongue in all its pristine elegance and purity, the native seems short of breath. He can not find time to finish his words, and so clips the closing

syllables." He says elsewhere: "Although there may be some who do not believe it, the fact is that the habit of slovenly speech is spreading too rapidly among us."

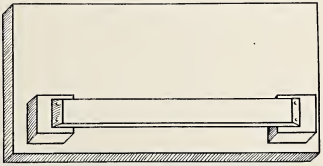
The fact is that no practical dividing line can be drawn between English and American in these matters, but improvement is urgently needed everywhere. If any one desires accurate information as to pronunciation, the safest source will be found in Webster's New International Dictionary's treatise on the subject in the front part of the book.

Accent as mentioned in a quotation above does not mean accentuation of a certain syllable in each word, but something much more general. Syllable-accent is the fixed emphasis with which some special syllable is always spoken. It is now more technically called stress. It has an important influence on form in printing, which it would be convenient, to say the least, to have universally understood in the same way. An example of disagreement is found in the word tribune, which is mispronounced much too often by accenting the second syllable, while the proper accent is on the first, *trib*, with the vowel sound as in *hit*.

Accent, or stress, has another prominent influence, one that has been over-emphasized in much grammar-writing. It is this influence that the present writer has been hastily and unduly charged with rejecting. It consists in the absolute fact that in speaking two words abnormally used together the first of the two (usually) is strongly accented, and the two words assume the nature of one word. Accent is the most common determining feature of compound words. Rules distinguishing between hyphened and close compounds have had much currency, but they have never been applied in practice, even by their most strenuous advocates, and never could be made practical. Our language abounds in single words in which the worthless accent-rules call for hyphens. Likewise we have many compound words in which our best writers use hyphens where these rules prescribe the close form.

A HOME-MADE TYPE-HIGH GAGE.

Every office does not possess a type-high gage, and in the average country office much good time is lost from the lack of one of these convenient little accessories. I herewith give you a drawing of one I made, and one that any one can make in a few moments' spare time. Taking a



smooth piece of board, I found two spoiled wood letters (15 lines) and fastened them at the ends of the board just far enough apart so that a piece of wood furniture, 12 picas wide and 60 picas long, would fasten to the letters nicely with long brads. This gave me a suitable gage for practically every cut that would go into the paper. Of course no cut wider than 60 picas could be used, but cuts being passed under this gage are tested at all points. If cuts are too high or too low it can be readily noticed and remedied.— *Van V. Boyce, in "Equipment."*

MORE SALES—THE PRINTER AND THE ADVERTISER.*

BY C. R. LIPPMAN.

THE mental attitude and actions of a human being are governed entirely by his point of view. This psychological axiom should be the guiding point of the printer in his dealings with the advertiser—I am now speaking of the printer forward-looking enough to see the boundless possibilities of direct advertising; that is, the use of printed matter in sales and advertising campaigns.

Why? Because he should drive home to his customers or prospects the fact that he can help them to more sales; in other words, that both he and his prospect are after the same object—more business, and that for that reason they should put heads together as collaborators on the same problem, rather than as opponents in the game of mental checkers that precedes an order.

You know the feeling of helpful comradeship prevailing between commercial travelers. It is rooted in the consciousness of a community of tasks, and hardships. Each traveling salesman knows what every member of the fraternity has to put up with in strenuous sales battles, in discomforts, etc., and, therefore, willingly gives him all the help, all the information, that may be of assistance.

Now, suppose that is the spirit in which printer and printing buyer meet! You will see at once that such an attitude on the part of both will entrench the printer so strongly with his customer that lower bids from other printers are of no interest to him. But a mere advocacy of such relations between the buyer and seller of printing is not sufficient. It would be "mere nerve," unless the printer is prepared to deserve it through his ability to give practical advice and suggestions.

There are two ways of providing this: Either to hire it or acquire it. In either case it should be of a sufficient degree of proficiency, not only to command respect, but also to outdistance similar help offered by other printers.

This is not so difficult a program as it sounds. It does not necessarily mean a long course of study in advertising. If the printer will make himself an expert on just one or two important phases of direct advertising, he can quickly become a shining light in these.

Let me illustrate this idea from my own experience as chairman of the Round Table on Direct Advertising of the New York Advertising Club. We meet every other week for lunch, from 12:30 to 2 P.M. Among our attendance is quite a percentage of printers. We have purposely refrained from any set program in order to be as helpful as possible to each participant. Our motto has been: "Your problem when you attend." So, at every session, we have invited questions that come red hot from the day's experience. In order to guard against the danger of having such a program too rambling, and trying to cover too much ground, we gave preference to two fundamental problems, fundamental enough to interest everybody and so vital that there is no end to the attention they deserve. These two problems are so transcendant in importance that any man who masters one or more phases of them will get a respectful hearing from every business man. If properly solved, these problems reduce disappointment and waste in advertising.

*An address delivered by C. R. Lippman, president of the Business Men's Advertising Service, Incorporated, New York, before the convention of the Associated Advertising Clubs of the World, at St. Louis.

Problem No. 1 is this: How to reach the right individual in a direct-advertising campaign.

Problem No. 2: How to make direct advertising bring orders direct.

The first problem may seem very simple; yet how many campaigns of direct circularization have fizzled out because the matter did not reach the right individual in the firm to which it was addressed.

It is not enough to remember here that, to get attention, a piece of advertising must "hit the prospect where he lives." We must remember that different officers of a firm live in different spheres. This is particularly true of large firms.

For example, if you want to advertise a collection service, you would naturally want to reach the credit man. In many cases it will pay to conduct a preliminary campaign just to secure his name. But suppose you can't get his name. Then it will pay you to divide the mailing-list into two parts — one containing the list of larger firms, where one man devotes all his time to credits; the other, the list of smaller firms where the duties of credit management fall upon the shoulders of the manager or the office manager.

Thus you can "sharpen" your appeal with greater effectiveness. For instance, the credit manager thinks only in terms of efficient credit management. He can be impressed most effectively by dwelling upon the advertiser's facilities to be of assistance to him, to make his department show up better, to keep down the losses from poor outstandings.

On the other hand, if you want to impress the general manager on this subject, you can bring to bear with even greater effectiveness additional arguments that will show the effect of a good collection service on good business management.

For example, by showing that a sale is only a loss, a transfer of assets to customers, until the bill is paid; that an effective collection service will help him turn his capital more rapidly, that it will help him take advantage of special opportunities where ready cash is needed. All these points are of minor importance to the credit man, but of major importance to the general manager.

There is no limit to the resourcefulness that can be employed to secure names. One way is to be thoroughly familiar with all the sources where trade and other directories may be obtained for any line of business. Every printing salesman ought to have this information.

Another good way — particularly for the printer — is to suggest that the advertiser give you an order to write and print a booklet of vital information to the particular line of prospects, preferably so planned that the information is presented in a helpful or striking manner. There are dozens of ways in which this can be done in each field. Then start a preliminary campaign in which you offer the booklet, provided the appended card is returned with the name of the individual interested. Naturally each name thus secured is worth a dozen names collected by the advertiser in other ways.

Problem No. 2, "making printed matter close orders," is a still larger problem.

In discussing it, I take it for granted that the printed matter is prepared according to the rules of good typography; attractive headlines, good copy and effective illustrations.

I shall devote my remarks to the particular kind of punch the personal salesman puts into his closing arguments that land the order.

To make the suggestions practical, let me classify them according to principles:

a. *Restriction.*— Make the offer limited:

1.— As to time;

2.— As to supply available;

3.— As to quantity allotted for each territory or prospect;

4.— As to a given number of orders received (the first hundred or two hundred, etc.), etc.

b.— *Convenience.*

1.— Self-signed return or order blanks.

2.— Offer, to send on trial.

3.— Invitation to inspect samples at a convenient point.

4.— Handy-to-fill-out order blanks, etc.

c.— *Vivid visualization of advantages.*

1.— Show profit possibilities or utility possibilities in a variety of ways.

2.— Picture what the prospect could do with the money you can save him, or help him to earn, with your proposition.

3.— Picture the reverse side of the medal — the benefits he loses if he doesn't accept your proposition.

4.— Show the benefits his rivals will gain if they accept the proposition and he doesn't.

d.— *The vanity appeal.*

1.— Show that others whose judgment he respects have accepted the proposition.

2.— That he owes it to his reputation as a wide-awake individual to accept.

3.— Name your proposition so it will appeal to his local or occupational pride. For example, a manufacturer has found that he can do more business when he names the same assortment according to the various States he circularizes. To merchants in Kansas, he offers the "Kansas Assortment"; to merchants in Nebraska, he offers the "Nebraska Assortment," etc.

A maker of fountain pens circularizes bankers about a "bankers' pen," and offers the same pen to attorneys as the "lawyers' pen."

4.— Appeal to his progressive-minded spirit.

5.— Appeal to his reputation as a leader, etc.

e.— *The special-inducement appeal.*

1.— Offering a special reduction.

2.— Offering a premium in the shape of extra goods or prizes, etc.

3.— Offering a rebate under certain conditions. (This plan was adopted by the Ford Automobile Company when it offered a rebate on each car sold during the year, provided the total sales would reach a given total.)

4.— Offer special help, such as demonstrators, erectors, expert advice, etc., instruction of the customers' employees in the use or sale of the goods advertised, etc.

Of course, these are just the high spots of this problem, which, like every other, is inexhaustible.

POWER BEHIND ADVERTISING.

An advertisement is a printed declaration of principles and policies. It places every manufacturer on record before the world. Salesmen may argue, gesticulate and use rebuttal, but the cold printed advertisement rings true and sincere, for it is signed by the manufacturer. Many a salesman, to convince a hesitating buyer as to the truth and sincerity of his statements, has flashed his company's advertisement, has read excerpt after excerpt from the advertisement, and then proudly pointed to his company's signature as a guarantee of the truthfulness of every statement made.— *Manufacturers' News.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"An Outline of the History of Printing."

For those who desire a comprehensive knowledge of the history and development of the printing art from the first use of movable types up to and including the period of three and four color process reproduction and photogravure, the latest important discoveries, with dates and names of men prominently identified with that history, without having to do extensive reading, this work is admirable. Briefly, the invention of printing, its history during the early centuries of its practice, paper, presses, photographic illustration and engraving, are reviewed. In fifty-eight pages, the author has given his readers a complete, though brief, history of the art which has fostered and preserved all the other arts. Every printer, no matter what his status in the industry may be, can find practical help and much interest in reading the lore of the industry.

The book is substantially and attractively bound in green cloth, stamped in gold, and should form a valuable addition to any printer's library.

"An Outline of the History of Printing," by R. A. Peddie. Published by Grafton & Co., London, England. Price, 60 cents, postage 10 cents extra. May be secured through The Inland Printer Company.

"Church Advertising; Its Why and How."

It is only during late years that churches have been brought to a realization of the possibilities afforded by advertising in the effort to fill their pews. Time was when to suggest that a church use display space in the newspapers or on the billboards would have astounded ministers, elders and congregations alike. The increase in the number of amusements, the commercial interests that have absorbed the interest of the masses, and other causes, have had a tendency to lead many people away from the churches. It was found expedient by one church to compete with the other demands for the attention of the people by advertising special services, noted speakers, etc., and since this first advertising brought encouraging results in increased attendance, the prejudice against it waned until church advertising is now practiced to a considerable extent in hamlet and metropolis alike.

For those interested in church work, for publishers and printers interested in the development of this new field, this volume, arranged by the executive secretary of the Church Advertising and Publicity Departmental, a former editor of the *Christian Herald*, offers much valuable assistance.

The book is made up of a number of papers, titles of some being: "Sensationalism versus Sanity," "Display Advertising," "Sunday Night Attractions," "Right Methods Bring Results," "Many Ways to Many Minds," etc., all replete with valuable suggestions to those interested in church work and advertising.

"Church Advertising; Its Why and How," arranged by W. B. Ashley. Published by the J. B. Lippincott Company, Philadelphia. Price, $1; postage 10 cents extra. May be secured through The Inland Printer Company.

"The Typography of Advertisements That Pay."

Gilbert P. Farrar is well known to all readers of THE INLAND PRINTER, and especially so of late for the splendid record he has been making as chief of the service department of The Arrow Press, New York city, which firm specializes in the production of display and direct-by-mail advertising for national advertisers. The announcement of the publication by Appletons of this work from Mr. Gilbert's pen, the result of wide experience in advertising and printing lines, will be welcomed by all — especially by those advertisers whose knowledge of printing is superficial and those printers whose knowledge of advertising is slight.

This book offers expert information on how to choose and combine type-faces, engravings and all other mechanical elements of modern advertising construction. The author discusses his subjects simply and to the point, and furnishes concrete examples throughout to demonstrate the value of the various factors in the mechanics of advertising.

The volume contains almost three hundred pages, about one-third being occupied by excellent examples of advertisements, illustrating points worthy of consideration by all who want their advertising to reap results. It is bound in red cloth, blind-stamped on the front cover and stamped in gold on the backbone, and is very pleasing.

"The Typography of Advertisements That Pay," by Gilbert P. Farrar. Published by D. Appleton and Company, New York city. Price, $2.25; postage, 10 cents extra. May be secured through The Inland Printer Company.

"Progressive Exercises in Typography."

The increasing interest in printing as a subject for vocational instruction has called attention to the need for text-books suitable for use in the schools. Hundreds of books have been written on printing, but practically all of them are only adapted to those who have had practical experience in a commercial plant. "Progressive Exercises in Typography" is described on the title-page of the volume as being "a text for the school print-shop and the apprentice printer," and is written with the particular idea in view of supplementing and guiding the instruction of youths in the school classes. While the lad who enters the printing-plant to learn the trade usually finds out for himself what a three-to-em space is, learns the positions of the various letter-boxes from a marked case and progresses quite a long way toward mastering the trade before he becomes interested in books

on printing — which fact, naturally, has influenced the writing and publication of books of an advanced nature — this work gives particular attention to all these rudimentary phases. The book is designed to help those who do not know a thing about printing.

In true pedagogical form, the book, which is in reality a course in the rudiments of printing, leads the beginner from the very simplest exercise, step by step, through properly succeeding work, which should give him experience in the essentials of printing.

"Progressive Exercises in Typography," by Ralph A. Loomis, B.S., instructor in printing in the William L. Dickinson High School, Jersey City, New Jersey. Published by the Taylor-Holden Company, Springfield, Massachusetts. Price, $1; postage, 10 cents extra. May be secured through The Inland Printer Company.

Printing Trades Blue Book—Illinois Edition.

The Illinois edition of the Printing Trades Blue Book for 1917 has recently come to hand. This work is now too well known to require any introduction to the trade, this being the eighth annual edition. It has been steadily enlarged each year until it has become a reference work that should be on the desk of every printer in the State, and on the desk of every concern doing business with the printing and allied trades in the State.

The book is divided into several sections. The first presents a complete directory of all firms in Chicago, arranged alphabetically. The second includes all of the firms in the State outside of Chicago, arranged by cities. Then follows a classified directory covering all branches, which will be found especially useful when any special work is required. In the back of the book is a watermark directory, a list of the organizations in the trade, together with other information, such as Machine Composition Customs, Ruling Customs, Printing Trade Customs, etc.

The Printing Trades Directory is published by A. F. Lewis & Co., 660-661 Transportation building, Chicago, and 41 Park row, New York. Price, $3. May be secured through The Inland Printer Company.

"Conditions of Labor in American Industries."

The student of economic and industrial conditions will find much of interest and value in this work, the joint effort of W. Jett Lauck and Edgar Sydenstricker. The volume, as stated in the preface, is designed to meet a practical need for a compact collection of the results of the large number of investigations and studies of conditions under which the American wage-earner and his family work and live. It is presented merely as a summarization of the principal and fundamental facts that have been ascertained during the past decade and a half; it is not intended to be a critical discussion of these facts, or to be an argument in favor of or against any partisan conclusion, or any remedial program. Such conclusions as to the existence of a condition, or set of conditions, as appeared to be clearly warranted by the facts ascertained by official and other authoritative data, have been suggested, but the attempt has been made to avoid the statement of opinions or of conclusions which, although the authors may feel convinced of their truth, are not generally agreed upon as the actual results of the various inquiries.

That the authors are well fitted for the preparation of a work of this character is assured by the fact that they were assigned to undertake the investigation and compilation of data for the Federal Commission on Industrial Relations.

The work is a statement, rather than a description, of some of the fundamental conditions of labor in modern industry in the United States, and it has been prepared in the hope that it will prove useful to the student, be he in the classroom or in his vocation, employer or employee, business man, social worker or legislator. The summary presented in the volume is a summary of conditions as they have been found to exist in the period roughly indicated as beginning with 1900 and ending with 1914 or 1915. The authors state that they realize the fact that there have been marked changes in wages, hours and employment since the summer of 1915, due to unusual industrial activity, and attention has been called to these changes at various points, and, wherever there have been sufficient data, the general effects of these changes have been suggested. As yet, however, the results of investigations of the changed conditions of labor are not available, Moreover, the permanency of the changed conditions during the past two years is, it is believed, generally regarded as problematical in considerable degree.

Among the subjects treated are the racial composition of industrial workers; extent of trades-union membership; women in industry; the employment of children; weekly wages of both male and female workers; the difference in wages of men and women workers; annual earnings of wage-workers; the wage-earner's loss in working time; the extent of unemployment; analysis of the causes of loss in working time, or unemployment; hours of labor; industrial accidents; profit-sharing and bonus plans; employers' welfare work; labor and scientific management; occupational disease hazards, etc.

"Conditions of Labor in American Industries — a Summarization of the Results of Recent Investigations," by W. Jett Lauck and Edgar Sydenstricker. Published by Funk & Wagnalls Company, New York. Price, $1.75 net.

We Had a Glorious Fourth, But — Oh, the Fifth.
Photograph by A. M. Ketchum, Findlay, Ohio. Submitted by A. B. Doerty, also of Findlay.

WHAT SCHOOLS OF JOURNALISM HAVE DONE AND CAN DO.*

BY PROF. W. P. KIRKWOOD.

AMERICA'S schools of journalism, the oldest of which has been in existence less than ten years, are right in the thick of the educational scrimmage. They have been in it for some time and they have scrimmaged their way toward the goal they started for. In other words, they have "done things." They have equipped young men and young women with journalistic ideals and some knowledge of the profession, and sent them out to try their equipment and knowledge on the world. They have organized short courses for men already in the profession who have felt that their original and acquired equipment and knowledge were not adequate to their needs. They have established bureaus of exchange for the buying and selling of publications in order that some might find their way out of the profession, and others in. They have sent extension men — missionaries — out over their several territories to aid in installing cost systems, and otherwise to make the inefficient efficient and the already efficient still more efficient. They have survived and overcome the ridicule and opposition of the scoffing, skeptic and sometimes dyspeptic newspaper men, who, when schools of journalism were suggested, declared that the only way to become a newspaper man was to start as a "devil" and climb with ink-smeared hands and with hoofs, horns and barbed tail. They have created no cyclonic commotion, but they have created an atmosphere.

Now, all of this sounds rather imposing, but there is no reason why the younger entrants into the field of instruction in journalism should feel like Alexander the Great in his childhood. When his father, Philip, had won some signal victory, you remember, he would exclaim, "There will be nothing left for me to do." There is much left to do — very much. Indeed, all that has been done has merely prepared the way. The schools of journalism can help to correct the evils of the profession, of which we speak perhaps too sparingly in public. They can help to create that elusive thing, a professional consciousness, and to aid in formulating standards of professional ethics. They can assist in a reappraisement of news values and in the defeat and final rout of yellow journalism. They can have a share in the development of a public sentiment that will ring in the day of a wholly independent press. They can aid the rural press in entering into its own in a larger way.

There, you have it in a nutshell — the gist of the whole matter.

Too Early to Judge by Graduates.

On the basis of the work done by their graduates, it is really too early yet to pass judgment on schools of journalism. It is only nine years since the first school of journalism invited young men and young women to enter and receive professional instruction. It is only *five* years since the first of the young men and young women who accepted the invitation were awarded diplomas and came forth to conquer the world for their school-born ideals. Plainly, it is not fair to assume that these first graduates have accomplished much by this time. Even if they have accomplished much, they are few in number and their work could hardly show conspicuously alongside of that of so many other workers, in a country of as many newspapers as the United States has. They have not set the world aflame, and no one expected that they would.

That journalism-school graduates have made something of an impression, however, is seen in the fact that we no longer find in print articles ridiculing the idea of teaching journalism anywhere but in a newspaper office, though now and then we do hear a "cheep" of that old kind.

Victor Morgan, editor of the *Cleveland Press*, has tried out twelve graduates of schools or departments of journalism. . . . Of these twelve men, six showed unusual promise and were given regular work. The other six, though not given jobs, were not regarded as failures.

Not a letter received from something like a score of editors, nationally known, contained any real "knocking" of the schools. . . .

The schools of journalism have done two things: They have, through their graduates, shown that much can be done to train young men and young women for newspaper work. Through graduates and by direct service they have not only broken down opposition, but won at least a measure of editorial confidence.

Have Helped to Lift Standards.

Now, for both the metropolitan and the rural press the schools of journalism have done another thing: Simply by their existence they have done something to raise newspaper standards. The newspaper man knows what it is to work on an assignment with the expectation that the results will be judged by a critical editor. The entrance of the school of journalism into the field has introduced the critical editor. It matters not that some of the schools or departments of journalism are directed by men who have had little experience in newspaper work. That the schools are there, that for the most part they are under the guidance of experienced and thoughtful newspaper men who are searching out the sound ethical standards of the profession, that every head of a school of journalism is a critic of potential if not of actual power — all of this creates an atmosphere and puts every newspaper editor in some greater degree on his mettle. As schools of journalism find themselves, work out more fully their own problems, and investigate the problems of the profession, they are going to help create still higher standards, and the reaction of the press is going to be the more surely beneficial to the public.

Stand as Foes of Professional Evils.

But there is more that the schools of journalism may help to do. They may help to correct some of the confessed evils of the profession and business. There are several fiery dragons of this kind to be slain.

Summing up the lists of Oswald Garrison Villard, editor of the *New York Evening Post;* Washington Gladden, a preacher of national fame, who has had experience as an editor and as a victim of newspapers, and Merle Thorpe, former head of the department of journalism of the University of Kansas, now editor of *The Nation's Business*, I find the chief evils scheduled are the following, though there are others:

1.— Carelessness in the handling of news.

2.— The suppression of important news to the advantage of certain interests.

3.— A conspiracy with advertisers to mislead honest buyers.

4.— The persistent refusal to right a wrong that has been done editorially.

*A portion of an address delivered before the convention of the National Editorial Association, at Minneapolis, by Prof. W. P. Kirkwood, of the University of Minnesota.

5.— Too much attention to the negative virtue of detecting and exposing evil and not enough to the positive virtue of discerning and praising the good.

6.— Overemphasis on money and popularity as the central values of human existence.

I am decidedly of the opinion that newspapers of the country are less open to charges of these kinds to-day than they were a decade ago. Nevertheless, such charges still make some of us flinch. The taint of yellow journalism has not been washed out. It clings with peculiar tenacity.

Some Newspaper Lapses Cited.

Let us see: We are all familiar with the news story of the public meeting. A man in whom we have confidence, and whose judgment we have always esteemed, delivers an address. The papers report, or purport to report, the address. Some striking statement, possibly an exaggerated illustration used to emphasize a point, is extracted from its setting and made to serve as a lead. Extracts from the rest of the address may be taken out to complete the report, or the whole thing may be slurred over, leaving the reader with the feeling that the man who had held his confidence and respect was what Socrates is said by a modern organ of satire to have called Alcibiades — a d-a-m-p-h-o-o-l. This kind of thing is unworthy of any newspaper that deserves the name, and yet you and I have seen it done again and again.

The suppression of news, I believe, is not so common. In an experience of twenty years in newspaper work I saw few serious samples of this, though I saw enough to convince me that news was sometimes suppressed for unworthy reasons. I remember very distinctly a typhoid epidemic — one of several — in a western city a few years ago. The source of the epidemic was definitely known. Scores of people died and hundreds were ill. The amount paid in medical, hospital and funeral bills in a few months would have paid for as many years the interest on a bond issue to provide for a pure water supply. The papers of the city said little about the conditions. Why? Because to print the facts might prevent people from locating in the city, thereby obstructing the growth of the city's population and business. Plain speaking at the time would have obtained for the people protection from subsequent epidemics.

Conspiracies with advertisers are tacit. There is a conspiracy when a newspaper accepts an advertisement of an article that it knows absolutely can not do the thing claimed, and that on the contrary may make for evil instead of good. It is for this reason that some of the newspapers of the country have ousted the patent-medicine advertisement.

The refusal to right a wrong done editorially still persists. I recall a story of the wreck of an automobile in a part of a certain city much frequented by dissolute joyriders. A certain paper printed a report of the wreck, but was unable to learn to whom the machine belonged. A woman in the neighborhood, who said she had seen the wreck, expressed the opinion — she was not certain — that the machine belonged to and had been driven by a friend of mine. The newspaper printed this opinion without qualification. The inference easily drawn was that my friend had been joy-riding, had been unable to steer the machine home safely and had ditched it. It happened that I was with my friend miles away, at the very time the accident was said to have happened. Seeing the injustice of the publication of the story, and knowing the managing editor of the paper, I felt that out of justice to my friend I should set the editor right. I did so, but he failed to take the pains to set his readers right by a frank and open statement of his error. This was a contemptible, despicable piece of yellow journalism, an attempt to make a pale, bloodless, newsless story interesting by casting suspicion on a good man's good name.

Meeting Evils with Ideals.

Men in the schools of journalism, free from the pressure which is felt in the newspaper office, stand firmly and fearlessly for the highest ideals of the profession. These men are going to inculcate these ideals among students. They are going to hold up for emulation the good things done by good men in the profession. Young men, and young women, too, are going out with a determination to live up to such ideals. They will get many a hard jolt in their attempts, but as their numbers increase they are going to find support and the achievement of their aims is going to become easier. If schools of journalism fail in this, they will fail grossly. Of course, now and then out of such a school will go the man without moral sense or the man positively vicious, to make evil use of the things he has learned, but it will be no more fair to judge the school of journalism by the shyster journalist than it is to judge the law school by the shyster lawyer.

Then, too, the idealism of the schools is going to be spread abroad by newspaper weeks and other newspaper men's meetings promoted by the schools. In these meetings newspaper men themselves are going to thresh out their problems, face the evils of their profession frankly, and seek honestly for their solution.

Only one thing can come out of all of this, and that is a readjustment of the ethics of the profession, a codification of its ethics. This will not always be lived up to any more than the high and fine standards of the medical profession are lived up to. It will be there, however, as a guide and inspiration to the newspaper man who wishes to serve the public honorably and well, and as an answer to the careless critic who charges the failings of some one paper, or class of papers, to the whole profession. A code of ethics is a law, and law, you know, is the bulwark of liberty.

Fields for Constructive Work.

But the elimination of the evils of the business of newspaper-making, or assistance in such elimination, is not the boundary of effort for schools of journalism in their coöperation with the press. Schools of journalism must contribute something to the development of a constructive program.

It would be too much for you to ask of me, and far too much for me to attempt, to outline in detail a constructive program for the newspaper business. I think I can, however, indicate sketchily three things worthy of consideration in shaping up such a program.

I would suggest at least an effort toward a reconstruction of our news standards. What is news? Have we any news standards? If so, have they not been created by chance? Have we ever undertaken an intelligent, comprehensive analysis of news and of relative news values? In trying to formulate some of the evils of the press a while ago, I called attention to the charge of too much emphasis on the evils of society, on the riches of the rich and the popularity of the popular. Have we not dwelt on such things to the point of tiresomeness, to the point of creating false standards in the minds of the youth of the nation, until to be a Rockefeller or a Charlie Chaplin seems to many the *ne plus ultra* of life? We are attempting to give the public what it wants, and we are

taking the superficial wants of the frivolous as our guide. The editor of the future need not forget the lighter side of life, but he must try to find out the sounder and saner wants of the people. He must rank the wants of the people higher. He must not be too greatly impressed by the gay and thoughtless throngs that frequent the gayety theaters. The newspaper is a leader and not merely a reflector of opinion, all disclaimers to the contrary notwithstanding. In the shaping of new news standards these facts and responsibilities must be recognized. I do not mean that the evils of society and even its frivolities and play must not be dealt with. They must. But they must be treated with sanity and a proper sense of proportion. Maturer thought must go into the making of the newspaper. I have wondered sometimes whether there was not some way of aging the judgment of my students in newspaper work, without, however, suppressing their spirit of enthusiasm.

The Struggle for Independence.

Schools of journalism would not be doing their full duty if they did not try to do something to bring in the era of the independent press. If they do something to aid in the reconstruction of news standards, they will do something for the cause of newspaper independence. Higher *news* standards will mean higher *newspaper* standards. Higher newspaper standards are measures of preparedness against the enemies of newspaper independence. The enemies of newspaper independence — I do not need to name them — will go slow in seeking to interfere with the paper whose record is clean and whose sane and impartial judgment has won the confidence of thinking people.

But there is another way of making advance toward independence. I recently read an article — another article — advocating an endowed press. This article favored a press endowed by a sort of popular subscription among the kind of men and women who want a wholly free and fearless press. There is a possibility here, but I think there is a greater possibility in — coöperation.

If the papers having among their ideals genuine independence would stand together, fearing and currying the favor of no persons or interests, would they not be in a position to defy the aforementioned enemies of independence? If they were to organize for the sole purpose of defense against any sort of outside interference — organize an independent press league, perhaps — would there be many who would have the hardihood to venture an attack? Such a league might take into membership individuals outside who have the sense to see the advantages of an absolutely free press. If the organization were thoroughgoing and comprehensive enough, the element of strength thus added would be very great.

In something like this, at least, there is hope, and the schools of journalism can foster the idea — if not of this method, then, at least, of the general idea of a press that aims at freedom from selfish dictation. But I believe in coöperation. It has done wonderful things in other fields of endeavor and I see no reason why it should not in the newspaper field. This may be a fanciful dream. If it is, it is better to have dreamed and failed than never to have dreamed at all.

Rural Journalism a "Promised Land."

In rural journalism is the third field for constructive effort. In no field is there more golden opportunity for that thing which really makes life worth living — service. Service, then, is the key to a constructive program here. This idea is not original; it is old. But in general — and I do not need to apologize here for stating what is a fact — the notion is more or less prevalent that the country weekly's field of service is almost hopelessly circumscribed. This is felt — and largely — even in the ranks; not among you here, because your presence is evidence of your ambition to increase your efficiency in service; but nothing could be farther from the fact than to say that the country weekly's field of service is circumscribed. It hasn't even any horizontal boundaries, for by touching the lives of those in its own community the country weekly touches the lives of countless others.

But even if the field reaches no farther than the horizon of his community, the editor has a real man's job. He has, if he will do the things that devolve upon a community leader. If he will not do such things, he has no business to be an editor, for the country weekly's editor is in a position of leadership. His office should be the real motive center of the community. It should be a mint where ideas are coined and a bank through which ideas of value are put into circulation. Furthermore, it should be a manufactory of sound and wholesome sentiment. Through it should flow vital impulses, quickening the industrial, business, social and moral life of the people.

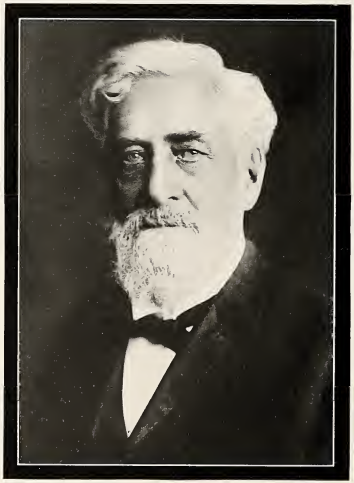
To be more explicit, the country weekly should print the news of the community — all of the news; the news of its industries, including the farm, the news of its business, the news of its social activities, the news of its religious life, and all the rest. All of this scarcely needs saying. But the editor of the country weekly should do much more, and this is where the idea of a larger service comes in; he should aim to be constructive. If a farmer grows one hundred bushels of corn to the acre, the editor should tell not only the fact but how the thing was done. To his advertisers, the editor should be an advertising expert, giving advertising service that gets results. If the community may become the center of a consolidated school district, substituting for the little, inefficient red or white schoolhouse a larger central school offering greater advantages, he should take pains to get information as to the work of consolidated schools elsewhere and give it to his readers. If good roads are needed to bring to his community business that rightfully belongs there but is going elsewhere, he should see to it that his readers know the advantages of good roads in dollars and cents. If the town's official business is badly conducted and might be improved by a change of system, he should tell about the advantages of other systems and arouse the people to the need of a change. In short, the editor should be a maker of news. He should keep his community doing things of a kind that make news. This is what I mean by saying that the aim of the country editor should be constructive and that his office should be the motive center of the community. The man at the head of such an office has, indeed, a man's job.

I believe that this is the kind of thing that schools of journalism will see for the country press and will try to promote. This, no doubt, seems commonplace enough to you who are here for this convention, but to many it does not, and to the many who do not see these opportunities the schools of journalism can render a real service. I can see, further, the possibility of establishing in such schools bureaus or syndicates to provide country weeklies with articles of a kind to help promote constructive enterprises of the kind named. By direct contact with editors and by sending out young men and young women filled with such ideals of service, schools of journalism may aid in the development of sweeping constructive effort.

BENJAMIN BRIGGS HERBERT PASSES AWAY.

THE sad message announcing the death of "Father" Herbert came as a distinct shock to all who were in attendance at the annual convention of the National Editorial Association, at Minneapolis, Minnesota, when they gathered for the opening of the third day's session on Wednesday morning, July 11. Undoubtedly, the full meaning of that message will not be realized for some time to come. To many it will be driven home more and more forcibly as time goes on, for the one who has been their counselor and guide has been taken from them.

Born at Centerville (now Cuba), Fulton County, Illinois, on May 3, 1843, Mr. Herbert grew up as a farmer's boy, dividing his time between work on the farm during the summer and attending the district school during the winter. At the age of thirteen, he moved with his parents to Minnesota, locating near Red Wing, in Goodhue County. He continued his schooling at Hamline University, then located at Red Wing, and completed the classical course. While attending the university, he lived on a farm two miles out of the city, walking that distance every morning and night, and never missing a class. After graduating from Hamline University, he accepted the position of principal of the Rochester Seminary, at Rochester, Minnesota, remaining for one year, and leaving to enter the law department of the University of Michigan. He was admitted to the bar in 1868 at Red Wing, continuing the practice of law for five years.



Benjamin Briggs Herbert.

Mr. Herbert's entrance into journalistic work took place in 1873, when he was invited to edit a paper, the *Grange Advance*, started at Red Wing to represent the organization known as the Patrons of Husbandry, which was formed in 1872 and was then making rapid progress. Shortly after he became the proprietor of the paper and also established the *Red Wing Advance*, a local independent newspaper. From this beginning was formed the Red Wing Printing Company, a successful corporation, publishing the daily and weekly editions of the *Republican*, which are still in existence.

His efforts, however, were not confined to journalism. As evidence of the important part the editor of a newspaper has in the building of his community, it must be stated that while editing the *Republican* he organized the first flour mills at Red Wing and became the first secretary of the company. He also organized the Red Wing Building Association, and for five years held the position of secretary. Realizing the possibilities in the clay which was plentiful in that section, he started out with some in a pail and solicited $25,000 in ten days, $10,000 of which was paid in cash, to start the Red Wing Pottery. He was also one of the organizers of the Red Wing Furniture Company. In addition to this work, he was greatly interested in the educational life of the city, and for a number of years served as a member of the Board of Education. He was also a member of the first board of trustees of the State Public School of Minnesota, located at Owatonna. While residing in North Evanston, Illinois, he served as president of the Board of Education, and for many years served as a member of the Board of Directors of the Lincoln Memorial University, at Cumberland Gap, Tennessee.

While taking an active part in the work of the Minnesota State Editorial Association, and serving as president of that organization, Mr. Herbert conceived the idea of a national body, and during the winter of 1885 he formed the National Editorial Association at New Orleans, being chosen as the first president. By a unanimous vote at the annual convention, held in Denver in 1887, he was requested to establish a paper in the interest of the association. Setting aside the opportunities for political prominence which were offered by being made a candidate for Congress, he undertook the work and established what has since been known as the *National Printer-Journalist*, and by means of this publication and his personal efforts he has fostered the work of the National Editorial Association and the various State organizations, and has endeared himself to the journalistic fraternity the country over.

To very few indeed is given the privilege of seeing the work to which they have so unreservedly given themselves rise to its full glory. To fewer still is given the privilege of living to see the results of their efforts honored in a manner that will last for all time. Honors are all too frequently reserved until the one for whom they are intended has passed away. To the officers and members of the National Editorial Association it is, therefore, a source of satisfaction to know that their tributes were paid to the founder and father of their organization while he was still with them, even though it was but a very few hours before he passed from their presence. On the way to the convention at Minneapolis a large number stopped off at Red Wing, Minnesota, the former home of Father Herbert, and there, on Sunday, July 8, held a beautiful and inspiring service in the Auditorium, dedicating a bronze tablet and also placing a large picture of him in the office of the paper which he established in the early seventies, and of which he was editor when he founded the association.

Journeying on from Red Wing to Minneapolis, Mr. Herbert opened the convention on Monday morning with an invocation that will long remain an inspiration to all who were present. Later in the day, while the members and visitors were the guests of the Minnesota College of Agriculture at the University Farm, and were witnessing a live-stock show at the pavilion, he was stricken and was removed to one of the dormitories. His condition improved during the night and Tuesday morning, but a relapse occurred late in the afternoon and the end came shortly before midnight. Thus was granted his wish, that when the end came it might be in the midst of those with and for whom he had labored so many years, and almost his last breath was given in an appeal for higher ideals in journalism.

Before opening the session of the convention on Wednesday morning, a touching memorial service was held, eloquent tributes being paid by President E. H. Tomlinson, Rev. G. L. Morrill, of Minneapolis, a personal friend of Mr. Herbert; Hon. Charles H. Brough, Governor of Arkansas, and R. E. Dowdell, of South Dakota, past president of the association. In closing the service, President Tomlinson said: "We have been honoring our distinguished founder, Father Herbert, but we can pay no more lasting tribute to his memory than to build, on the foundation which he has provided, a great organization that shall stand throughout all time as a monument to his memory and for the everlasting good of the profession to which he has devoted all his life and energy. And I hope before this association adjourns it will provide some means to carry out these suggestions and perpetuate the association, and I trust that you will, in returning to your homes, dedicate your efforts among your fellow associates in carrying out the idea which I present."

At the evening session the following poem, written during the day by Mrs. C. W. Belville, one of the delegates, was read:

IN MEMORY OF COLONEL HERBERT.

Noble and true he stood — a man —
Four square before a watchful world,
And with his pen, his voice, his life,
He fought injustice; and he hurled
A lance that hurtled through the air
Against oppression everywhere.

His soul was high, his spirit pure,
We honored and we loved him, too;
God's man he was, sincere and clean,
In all things brave, in all things true;
Yet, in his strength, all tenderness
Toward the helpless and oppressed.

He fell, as giant of the wood
That o'er its fellows towering high,
May stand for years serene and tall,
Pointing a way toward the sky;
Then in an instant feels the stroke
As lightning fells the sturdy oak.

We mourn for him, and yet we know
That as the sun goes down the west,
The happy birds he loved so well
Will sweetly sing him into rest;
And so content our grief we tell
To Him who doeth all things well.

And thus we leave him sleeping there,
And, going on our separate ways,
Will carry from his spirit still
Something to help us through our days;
And all our world will better be
For this one soul, so brave, so free.

On Friday, the officers and a large number of the delegates accompanied the remains to Red Wing and there paid their last sad tribute to a great man.

Besides his widow, Mr. Herbert is survived by two sons, Benjamin S. and William E., both of whom have been associated with him in his work and will continue the publication of the *National Printer-Journalist.*

LOVING-CUP FOR MISSOURI NEWSPAPER DOING MOST CONSTRUCTIVE GOOD CITIZENSHIP WORK.

Rules governing the award of the loving cup offered by the School of Journalism of the University of Missouri to the Missouri newspaper accomplishing the most constructive work in journalism on behalf of good citizenship during the coming year were announced on June 30. The rules were formulated by a committee consisting of the president and two former presidents of the Missouri Press Association: H. J. Blanton, of the *Paris Appeal;* William Southern, Jr., of the *Independence Examiner,* and Fred Naeter, of the *Cape Girardeau Republican.* The contest is open to every Missouri newspaper.

The rules provide that the cup shall be awarded to the Missouri newspaper which in the twelve months ending April 1, 1918, does, in its field, the most constructive work on behalf of good citizenship. Constructive work on behalf of good citizenship is interpreted to mean promoting, by publication of editorial, news, advertising and other articles, the elevation of the standards of living and the permission to all men of attainment of these standards.

Nominations for the award may be made by commercial clubs, literary clubs, women's clubs, civic leagues, or other organized groups, by city officials or by individual citizens. They must be made prior to April 5, 1918, in writing to the School of Journalism of the University of Missouri and be accompanied by a written statement of the reasons for the nomination, together with a file of the issues of the newspaper nominated containing the articles for which special claim is made.

The judges shall be the president of the Missouri Press Association, the president of the Missouri Writers' Guild and the president of the State Historical Society of Missouri — or representatives named by them. Vacancies in the list of judges shall be filled by agreement of the judges present or by appointment of the dean of the School of Journalism.

The decision shall be announced during Journalism Week, 1918, at the University of Missouri.

PROTECT YOUR DUMMIES.

A recent number of *System* suggests prevention of pirating good ideas embodied in dummies submitted to prospective customers by attaching a label containing the name and address of the printer, reading somewhat as follows:

"We made no charge for this dummy. In return, we hope that any original ideas incorporated herein will receive due recognition, and should you find this sample not acceptable for placing the contract you will return it to us."

Every printer realizes that an attractive dummy is a sore temptation to competitors; this plan rather puts it up to the buyer not to pass it around.

A member proposes that we use a rubber stamp or sticker, reading as follows:

"This sketch or dummy is submitted for consideration only, and is to be respected as our exclusive property. It is to be returned without being copied, shown to any other printer, or used in any way whatsoever without our permission."— *Make-Ready.*

OBITUARY

Louis A. Schwarz.

Louis A. Schwarz, secretary-treasurer of The International Union of Photoengravers of North America, died recently in Philadelphia. He was but forty-seven years old and had held that important position with honor for eleven years. Previously, he had been secretary of the Philadelphia local union, while he was an engraver with the Gatchel & Manning Company. Mr. Schwarz was full of sympathy for those in trouble, and much of his work and writing was for those unable to help themselves. Consequently he was loved by every one who knew him. He left a widow and daughter.

George M. Hill.

George M. Hill, one of the pioneers of the bookbinding industry in Chicago, passed away on Wednesday, June 27, at the age of fifty-five years. Mr. Hill started to learn the bookbinding trade as apprentice to A. J. Cox, the founder of the firm of A. J. Cox & Co., then worked in various other binderies, rising from foreman to superintendent, then to manager. In 1893 he started in business for himself, under the firm name of George M. Hill Company, changing to the Hill Binding Company in 1902. The business was constantly increased, until it now occupies the six floors at 1056 West Van Buren street.

Charles Arthur Stillings.

Charles A. Stillings, former United States Public Printer, and at different times manager of the Printers' Boards of Trade of Washington, D. C., and New York city, died at the Fordham Hospital, in the last named city, Sunday afternoon, June 24, after an illness of over four months.

Mr. Stillings was born in Boston in 1871, where he attended the public schools until fourteen years of age, when he entered his father's plant and began to learn the printers' trade. He applied himself diligently and worked up until he became manager of the plant. In 1902 he was made sales manager for the Griffith-Stillings Press, New York city. At the time of his death, he was manager of the large Hearst plant in New York city.

Torrence E. Powell.

Torrence E. Powell, who has been representing the Intertype Corporation in Wisconsin and the upper

Torrence E. Powell.

peninsula of Michigan for the past nine months, died of heart failure on July 10, at the New Williams Hotel, Manitowoc, Wisconsin. Mr. Powell's death came as a distinct surprise, as he had been at the Chicago office of the Intertype Corporation on the preceding day in apparent good health.

T. E. Powell was born at Ionia, Michigan, in 1857. There he learned the printers' trade and later published a newspaper. For a number of years, however, he has been connected with local supply houses, first with the Chicago Newspaper Union, then with the Goss Printing Press Company, the Keystone Type Foundry, at San Francisco, and finally with the Intertype Corporation. He had a wide acquaintance and was popular and well liked by the trade.

John McLean.

John McLean, who was associated for twenty years with the late Joseph A. Ward in the manufacture of looping-machines at Lockport, New York, died Saturday, June 2, after a short illness. The automatic and hand-fed looping-machines were developed out of the necessities of the printing and binding business of Ward & Son. In 1896 Mr. McLean bought a one-half interest and both partners lived to see the machines perfected and universally adopted.

Percy B. S. Thayer.

Percy B. S. Thayer, until his retirement a year ago the oldest employee of the Boston (Mass.) *Herald* and of international reputation in the printers' craft, died on June 4.

Mr. Thayer was born in Charlestown, but was taken when a child to Buenos Ayres, where his grandfather established a line of sailing ships from the United States. He learned the printing trade in New Orleans and Washington, D. C., worked for a time on the *New York Herald*, and then entered the employ of the *Boston Herald*, holding the position of night foreman for more than twenty years. Later he was transferred to the proofroom of the *Traveler*, where his health failed and he retired. His service on the *Herald* and *Traveler* comprised about forty-three years.

He served several terms as president of Boston Typographical Union and twice was a delegate to the International Typographical Union.

James Young.

James Young, one of the most prominent men in Baltimore, and who had been connected with the printing industry in Baltimore for a number of years, died on June 20.

Mr. Young had been secretary of the Maryland Institute of Art and Design for thirty years. His main occupation was the editorship of the *Democratic Telegram*, which he published for many years. He was also proprietor of a printing business which he inherited from his father.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

International Association of Electrotypers.

An interesting program, which will offer opportunity for the consideration of matters of vital interest to the industry, has been prepared for the annual meeting of the International Association of Electrotypers of America. This meeting will be held in Detroit, Michigan, September 21 and 22, which will enable all electrotypers to attend the annual convention of the United Typothetæ and Franklin Clubs of America in Chicago and then go on to Detroit for their own meeting, without any inconvenience whatever. The complete program will be given in our next issue.

Summer Newspaper for Washington State University.

Students of the journalism department of Washington State University are getting out a thrice-a-week newspaper for the summer. Students in the regular winter session have for years had the *University of Washington Daily*, but this is only the third time summer-school students have undertaken to publish a paper. News stories for the publication are selected from the work of the class in reporting, while the editorials are gleaned from the productions of the class in editorial writing. Prof. Eric W. Allen, of the University of Oregon, who heads the journalism department for the summer, acts as editor.

Printing Concern Buys Church for Plant.

Craig-Finley & Co., printers and lithographers, now located at Twelfth and Cherry streets, Philadelphia, Pennsylvania, have purchased the Presbyterian Northern Liberties Church, on Buttonwood street, below Sixth street. Farewell services were held by the congregation on Sunday, June 24. There are a number of old Protestant churches in this section of the city, and the Presbyterians decided to sell out and consolidate. Northern Liberties was one of the strong churches of the Quaker City some sixty years ago, but the membership has been falling off rapidly during the last few years.

The Craig-Finley company will have the edifice remodeled for the purposes of a printing and lithographing plant. New equipment will be installed and it will be made one of the finest plants in the country.

The Westinghouse Company Elects Officers and Declares Red Cross Dividend.

At the regular meeting of the board of directors of the Westinghouse Electric & Manufacturing Company, Wednesday, June 20, an extra dividend of one-half of one per cent on both common and preferred stock was declared for the benefit of the Red Cross fund.

At this meeting the following were elected officers: Chairman of the board, Guy E. Tripp; president, E. M. Herr; vice-presidents, L. A. Osborne, Chas. A. Terry and H. P. Davis; comptroller and secretary, James C. Bennett, and treasurer, H. F. Baetz.

Munro & Harford Company Employees Given a Day's Outing.

On Saturday, June 23, the employees of the Munro & Harford Company, color printers and lithographers, New York city, were given a day off by the firm for an outing, which was spent on Staten Island.

The day was begun with a spirited ball game between the composing-room and the pressroom. A good breakfast was then placed where it should be, and the employees were ready for more sport, for several of which cash prizes were awarded by C. G. Munro.

Dinner was enjoyed, but the banner event was the after-dinner speeches, short talks being made by Mr. Munro and LeRoy C. Harford, members of the firm, and others. Mr. Munro spoke feelingly about the war and those of the boys who were apt to be called out. Mr. Harford's remarks were in a lighter vein.

Oswego Machine Works to Erect New Building.

Ground was broken on Monday, July 9, for the new building of the Oswego Machine Works, manufacturers of the Oswego cutting-machines, which is to be erected just north of the present plant and between it and the terminal dock of the New York State Barge Canal. The building will be of fireproof construction, stone, cement, brick and steel being used, with steel window sash, and will have a solid cement floor resting on rock foundation. The company states that the new building will give the additional manufacturing facilities made necessary by its constantly increasing business, its sales having doubled practically every five years.

J. W. Butler Paper Company Employees' Picnic.

The employees of the J. W. Butler Paper Company, Chicago, will hold their second annual "Butler Day Picnic" on Saturday, August 18. This event is looked forward to by the "Butlerites" with a great deal of pleasure. The firm will close its Chicago establishment for the entire day. All employees, with their families, will be transported by special train to Dellwood Park, where the festivities of the day will commence promptly at 9:30. The program will consist of entertainment features, athletic events and dancing.

Baltimore Printers Hold Annual Outing.

Members of the Typothetæ of Baltimore, Maryland, held their fifth annual outing on Saturday, July 14. Embarking on the steamer at the city dock at 1:30, the party made the trip to Fairview Park, on Rock Creek. A buffet lunch was served on the boat, after which President George K. Horn made an address of welcome.

Arriving at the park, the members stopped long enough to allow the photographer to make the annual photographic record, then started in to enjoy the various athletic events which had been scheduled. After dinner, which was served at the park, the party left for a two-hour sail on Chesapeake Bay.

Those in charge of the outing, and to whom great credit is due for its success, were Herbert Ogier, chairman; George K. Horn, ex-officio chairman; Clarence Niner, treasurer; Charles F. Clarkson, secretary; John C. Hill, in charge of publicity; John C. Doeller, in charge of the refreshments and smokes; Frank T. Hess, who provided the music; Gilbert Michael, who arranged for the lunch on the boat; Samuel Horn and Lester Dowe, in charge of the entertainment and games.

Franklin Heath Makes Address.

Franklin W. Heath, secretary of the Typothetæ of Philadelphia, spent June 22 and 23 at Erie, Pennsylvania, where he went for the purpose of delivering an address before the quarterly conference of the Pennsylvania Manufacturers' Trade Secretaries. The title of Mr. Heath's speech was "Adaptability of the Standard Cost System." He told of the many good things which had been accomplished in the printing industry since the cost system had been adopted, and he called attention to the fact that the Standard cost system can be used in other big industries, such as steel, coal, etc.

Automatic Relay Metal-Feeder for Type and Slug Casting Machines.

A new metal-feeder that should be found of great advantage on any style of type or slug casting machine is now being placed on the market by The Fraser-Henry Company, 324 Fifth avenue South, Minneapolis, Minnesota. The feeder consists of an auxiliary metal-pot placed over the regular pot, and is designed so that dead slugs can be thrown in and melted, and the metal automatically relayed into the machine pot as fast as required.

The feeder has a valve which is controlled by a float and the mechanism of the machine. When the machine pot is being released from the casting point it opens the valve and allows hot metal to flow until the amount used is replenished. Thus a uniform level of metal and an even temperature are assured.

One of the advantages of the feeder is the fact that the old slugs can be thrown into it for remelting. It is so arranged that the dross is separated and can not flow into the regular pot.

"Get-Acquainted" Luncheon of Chicago Intertype Representatives.

On Saturday afternoon, June 30, Chicago representatives of the Intertype Corporation held a "get-acquainted" luncheon in the English Room of the Congress Hotel, at which time Manager Frank R. Atwood greeted and introduced the new president, H. R. Swartz. Mr. Swartz was elected president to succeed Charles D. Palmer, whose resignation, following the advice of his physician that he give up active business life, was announced in our last issue. After being introduced by Manager Atwood, President Swartz explained his plans for further improving the Intertype machine, stating that he had recently appointed a committee on improvements, composed of the factory experts, to whom all suggestions from printers and publishers, as well as from representatives of the company, would be referred for consideration and approval.

H. R. Swartz,
New president of the Intertype Corporation.

Chicago Printers' Annual Golf Tournament.

One of the prominent features of the summer months during the past few years has been the golf tournament, held by the printers of Chicago, and for the past two years under the auspices of the Franklin-Typothetæ. This event has not only enabled those taking part to have a good time; it has also been a great factor in cementing the friendships formed in the organization work during the winter months. The tournaments have not been confined to any particular grounds; on the contrary, each year the event is staged in a different one of the many links in and around Chicago. This year the Hinsdale Golf Club grounds will be the setting for the contest, which will be held on Tuesday, August 7, and a royal good time is promised the "golf fiends" of the city. As has been the custom, dinner will be served following the tournament, and entertainment will be provided in the evening.

Particular attention is called to the fact that the surplus funds will be turned over for the benefit of the Red Cross, and all are urged to "do their bit" toward making the event a success. Those connected with the printing and allied trades in Chicago who are interested are requested to communicate with any member of the committee in charge or with the secretary of the Franklin-Typothetæ, Frederick N. Withey, 325-328 Monadnock block. The committee consists of John I. Oswald, chairman; Walter Klein, E. W. Kirchner, J. Harry Jones, W. A. Grant, H. T. Smith, Walter Rubovits and Franklin Wanner.

Members of Junior Advertising Association of Chicago to Launch Educational Program.

The Junior Advertising Association of Chicago will launch a well-planned educational program, for the benefit of the members, in August. The new officers elected at the close of last year's term intend making the coming term a banner one. A new plan was added to last year's term whereby the members were given examinations once a month and the papers, after being turned in and marked, were given back to the members to hold.

At the end of the term the averages were taken and all those with marks above a certain percentage were given degrees of "Apprentice of Advertising." In addition to this, those having the three highest averages were given additional honors in the shape of prizes. The plan proved a great success — beyond all expectation — and will undoubtedly be carried out again during the next term.

profession because of his varied activities bringing him in contact with its numerous branches.

Mr. Nicholson became sales representative of the Westinghouse Electric & Manufacturing Company in New York city in 1898, subsequently having charge of the city and industrial divisions of the New York office. On the reorganization of the sales department in 1904, he was made manapromoting the interests of the members and their families. One week later a rehearsal was held with ten men present, and since that time the band has grown to a thirty-piece organization, composed wholly of printers playing a standard grade of music."

This is surely a laudable undertaking and should redound to the benefit of all engaged in the printing business,

Des Moines Typographical Union Band.

Top row, left to right: Ed Searpino, Glen Shovers, E. S. Campbell, Jack Allred, Nelson Hilliker, H. Dudley Nashold (director), F. J. Lynch, W. H. Boyd, B. L. Clark, W. H. Williams. Middle row: Walter Evans, R. L. Smith, Ed Fritz, J. F. Simmons, G. E. Morris, Ed Bunker, H. E. Gelatt. Lower row: G. E. Peck, George Leyshon, Fremont Whitney, H. K. Drennan, A. A. Couch, George A. Stephenson, Fred B. Hilliker.

The members, consisting of young advertising men and women throughout the city between the ages of twenty and twenty-five, meet in the clubrooms of the senior organization at 123 West Madison street every Tuesday night. Round-table discussions are held in the dining-room and then the members gather in the lounge to discuss various subjects at will, after which the regular meeting is called to order.

Prominent advertising men and instructors attend the meetings and give forth their ideas and experience on advertising and selling. Theoretical campaigns are mapped out, merchandising plans worked up and various subjects analyzed.

S. L. Nicholson of Westinghouse Company is Promoted.

S. L. Nicholson, who has been sales manager of the Westinghouse Electric & Manufacturing Company since 1909, has been promoted to the position of assistant to the vice-president, with headquarters at East Pittsburgh. Mr. Nicholson is unusually well known throughout the electrical

ger of the industrial department, which position he successfully filled until his selection as sales manager of the company in 1909.

H. D. Shute, whose election as vice-president of the Westinghouse Electric & Manufacturing Company was recently announced, will have executive charge of the company's commercial organization, both domestic and export, and his headquarters have been transferred to New York city.

Des Moines Typographical Union Maintains Its Own Band.

THE INLAND PRINTER is pleased to show on this page a half-tone illustration of a band composed entirely of members of the Des Moines local of the typographical union, by which organization it is also supported. In forwarding the photograph from which the half-tone was made, Fred B. Hilliker, business manager of the band, writes in part as follows:

"Shortly after the Providence convention in 1914, some half-dozen printers held a meeting for the purpose of organizing a band, with the thought of giving No. 118 added publicity and

and especially to the local typographical union.

It is planned to send the band to the Colorado Springs convention of the International Typographical Union, from August 12 to 18.

New Plant Started in Philadelphia.

Another printing establishment has been started in Philadelphia. It is known as the Wetherill Printing Company, and is located at 814 Walnut street. It is a spacious plant, on the first floor of the building, and it is well lighted with batteries of windows on three sides. The equipment is practically new. This plant is specially equipped for the rapid production of loose-leaf work and intricate forms for business offices and factories, and is now very busy on its specialty. The business office is nicely furnished with oak, rugs and art pictures.

Subscription to the American Red Cross.

Samuel Jones & Co., manufacturers of non-curling gummed papers, of Newark, New Jersey, have recently

issued the following announcement to all of their employees:

"The President of the United States has made an urgent appeal for money for the American Red Cross. There will be a pressing need for money to care for our soldiers and sailors and those dependent on them, and to relieve the sufferings of all who are overwhelmed by the calamity of war. We have arranged to make a weekly subscription to the Newark Chapter of the American Red Cross and you are therefore requested to give five cents or ten cents per week, according to what you can afford. Whatever money is collected by subscription will be doubled at the expense of the company."

Home of the Eagle Printing Company, of Marinette, Wisconsin.

Eagle Printing Company, Marinette, Wisconsin.

To secure the best possible light without the aid of artificial lighting facilities is a problem that confronts every printing concern that plans to erect a new building. When considering this problem, the Eagle Printing Company, of Marinette, Wisconsin, publisher of the *Eagle Star*, adopted the slogan, "America's lightest printshop," and how well that aim was carried out is shown in the accompanying illustration. The building was erected several years ago, but, in keeping with its policy of maintaining every department at the highest possible point of efficiency, the company has just installed a complete new equipment of labor-saving devices, cabinets, etc., in its composing-room, thereby making it a model of up-to-date efficiency.

The building is 55 by 90 feet, and stands on a piece of ground 90 by 130 feet in size, leaving 40 feet in the rear and 17½ feet on each side reserved for light, besides the street space in the front. The walls and ceilings are painted white, and the upper sash of each window is fitted with prism glass, so that the light is distributed equally in all directions and all dark corners are eliminated. The building and ground represent an investment in the neighborhood of $25,000. The first floor is given over to the business offices, the stockroom and the newspaper press. On the second floor is the composing-room, occupying the front two-thirds of the floor, with the job pressroom at the rear. The third floor contains the bindery, the stereotyping department and storage space.

The business, which is in the extreme northeastern part of the State, was founded by Luther B. Noyes in 1870. It is now owned by Frank E. Noyes, president; H. C. Hanson, secretary and superintendent, and E. W. LeRoy, vice-president. From thirty to thirty-five people are kept constantly employed in the plant, which does a job-printing business amounting to from $25,000 to $30,000 a year, besides publishing the *Eagle-Star*, an up-to-date paper with a circulation of 4,000, being the only paper in northeastern Wisconsin within a radius of forty-five miles.

Williams & Marcus Company, of Philadelphia, Improve Plant.

Under the direction of George L. Martin, superintendent, extensive improvements have been made in the plant of William & Marcus Company, 212-222 South Darien street, Philadelphia. Much new equipment has been installed during the past few months, including a large assortment of new foundry type, borders, rules, etc. This plant is now one of the best equipped in the country, three large floors being required to hold the many machines. A big warehouse is used in addition to care for the tremendous amount of stock carried. For example, this firm usually carries 15,000,000 envelopes, and bond paper, writing manila, book, etc., by the ton. So rapidly has the business been growing of late that the firm is considering having a new building put up, as there is hardly any room left to add more machinery in the establishment as it now stands.

Business Growth of Another Philadelphia Printer Rapid.

Frank D. Jacobs, Sheridan building, Ninth and Sansom streets, Philadelphia, has had many additional improvements made in his plant recently.

Mr. Jacobs reports that since moving to his present location, business has increased threefold over that of a year or so ago. Orders for catalogues, booklets and other advertising specialties have been literally pouring in. It has been necessary to put on extra help, and to do a great deal of overtime in all departments. In Mr. Jacobs' opinion, this big increase in business has been mainly due to the fact that he now gives complete service to customers. He has a special department where copywriting, planning of advertising campaigns, etc., are done for his patrons by experts. The Jacobs establishment is one of the modern all-on-one-floor printing-plants.

News Notes from United Typothetæ and Franklin Clubs.

The regular quarterly session of the Executive Council was held at the national office, Friday and Saturday, July 20 and 21. Of far-reaching importance were several of the matters passed upon that relate to the activities of the forthcoming thirty-first annual convention.

Several pages covering revisions for the Standard price-list are being mailed to the users of this book. The Price-List Committee has in preparation many important changes in the book, all of which will make it more useful and in keeping with rising costs of production.

The national office is busily occupied in handling details preparatory to the national convention, especial activity being prevalent in the Convention Service Bureau. This depart-

ment has already provided inquiring employing printers with information regarding hotel accommodations, entertainment booked in Chicago for the period of the convention, information on transportation, etc.

To facilitate and make more enjoyable the trip to Chicago, "mobilization centers" have been selected and printers are urged to communicate with the mobilization men in their respective territories. Already a number of these centers are organizing Pullman cars, and generous attendance is promised.

During the past few weeks, certificates on cost-finding have been mailed to hundreds of printers who have submitted their statements of cost of production for the year 1916. This certificate is viewed as of great value by printers, for it is a testimonial indicating that the establishment possessing it is conducting its business along intelligent lines. The certificate will materially assist in proving that the costs entering into any given job are based upon correct lines, and will thus avoid and overcome disputes from any customer who might be inclined to take advantage of an otherwise difficult position. A number of letters reaching the national office conclusively prove this.

Philadelphia Craftsmen Have Joyful Time.

On Saturday, June 23, the Philadelphia Club of Printing House Craftsmen put aside all business cares and embarked on the biggest outdoor excursion in the history of the organization. This was the regular annual outing of the club, and it was held at the Philadelphia Rifle Club park, Tabor road and Ninth street. Norman E. Hopkins, secretary of the craftsmen, is also a member of the rifle club, and it was through his efforts that the park, clubhouse and athletic grounds were secured.

Thirty-five large automobiles were used to carry the party to the rifle club park, the machines leaving Seventh and Sansom streets at 1:15 in the afternoon.

The Haise Accordion Band accompanied the party. Immediately as the grounds were reached, the fun began with a baseball game. One team was made up of New York and Baltimore craftsmen, the other team was formed of Philadelphia members. The home team won — score, 6 to 0. The accordion band played in the grandstand while the games were in progress. The other sporting events also proved interesting.

Refreshments were served on the athletic field all during the afternoon. At about seven o'clock in the evening, the eight-course dinner started in the banquet hall of the Philadelphia Rifle Club. While the "eats" were being served, the craftsmen all joined in singing the favorite songs of the organization.

Los Angeles Linotype Operator Hangs up a Record.

What he considers to be a record in fast machine composition and in endurance is submitted by P. B. Perry, superintendent of the Phillips Printing Company, Los Angeles, California, who writes THE INLAND PRINTER of the exploit of F. H. Jones, working on the night shift on a Model 8 linotype. Mr. Jones accomplished the feat of setting over four million ems of directory matter in forty-one consecutive nights — an average of over 108,000 ems per night of twelve hours.

The matter was set in agate, 13 ems wide, and measurement was by dupes of corrected galleys. During the run the operator was his own machinist and fed the metal-pot as well.

Another high-tension feature in connection with this work was that each night Mr. Jones took out the amount of copy he estimated should fill thirteen galleys, thus permitting the other operators to number their galleys as set, and, regardless of machine trouble, he never failed to finish his copy. Upon several occasions when he experienced an unusually good night's run with little or no trouble, he would set an extra galley, which accounts for the record runs of 122,000 ems on May 30 and 119,772 ems on June 8.

Attorney Awarded Damages from Hawaiian Newspaper—Case of Interest to all Publishers.

A circuit court judge, sitting in Honolulu, Hawaii, awarded damages in the sum of $1,000 to Eugene Murphy, an attorney, from the Maui Publishing Company, publishers of the *Maui News*, Wailuku. The plaintiff had sued the publishing company for $20,000, and the defendant, in all probability, will take the case to the Supreme Court.

Considerable interest was aroused in newspaper circles in the Islands for the reason that the decision of the court, if it stands, will prevent the mention of the filing of most classes of cases in the courts prior to their being brought actually before the court for action. The practice is one that, so far as is known, has never before been questioned in that part of the world.

The basis of the suit was an article which told of the filing in the office of the second circuit court of a motion to reopen the case of J. W. Ambrose versus Kealakaa, on the grounds that Murphy, who has been the attorney for the defendant, had settled the case out of court without his client's knowledge of the true facts in the case. Without denying that such a motion had been filed, Murphy held that the newspaper had no right to publish the fact prior to its coming before the court for hearing. He was sustained in this by Judge Kemp, who held that such publication was a libel *per se*.

"Query Club," of New York City, to Operate All-Expense Tour to Convention.

The Query Club, all the members of which belong to New York Typographical Union, No. 6, will operate a special tour to Colorado Springs for the sixty-second annual convention of the International Typographical Union, and the twenty-fifth anniversary of the founding of the home, August 13 to 18, 1917. The tour has been arranged with the passenger department of the New York Central Lines, over which lines those booked for the Query Club trip will depart on a special train from New York city at 8:30 A.M., Thursday, August 9, 1917. Stop-overs of a few hours will be made at Chicago, Kansas City and other points of interest along the way. Two hundred reservations were made for the trip by delegates and visiting printers from New York State, New England, Pennsylvania and southern cities, on the first announcement. Many others have climbed into the band wagon since, and the Query Club can accommodate more who may want to join the crowd.

Nate Newman, 39 Vandeveer avenue, Woodhaven, New York, will be glad to receive any reservations encouraged by this item. Write him, you who expect to attend the convention.

University of Washington to Receive German Books and Periodicals.

The library staff of Washington State University has been advised that 3,600 boxes and bales of German books and periodicals have been released by the British censors, and will be forwarded at once to American

educational institutions to which they are directed. In the lot are numerous books which the university ordered from Germany more than three years ago, and periodicals which have been accumulating since the outbreak of war.

The Washington State University formerly bought a large proportion of its European books through a Paris publisher, Edward Champion, who was called to the colors in 1914. His sister, Marie, later took charge of the business, and has kept the university supplied with French books and periodicals. The English periodicals have come regularly, but this will be the first consignment from Germany since the war.

The Tube-Ink Fountain.

A recent announcement, received from Lewis Weston, 1625½ North Capital street, Washington, D. C., sets forth the advantages of a new device called the Tube-Ink Fountain, patents on which were allowed on June 22, 1917. This device, it is stated, is simply an arrangement to clamp a collapsible tube of ink on the disk of a printing-press in such a way that it will serve as a fountain. It holds a tube of ink to the extreme left end of the upper roller so that the pressfeeder can keep up a supply of color by a slight turn of two thumb-screws. It can be attached to any make of platen press, and when not in use can be turned out of the way without any difficulty.

The Compotype—a New Line-Casting Machine.

From the Cade Manufacturing Company, of Shelby, North Carolina, comes an announcement of a new line-casting machine, called the Compotype, which will be of interest to the industry in general. The announcement states that the machine is the result of nearly twenty years of study and labor on the part of Baylus Cade, of Shelby, who is a practical printer and experienced newspaper editor, and also a recognized mechanical genius. It was built by A. Nacke & Son, of Philadelphia, Pennsylvania.

Among the claims set forth are the following:

The elimination of the distributing mechanism, the matrices being on sectors, or circular disks, which revolve to their places, being controlled by a selecting mechanism operated from the keyboard. Thus, the matrices, being fast, do not distribute, but revolve to the point of action and the slug is automatically cast. As the machine is casting a line, the operator is manipulating the keyboard, giving the selecting mechanism another line, and the operation continues steadily without a break.

As there are no magazines the operator is able to get all of the fonts, or faces, that may be put into the machine directly from the keyboard without the shifting of any parts.

The operator is enabled to thick-space or thin-space a line or any word in a line directly from the keyboard, without handling spacebands with his fingers.

The possibility of transposition of letters in any word is eliminated, the time of arrival of any matrix at the assembling point not being related to the place of any letter in a word at any time. The matrix represented by the key last touched by the operator may be the first to reach the assembling point, but when it reaches that point it is bound to be in its proper position. The operator does not move, or release, a matrix every time he touches a key. By depressing the keys he makes a combination in the selecting mechanism, and when this combination goes into the machine it automatically selects, assembles, justifies, casts and finishes the line and throws the slug into the galley.

The line is cast the exact size wanted, there being no cutting off or trimming of the sides to make the slugs parallel, the only trimming done in the machine being the cutting away of the risers to make the slug type-high.

The operator can never get a line too full. As he approaches the end of a line in his combination the operator is notified, and when he gets all the line will take the keyboard locks, the machine measuring the line as he sets his combination.

A proofreading device, wherein the line for which the operator is making his combination comes out in large black letters just above his copy, enables him to correct any mis-

First Annual Picnic of the Democrat Printing Company, Madison, Wis.

The group shows the employees and their families during a lull in the activities of the picnic, which was held on Saturday, July 14, at Bernard's Park, on the shore of Lake Mendota.

Photo by E. A. Atherton, Madison, Wisconsin.

take he has made from the keyboard before the line is cast.

The molds are arranged in series, so that the operator can change to cast any thickness of slug, or any length of line, by simply pulling out a stop. With this device he can set any part of the matter solid or leaded.

For jobwork, the operator can set two or more faces of different sizes in any one line direct from the keyboard without a shift or change of any sort.

The machine, it is stated, is fully covered by patents owned by the company, which is incorporated under the laws of North Carolina with a capitalization of $1,500,000, one-third representing actual capital as preferred stock, two-thirds representing common stock. Stock is now being sold, and plans are under way to install and equip a suitable plant to manufacture the machine and place it upon the market. Agencies will be established in the principal cities of the United States and foreign countries, and as fast as machines can be manufactured they will be placed on the floors of these agencies.

Improvements at Niles Press, Philadelphia.

Since moving to the new Sheridan building, Ninth and Sansom streets, Philadelphia, Pennsylvania, the Niles Press has made big gains in the business world. During the past few months, orders for school and college work, illustrated catalogues, advertising literature, etc., have been so plentiful that it has been necessary to increase the size of the composing department. It has also been necessary to secure new equipment.

All of the job-presses are equipped with safety guards. Every cylinder press has a tympan heater, and an attachment for heating and drying sheets as they come from the press. The plant is all on one floor, and there is light on three sides of the building. There are special "blue" arc lights for night-work. For the benefit of the employees, a complete shower bath has been installed, and each one is allotted a steel locker for his clothing.

The Niles business offices are unusually fine. The floors are covered with heavy green velvet carpet, and oil paintings adorn the walls. In the main office there is a large specimen rack, containing splendid exhibits of printing. Everything in this establishment is of the highest quality, yet Mr. Niles is constantly studying to make further improvements.

William Bradford, America's First Public Printer, to be Honored Annually at New York.

The students of the School for Printers' Apprentices of New York city have inaugurated an annual memorial for William Bradford, who was America's first Public Printer.

Mrs. Laura Comstock Dunlap recently brought to light the fact that the grave of Mr. Bradford in Trinity churchyard has been barren on Decoration Day in past years. The students of the school will visit the cemetery in a body at 2 P.M. on Memorial Day each year and place a wreath on Mr. Bradford's grave.

William Bradford was born a Quaker in Leicester, England, in 1663, and died in New York on May 23, 1752. His first work in America was done in Philadelphia in 1685. He came to New York in 1693, and on April 10 was made Public Printer. On November 8, 1725, he published *The New York Gazette*, the first newspaper printed in New York, at the northwest corner of Hanover square, now occupied by the Cotton Exchange. It was to William Bradford that Benjamin Franklin applied for his first job in New York.

The apprentices will also visit the vault in which Hugh Gain, America's first Irish printer, is buried. He was born in Belfast in 1725 and died in New York in 1807.

"The Nautical Gazette" Under New Management.

America's oldest shipping journal, *The Nautical Gazette*, has been acquired by the New York Evening Post Company and now appears under new management. The title of the publishing company remains The Nautical Gazette, Inc. Oswald Garrison Villard is president, Emil M. Scholz is vice-president and treasurer, Robert B. McClean is secretary. Walter B. Hayward, city editor, and for years a writer for *The Evening Post*, is the supervising editor of *The Nautical Gazette*. James Gray, who for the past year has been editor and one of the owners of the *Gazette*, remains with the paper as assistant editor.

Established July 1, 1871, at 39 Park Row, by Osbon & Breck, *The Nautical Gazette* was for eight years virtually the only American publication in the field of the shipping trade. Published at first as a weekly, and later, as now, as a semi-monthly, *The Nautical Gazette*, in the forty-six years of its existence, has never missed an issue. For seventeen years Capt. B. S. Osbon, a nautical man of wide and varied experience, guided its destinies. It was then made what it yet remains — an enterprising journal of navigation, shipbuilding, marine engineering, naval architecture and commerce. Prior to retirement in 1916, on account of his health, J. W. Dawson Stearns was for a number of years its editor.

Assured of the strong and aggressive backing of its new owners, *The Nautical Gazette* enters on a career of enhanced usefulness and enlarged influence. At no time in history was shipping so important to world welfare as now, and hence the event is especially auspicious.

Some Recent Incorporations.

Commeree Publishing Company, Cleveland, Ohio. Capital, $15,000. Incorporators: H. F. Taylor and B. G. Taylor.

Barnsdall Printing Company, Bradford, Pennsylvania. Capital, $16,000. M. I. Deuel.

Vose-Swain Engraving Company, Boston, Massachusetts. Capital, $50,000. Incorporators: Alfred E. Vose, Jaspar R. Swain and A. Thaxter Parsons.

Lock Haven Express Printing Company, Lock Haven, Pennsylvania. Capital, $30,000. W. A. Kinsloe.

National Bank Service Corporation, Dover, Delaware. General advertising, printing and publishing business. Capital, $100,000.

The New Republic News Service, Inc., a general printing and publishing business. Capital, $100,000. Incorporators: Herbert E. Latter; Henry M. Robinson, Wilmington, Delaware; and Clement M. Egner, Elkton, Maryland.

Ridley & Company, New York city. Steel and copper-plate engraving. Capital, $25,000. Incorporators: F. K. Hoffman; J. F. Mann; and M. N. Gates, 49 Wall street.

The McLean Company, Wilmington, Delaware. A general printing and publishing business. Capital, $100,000.

Grantham Printing Company, Grantham, Pennsylvania. Capital, $10,000. A. B. Musser.

Davidson & Silver, Inc., New York city, bookbinding and printing. Capital, $40,000. Incorporators: D. Davidson, W. and I. Silver, 91 St. Mark's place, Brooklyn.

Tennessee Paper Mills, Chattanooga, Tennessee. Capital, $200,000. Incorporators: John Stagmier, Mercer Reynolds, A. M. Shepard, G. H. Miller, A. M. Tomlinson, C. H. Huston and W. W. Weatherford. Will manufacture and sell paper-box board, fibre and wood products.

B. C. Forbes Publishing Company, Inc., New York city, publishing and printing. Capital, $50,000. Incorporators: B. C. Forbes; W. Drey, 120 Broadway; A. Colvin, 280 Broadway.

Le Salon Des Annales aux Etats Unis, Inc., New York city, publishing and printing. Capital, $10,000. Incorporators: S. De Marivetz; and C. and E. Villemin, 5 West 50th street.

The Consolidated Commercial and Publishing Company, Cleveland, Ohio. Capital, $10,000. Incorporators: J. E. Rosen and others.

Terminal Paper Bag Company, Inc., New York city, manufacture of paper bags and paper products. Capital, $70,000. Incorporators: D. D. Glick, 1542 East 38th street; D. L. Tuhna, 314 Bradford street; and T. L. Bress, 153 Sumner avenue, Brooklyn.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 59. AUGUST, 1917. No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations, Associated Business Papers, Inc., Chicago Trade Press Association.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

WORLD-ROMIC SYSTEM, MASTERKEY TO ALL LANGUAGES. Three books, 56c. LANGUAGES PUBLISHING COMPANY, New York.

BUSINESS OPPORTUNITIES.

FOR SALE—Printing-plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about $65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. G 438.

FOR SALE—A three-press, well-equipped job plant; business past six months $2,476.73; city of 40,000 in southern California; good opportunity for practical man and boy; snap at $1,500. G 457.

FOR SALE—Half interest in well-established linotype and make-up plant, connected with large pressroom; splendid opportunity for an experienced operator. G 453.

JOB-PRINTING OFFICE for sale cheap; in good county-seat of Indiana; price $3,500. G 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—High-grade printing equipment as follows: Miehle presses—two 26 by 34, one 35 by 50, two 39 by 53 and two 43 by 56; Chandler & Price Gordons—five 8 by 12, six 10 by 15, four 12 by 18; Miller saw-trimmer with router and D. C. motor; D. C. motors for cylinders and Gordons with controllers, ¼ to 5 H. P.; Style 6-C 14 by 22 Colt's Armory, late style press; 11 by 25 and 17 by 25 Vibrock proof presses; composing-room equipment—stone frames, cabinets, stands, cases, large outfit of type sold in series, patent blocks, chases, galleys, etc.; also large stock cylinders, job presses, paper cutters and special machinery. Write for lists and tell us your requirements. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

AT A SACRIFICE—Campbell cylinder press, 30 by 44, 2-revolution, front delivery, direct connecting motor (motor cost $200), speed-control, rebuilt, $500; Dexter folding machine, book and job, with direct motor, speed-control and drop-roll feed, $300; can be seen in operation at 320 W. Main st., Norristown, Pa. JOHN HARTENSTINE.

FOR SALE—One 24 by 30 inch two-revolution Hoe cylinder press with steam and overhead fixtures; one 8 by 12 Gordon press; one 12 by 18 Peerless jobber; one 32-inch Gem power cutter; three composing stones and frames, and everything that goes to make a complete printing outfit. POSTOFFICE BOX 475, Mankato, Minn.

FOR SALE—Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

FOR SALE—Whitlock two-revolution press, 4 form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

FOR SALE—Standard high-speed automatic press in excellent condition; 13 by 19; will sell for one-half of its present insured value, or less than one-fourth of present cost. OSCAR J. BROWN, 730 University block, Syracuse, N. Y.

FOR SALE—Two or three Colt's Armory presses, 14 by 22 half superroyal, in splendid running condition; these machines are as good as new to-day and will be sold at a sacrifice. THE ROYCROFTERS, East Aurora, N. Y.

DON'T KICK a job press or operate a heavy power plant to drive a linotype or light machinery; marvelous new invention does the work up to one-half H. P. for 1½ cents per hour. THE PEERLESS PRESS, Warren, Pa.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

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60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP

Send for booklet this and other styles.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286; also Model 5, serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

WHITE PAGING AND NUMBERING MACHINE for sale; only slightly used and in excellent condition, but we have no further use for it; bargain price, and terms if desired. SHAW-WALKER, Muskegon, Mich.

LINOTYPE — Model No. 1, serial No. 8010, and Model No. 1, serial No. 8011; with 1 magazine, liners, ejector-blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

FOR SALE — MIEHLE cylinder press, 39 by 53, complete with motor and controller. For information, write the KALAMAZOO LOOSE LEAF BINDER CO., Kalamazoo, Mich.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, Mo.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

FOR SALE — Humana feeder, nearly new, for 12 by 18 press; a bargain. THE LEO HART COMPANY, 200 Andrews st., Rochester, N. Y.

LINOTYPE — Model 2, serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model No. 3, serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

FOR SALE — Bronzing machines, all sizes, all makes. Write for information. ALLAN B. CROKE CO., 70 High st., Boston, Mass.

FOR SALE — Campbell pony cylinder press; takes sheet 19 by 28; $225, and very liberal terms. P. O. BOX 523, Cincinnati, Ohio.

FOR SALE — Lino-typewriter, new, never used; list price $50; sell for $40 cash f. o. b. Chicago; first check takes it. G 452.

LINOTYPE — Model 1, serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

INVENTION, patented (typecasting apparatus), to sell. C. VASICA, 371 14th av., Long Island City, N. Y.

HELP WANTED.

All-Around Men.

UNUSUAL OPPORTUNITY FOR ALL-AROUND JOB PRINTER — Printer seeks partner in very profitable two-man job office in Northwest; beautiful growing city of 10,000; only 12 years old; ideal climate; must be thoroughly competent — seeking man, not money; business aggregates over $10,000 per year and free of indebtedness; paid for out of profits; terms can be arranged with the right man. Send full particulars first letter. G 445.

Bindery.

WANTED — Paper ruler; first-class man; one with binding experience preferred; state fully experience, last employment, age and wages. A. J. LAUX & CO., Lockport, N. Y.

WANTED — Bookbinder, first-class all-around man. A. J. LAUX & CO., Lockport, N. Y.

Composing-Room.

PRINTING — New York city concern wants expert composing-room foreman, qualified to handle high-grade catalogues, advertising and publications; only high-class men fully experienced in modern composing-room methods considered; to the man with executive ability and foresight, capable of laying out fine typography and who knows how to organize a force to produce it, we offer an unusual opportunity; union shop. Write fully in confidence, giving experience and references. G 458.

WANTED — First-class stone and O. K. position man; must be good, all-around printer, one used to high-class catalogue, booklet and color work; good, steady position for suitable man; union. G 446.

WANTED — Printing salesman to work Atlanta, Ga., and near-by towns; one that wants interest preferred; former employee on this job made $35 and $40 a week. G 459.

Office.

BOOKKEEPER WANTED, qualified by previous actual experience in large printing-office; either sex; must be no doubt as to ability and references; one who can also estimate desirable. G 343.

Photoengraver.

PHOTOENGRAVER — Half-tone and color etcher wanted to handle high-grade mechanical and color work; only A-1 workman apply; must be non-union; state fully salary and experience. G 96.

Salesmen.

WANTED — I want an intelligent printing salesman. Where is the most intelligent man in America in this line? GENERAL PRINTING CORPORATION, Fort Wayne, Ind.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; 35 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

HIGH-GRADE BINDERY MAN of wide experience, thorough knowledge of all branches of bindery work, is open for position as foreman or superintendent of mechanical departments in an up-to-the-minute plant; would undertake work of improving quality of product in plant desiring to build up reputation for high-class work; if you are seeking a practical man, one who knows how to handle his help, how to lay out and produce the highest grade of work with the greatest efficiency, estimate accurately, and who will work for the best interests of his employers, I can fill your position; best of references from leading firms in the business. G 422.

BINDERY FOREMAN, 20 years at trade, practical workman at all branches, understanding estimating and the management of help, who is now in business and has a chance to sell out, would like to get in touch with eastern firm needing same; best of references. G 451.

BINDERY FOREMAN of exceptional ability seeks a position with a medium-sized modern plant doing county, bank and commercial work; references exchanged. G 220.

BINDERY FOREMAN, with thorough business experience, good executive ability, able to run a bindery to best advantage, wants position. G 410.

POSITION DESIRED as foreman of bindery; can handle large or small shop; familiar with all classes of work. G 443.

Composing-Room.

OPEN FOR ENGAGEMENT — Composing-room superintendent or foreman who can make good; familiar with all kinds of book, catalogue and general commercial printing, capable of efficiently handling large force, good executive and producer from the word *go*; union; married, 35 years old; investigation of past record invited; first-class references. If you require the services and coöperation of a real live head for your department, write fully, stating your needs and proposition. G 437.

ALL-AROUND MAN, competent stoneman and compositor; several years' foreman's experience; in present position for a long time and closely associated with high-grade printing in one of America's best plants; seeks change of climate account wife's health; references. G 406.

OPEN FOR ENGAGEMENT — A-1 proofreader, who is a practical printer with 20 years' experience, seeks position in Chicago; able to take charge of proofroom or composing-room; can make translations in German and French; past military age; married. G 454.

LINOTYPE OPERATOR in German, English, French, wants position; German daily preferred, but also weekly accepted with jobwork in English and eventually helping on case and make-up; union; state scale. G 441.

AMBITIOUS TWO-THIRDER, 3½ years' experience, 2 years' high school education, seeks situation with firm doing good grade of work where he can finish trade; jobwork preferred. G 448.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

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MONOTYPE MACHINIST, with long experience and at present employed in a large plant, desires a change; Philadelphia or New York preferred; references exchanged. G 435.

JOB COMPOSITOR seeks position; neat and up-to-date on job display; age 25, union. G 436.

Managers and Superintendents.

WANTED — Position as superintendent or composing-room foreman in medium or large plant east of Mississippi River; now employed as superintendent of $60,000 plant, giving entire satisfaction; several years' experience in estimating, thorough knowledge of modern efficiency methods and Standard cost-finding system; 30 days required before change. G 447.

COMPOSING-ROOM FOREMAN of large plant seeks change; has full responsibility of laying out and directing work; 17 years' practical experience; I. T. U. graduate who has ability, initiative, reliability and never fails to get results; union. G 450.

Pressroom.

PRESSROOM FOREMAN, practical mechanic and executive, fast producer of the finest grade half-tone, color, catalogue, booklet and commercial work, 18 years' experience, best references, would consider position where there would be a chance for a future; I am a hard worker, good economist and systematizer; will go anywhere. G 449.

POSITION WANTED by a first-class pressman on the best grades of color process and half-tone work, also catalogue printing; several years' experience; have had charge of pressroom; prefer location in small town. G 249.

JOB AND PONY PRESSMAN to take charge of job-press department, who insists on clean work handled economically and intelligently; prefer locating within 150 miles of Fort Wayne, Ind., but not in Chicago. G 440.

SITUATION WANTED — Pressman; first-class mechanic; 18 years' practical experience on all kinds of black and color work; 38 years of age; steady and reliable; can take charge. G 210.

POSITION as head pressman on Scott rotary perfecting press on magazine or catalogue work; union; strictly sober and steady; can give references; East preferred. G 344.

SITUATION WANTED by first-class cylinder pressman; can take charge of medium-sized office outside Chicago; best of references. G 369.

FIRST-CLASS CYLINDER PRESSMAN wishes steady position; married, reliable, sober. G 455.

Proofroom.

WOMAN PROOFREADER, union, desires permanent situation; experienced in all classes of work; can read several languages. G 442.

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MIDDLE-AGED PRINTING MAN with extensive experience in the printing industry wishes to make a change; first-class salesman; knows the game thoroughly; estimator and a No. 1 judge of paper and prices; will get you best results if satisfactory arrangements can be made; East preferred. G 456.

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SERVICE MAN, competent artist, direct advertiser and salesman, wants connection with first-class printing-house who believe in the selling value of their own product; fully capable of directing high-class service department and sales force; married, employed, and love my work, but seek larger field with real print-shop alive to demands of modern business. G 439.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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CABOT, GODFREY L.— See advertisement.

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SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

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NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

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KEYSTONE TYPE FOUNDRY — See Typefounders.

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BARNHART BROTHERS & SPINDLER — See Typefounders.

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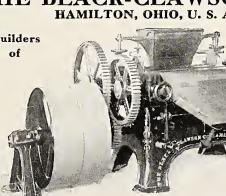
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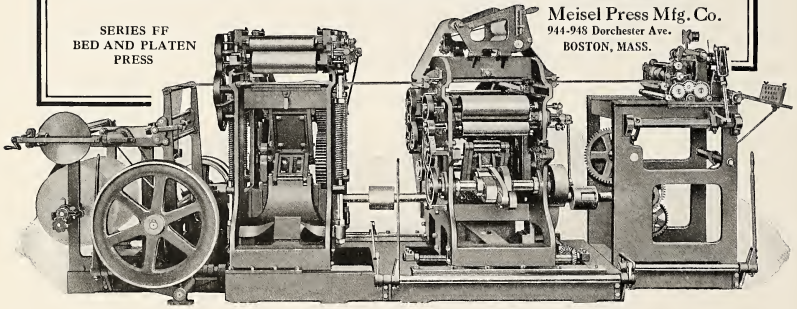

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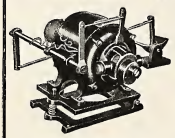

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1224 00	2289 00	3227 00
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SAVE real money for the Printer!

They're made and printed to your order at one operation—laid down in your own shipping-room at smaller cost than you can print them in your own plant. **That means greater profit.**

Write for details of our service to printers

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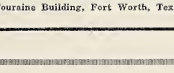

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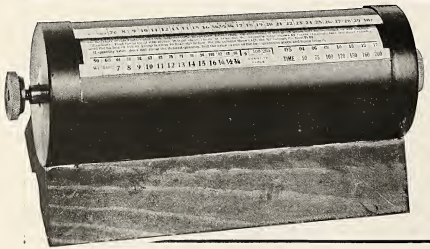

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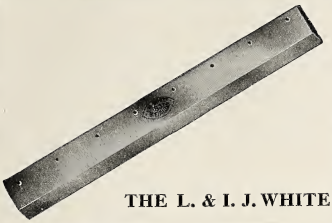

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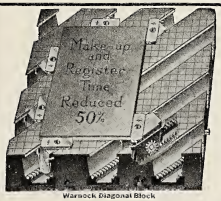

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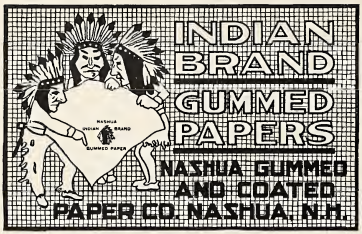

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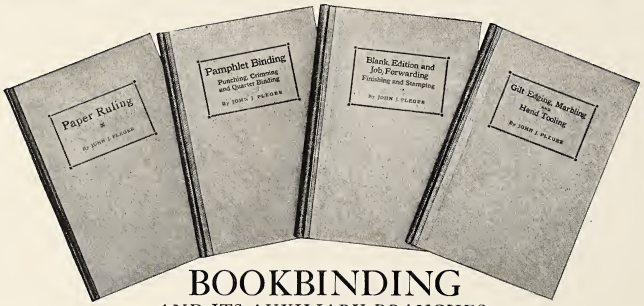

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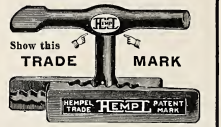

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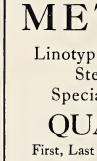

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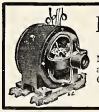

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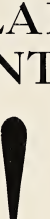

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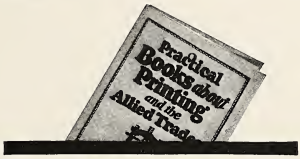

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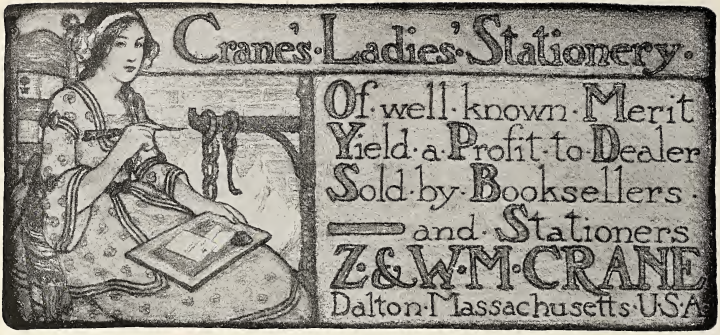

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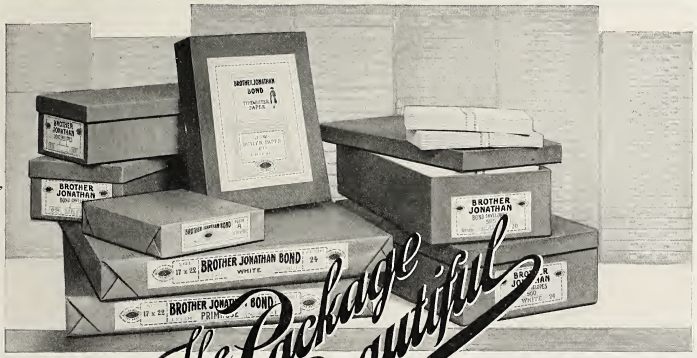

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Brother Jonathan Bond

Even the Watermark has been improved. Forgetting all precedents as to type of Watermarks, we have originated a design which is in strict harmony with the purposes and high ideals of this product.

SOME men contend that the impression made by the package is everything. Consider then the satisfaction of the man whose artistic and practical ideals are realized and who finds, in addition, a finer grade of merchandise in that package than he thought could be made. To enjoy such an experience, you must see Brother Jonathan Bond and its new coverings.

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The guiding thought was to secure a style and quality for Brother Jonathan Bond Packages that would be in keeping with the position and reputation of the paper. You will like the Brother Jonathan Packages almost as well as the paper which they protect.

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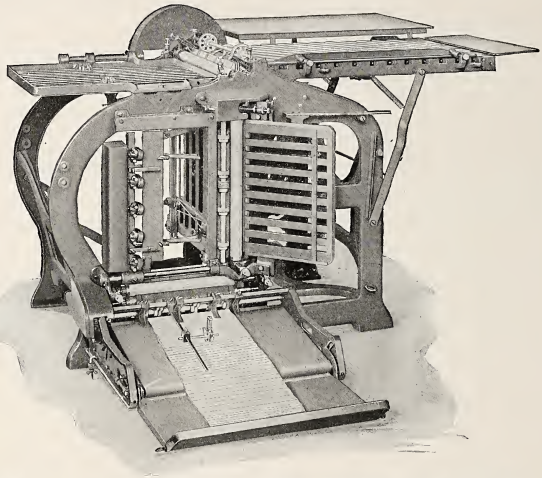

When you know the "Cleveland" you'll appreciate its superiority

IN every respect it is the Quality Machine, through and through—the basic principle and design has been proven right; and the materials and workmanship are the best possible. Because of the following points of superiority, the "Cleveland" is *Ideal* for general use in the great majority of print-shops and binderies:

—has the widest range in sizes of sheets accommodated.
—makes 159 different folds.
—accurate register, always.
—economical operation.
—speed, with minimum spoilage.
—rapidity in changing forms.
—simplicity in construction.
—no tapes, knives or cams.
—backed by a *real* guarantee.

May we send you the Book of "Cleveland" Folders, illustrating and describing the machine in detail? It will interest you.

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EQUIPPED WITH

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SAVES 50%

In time and all worry in composition of

Tabular and Blank Forms

over the old methods of producing such forms. Slugs are cast ready for imposition without costly hand-work; no bending of of rule-holding lugs; no rules pulling off of forms while on printing press; no hand-punching of holes through slugs for the insertion of printing rules; no big investment in printing material tied up.

Every hour of the operator and printer is made a productive hour without limitation. No job too big nor too intricate to handle at a profit with our devices. And in the press room there is a big saving, because a form produced with MATRIX RULED FORM AND TABULAR DEVICES prints from the beginning to the end of the run—just like an electro.

Patented and Manufactured by

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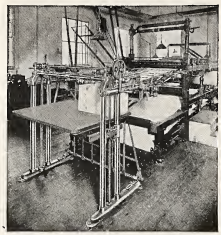

The "SIMPLEX" Automatic Paper Feeder

FOR RULING MACHINES, ETC.

The most efficient feeder for handling almost any grade of paper from tissue to light cardboard.

EASY TO OPERATE AND TO ADJUST

on account of the extremely simple construction.

15 "SIMPLEX" FEEDERS

are in successful operation in one plant, and many more throughout the United States and foreign countries.

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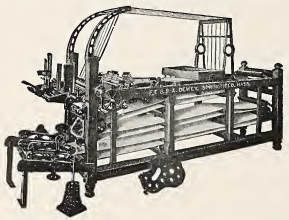

The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

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KING OF ALL BINDING PASTES

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For the reason ***why***
And a sample to ***try***

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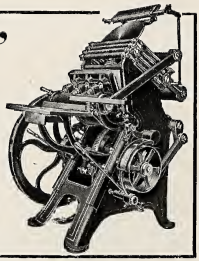
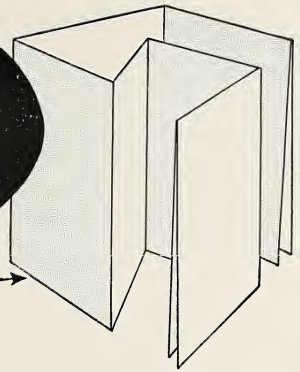


4,534 PER HOUR FOR 81 HOURS



This is the signature. Two Right-Angles, followed by Two Parallels. Sheet size, 19 x 29¼ inches.

Folded on a DEXTER Unit-Type FOLDER

4,534 SIGNATURES from one Dexter Unit-type Folder every hour for 81 hours, is a typical performance reported from a busy plant.

But that is only *half* the story. An output of 734,500 signatures in 81 hours, was obtained from *two* Dexter Unit-type Folders working in team and equipped with Automatic Feeders.

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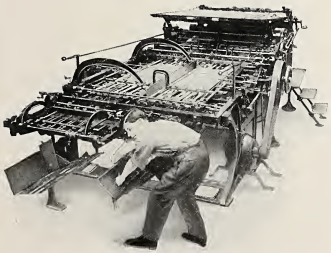
From a help standpoint, one boy can operate two complete machines. That is, keep the feeders supplied with paper and empty the packer-boxes.



Dexter Folders are built in *Units*. You simply add to your machine as your needs require. The machine pays for itself as you go along. Instead of depreciating, its value *grows* as each unit is added, thus increasing its earning capacity.

You will enjoy reading the new booklet describing Dexter Unit Construction. Write for it on your business letterhead.

DEXTER FOLDER COMPANY

Folding, Feeding, Binding, Cutting Machinery

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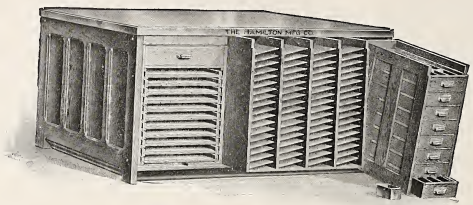
Atlanta Dallas San Francisco Toronto



Unit Construction

Announcement is made of the adoption of the unit system of construction for our line of Wood Imposing Tables.

This system has been applied successfully for several years to our line of steel tables and has proved to be one of the notable advances in printing office furniture design.

Unit construction makes it possible for you to have tables that fit *your* work, and insures the greatest efficiency.

An advance bulletin showing a representative line of imposing tables made up on this new system is just off the press.

If your "Stone Room" needs improvement this bulletin will prove valuable. A copy will be sent to any responsible printer on request.

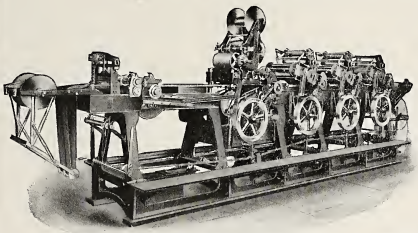
The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

New Era Multi-Process Press

This is the Era of Specialists
This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000–8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

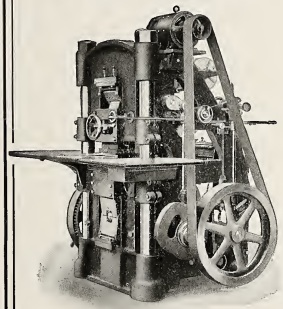
Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

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N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

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PARSONS TRADING CO., Sydney, Mexico City and New York

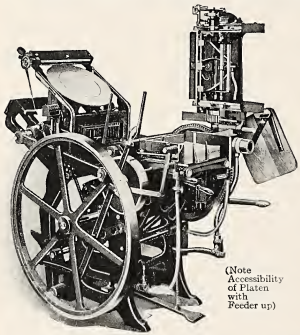
SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

The Miller Feeder and the Labor Problem

Why be dependent upon man labor to feed your platen presses during these strenuous times when *two Miller Platen Press Feeders and one operator* to look after all form changes and machine adjustments *will deliver more work than four men feeders?*

We can prove in your own shop and under your own conditions that the Miller Feeder is as indispensable a money saver as the Miller Saw-Trimmer, the standardizing machine for the composing room.

The Miller Feeder is compact, simple to adjust and to operate, minimizes spoilage, insures steady feeding with perfect register, doubles production and reduces operating cost.



(Note Accessibility of Platen with Feeder up)

With a further shortage of labor inevitable, wise printers are adding Miller Feeders as the only means of solving their big problem.

Over 1400 Miller Feeders in Successful Operation

WRITE FOR DESCRIPTIVE MATTER AND PRICES

MILLER SAW-TRIMMER CO.

Main Office and Factory, PITTSBURGH, PA.

NEW YORK OFFICE, 60 BEEKMAN ST. CHICAGO OFFICE, 550 S. CLARK ST.

Quality Economy Service

A Line on Rollers

FALSE economy is worse than extravagance. It shows a lack of clear vision. Cool weather will soon be here. Every advertiser in the country will be sending out business literature, and the public is vitally interested in all kinds of information of news value. This means increased business for the printing industry, and the presses must be properly equipped to take care of it. New Rollers are a necessity.

There are two ways of being far-sighted in their purchase. One is to order before cool weather sets in, and give the Rollers an opportunity to become well seasoned. A seasoned Roller will not shrink, which means saving the time of resetting, nor will it melt when running at high speed.

The other consideration is the quality of the Roller. A Roller that possesses neither suction nor tack may distribute ink, but it will not pick up those small, dark specks that frequently appear in the finest engravings as a pliable, resilient Roller does. These small specks give the highlights of half-tones a mottled appearance and spoil the beauty and clearness of the entire job. The cost of a set of seasonable Rollers of proven quality a little in advance of cold weather is slight when compared with a dissatisfied customer. We have been making Rollers for sixty-eight years.

BINGHAM BROTHERS COMPANY

New York
(Main Office)
406 Pearl Street

Philadelphia
521 Cherry Street

MACHINE CAST PRINTERS' ROLLERS TRADE MARK ESTABLISHED 1865

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89 Allen Street

Baltimore
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Allied with BINGHAM & RUNGE COMPANY
East 12th Street and Power Avenue, Cleveland

FIBROUS

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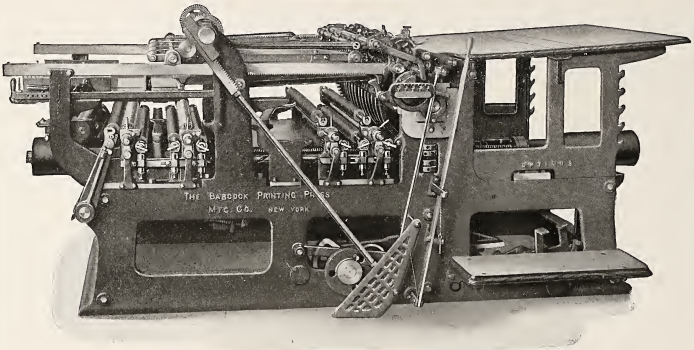
The Babcock Optimus

Number 43



Every requisite for fine half-tone and colorwork or for rapid commercial printing is built into

The Babcock Optimus No. 43

All composition rollers are interchangeable. The distribution is not excelled on any press of any size or make. It prints anything from a postal card to a 25 x 38 sheet and can print a 26 x 40. The press runs easily and quietly at 2,500 per hour, stands low, takes up little room, is conveniently handled and, with our other pony presses, has never been approached in efficiency in printing small forms with big profits. It's a small machine for big business.

See the Babcock Optimus No. 43 at Work

Our Best Advertisements Are Not Printed—They Print.

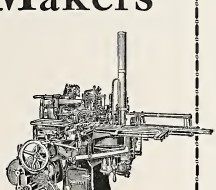
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Monotype Money Makers

ECONOMY
OF COST
EFFICIENCY
OF RESULTS
ELIMINATION
OF LOST TIME



TURN COMPOSING-ROOM
LOSSES INTO PROFITS

The Men Who Use Monotypes Are the Men Who Know; Hear What They Say:

"We find it economical to cast new type for everything. * * * The Monotype is saving its cost on makeready on press."—CHARLES FRANCIS PRESS, New York.

"We have found it economical to eliminate distribution entirely and set every job in new type. The elimination of distribution also increases the capacity of the composing room; and frequently the saving on makeready, because of entirely new type, is as much as 50 per cent."—SPRINGFIELD PUBLISHING CO., Springfield, Ohio.

"With Monotype equipment we have been able to eliminate distribution expense to the amount of approximately $100.00 per week, and very materially increased the quality of our product."—ATLANTIC PRINTING CO., Boston, Mass.

"We cast most of our job faces on the Monotype. We consider the Monotype indispensable. By eliminating distribution and having a plentiful supply of new material the cost of composition is greatly reduced."—ART COLOR PRINTING CO., New York.

"The Monotype Non-Distribution System means making hand compositors as efficient as machine operators. Non-distribution reduces to the minimum the non-productive work of a composing room."—WRIGHT & POTTER PRINTING CO., Boston, Mass.

"As one of the pioneer users of Monotypes, with an equipment of 13 keyboards and 11 casters, we can testify that in tabular and intricate matter the Monotype is superior to any other machine in the market. In the pressroom the advantage of new type in each form is apparent in greatly reducing the cost of makeready."—WYNKOOP HALLENBECK CRAWFORD COMPANY, New York.

"A printing establishment today without Monotypes is about as efficient as a battleship without ammunition. The Monotype not only improves the service and increases the output, but, what is of greatest importance, it reduces the cost of production."—CON P. CURRAN PRINTING CO., St. Louis, Mo.

"Experience has taught us that the Non-Distribution System with the Monotype is a very profitable one. Our press makeready has almost disappeared."—ARTHUR THOMPSON CO., Baltimore, Md.

"We would not go back to the distribution of type in our job room under any circumstances."—HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

"From an efficiency and profit-producing standpoint the Monotype Non-Distribution System is the most radical development that has occurred in the field of printing—it marks the beginning of an epoch in the printing industry. The Monotype, with its Lead-&-Rule attachment, is indispensable in the operation of a composing room and in producing printing of quality."—OMAHA PRINTING CO., Omaha, Neb.

"The reduction of the cost of makeready will average 35 per cent. The Monotype is indispensable in a first-class plant."—THE REIMERS COMPANY, Fort Worth, Texas.

"In a word, the Monotype has produced efficiency in the composing room as well as in the pressroom."—BURKE & GREGORY, Inc., Norfolk, Va.

"As for the Non-Distribution System, it certainly gives us the edge on the other fellow who is trying to run a composing room without it. It's the biggest time- and labor-saving service since the advent of the composing machine."—FORT WAYNE PRINTING CO., Fort Wayne, Ind.

"The Monotype enables us to obtain efficiency for the entire composing room."—BRYANT PRESS, Toronto, Canada.

"Fifteen years' experience with the Monotype has developed unlimited confidence in its ability to produce in a way extremely satisfactory to the front office as well as the plant."—MINNESOTA TYPOGRAPHIC CO., Minneapolis, Minn.

"The Monotype has proved a great time and money saver, and the best of it is that it saves time when it is needed most."—HEDSTROM-BARRY CO., Chicago, Ill.

"The Monotype has eliminated the old-time laborious hand distribution of type and the endless separation of leads, slugs, and rules to the advantage, in our experience, of both employes and employer."—SOUTHAM PRESS, Toronto, Canada.

"The Monotype enables us to give our customers what they want, when they want it, and there are no delays distributing Monotype material. We operate the Monotype Non-Distribution System and could not keep house without it."—SMITH-MCCARTY TYPESETTING CO., Chicago, Ill.

Why Not Get in Line With Them?

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

NEW YORK BOSTON CHICAGO TORONTO

153

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

MEISEL-IZE MEANS SPECIALIZE—AND IN SPECIALTY PRINTING THERE'S REAL PROFIT

"Price-Competition"

A Way Out of that Deplorable Condition of Affairs!

Why continue to fight for business on the basis of price, skimming your estimates down to the lowest notch and taking chances at LOSS?

Why be satisfied with the small profit which results from getting business in that way?

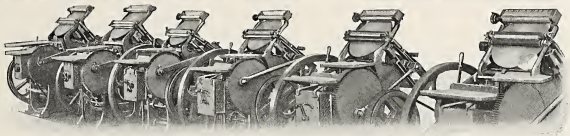
You can lift your business out of that rut by the installation of MEISEL specialty presses—machines built to manufacture many kinds of work complete at one operation, and consequently at a much lower cost than by ordinary methods.

MEISEL equipment all but eliminates the human element, and with a long war in prospect the shortage is likely to prove acute.

MEISEL equipment will place you in a restricted field where you can make the percentage of profit that attends specialization.

LOOK OVER YOUR FIELD
See what printing specialties can be used in your district; send us samples and we will tell you what a Meisel press will do in profitably producing them.

MEISEL PRESS MFG. CO.
946 Dorchester Ave., BOSTON, MASSACHUSETTS



A Battery of Six Profit-Producing Job Presses Equipped with Doyle-Allen Ink Distributors

The Doyle-Allen Ink Distributor

THIS profit-producing attachment will increase the capacity of your job presses for larger work, and improve the quality of all job work generally. Overcomes streaking. Does away with double rolling of heavy forms.

Our Vibrator is the only one that runs through hot weather without running down the rollers.

The Doyle-Allen *Ink Distributor* is the only distributor for job presses on which the vibrating roller is *positively* driven by gears in combination with a rack at side of press. The experience of practical printers, who are now using it, proves that it not only saves time and material, but also produces cleaner and better results on all work. Send for samples of work and booklet.

There are some seven hundred Doyle-Allen *Ink Distributors* in operation in approximately five hundred plants. This shows that a large percentage of our business has been repeat orders, and that there is real merit in this device. Have your job presses equipped with Doyle-Allen *Ink Distributors* if you want them to produce better and more profitable work.

For Sale by All Leading Supply Houses

BRITTON & DOYLE
Press Room Efficiency Appliances
202 Caxton Building CLEVELAND

A Guarantee of Galley Satisfaction

CHALLENGE PRESSED STEEL GALLEYS offer you a greater dollar and cents value than other steel galleys at corresponding prices, for the simple reason that they are *better galleys—stronger,* more *rigid,* more *accurate,* more *durable* and more *serviceable.*

Challenge Pressed Steel Galley with Non-Removable Lock.

Challenge Pressed Steel Galley with Removable Lock.

CHALLENGE GALLEY LOCKS (removable and non-removable) are designed for Challenge Pressed Steel Galleys and galleys of like construction—simple, efficient, inexpensive. Have you received your FREE SAMPLE GALLEY AND LOCK? If not, write for it to-day, specifying style of lock desired—*removable or non-removable.*

CHALLENGE PRESSED STEEL GALLEYS are made in all standard job, news and mailing sizes. Special sizes to order. Sold and *guaranteed* by type-founders and dealers in all principal cities. Don't omit the word "Challenge" when ordering—*it's a guarantee of galley satisfaction.*

THE CHALLENGE MACHINERY CO.

Chicago, 124 S. 5th Ave. GRAND HAVEN, MICH. New York, 38 Park Row

FOR SALE

The Courier Company

OF BUFFALO

A Modern $200,000.00 Printing and Lithographing Plant

Containing complete and up-to-date Job and Poster Type outfit and furniture, Cylinder and Job Presses, Litho. Offset Presses, Stone Presses, Graining Machines, Original Stones, complete Photolitho. Process and Binding Machinery.

Will sell any part or complete. If interested in any part write at once to

THE COURIER COMPANY of Buffalo

95 DEWEY AVENUE, BUFFALO, N. Y.

A Half Million a Day

Soap wrappers 7x10½ inches in size, printed in three colors at that rate on a

Kidder Adjustable Rotary Press

Does that mean anything to you? It should.

You may have a job right now which you are handling on slow, flat-bed presses. Saving time on this and similar jobs by the use of a modern KIDDER ROTARY PRESS would go far toward paying for that press. If you do not have such work now

Think of the Possibilities, the Advantages of being one of the few to operate such modern press equipment!

YOUR INDIVIDUAL JOB FINISHED IN ONE OPERATION ON A KIDDER *That's Efficiency*

The KIDDER is not a soap wrapper press only—it can be adapted to a variety of work, and with it you can print on both sides of the paper at one operation.

KIDDER presses are subject to many modifications to meet special requirements.

If you have a peculiar, out-of-the-ordinary job in view, CONSULT KIDDER.

We will sell you a press to handle it most economically, and with greater profit.

WRITE US WHAT YOU WANT TO ACCOMPLISH—WE WILL SUPPLY THE PRESS TO DO IT

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.
445 KING STREET WEST, TORONTO, CANADA

K K

Berry Round Hole Cutter

The machine that *cuts* clean holes with sharp edges and no burrs

The Berry has a capacity of *fifty inches per minute* and cuts clean and sharp through any kind of stock from newspaper to binder's board

not a hollow drill

Made in Four Sizes

One table model and three floor models

Berry Cutter and Bit

revolve in *opposite* directions, automatically cleaning and never heating

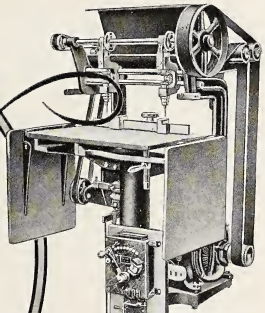
Fully Equipped

with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company
309 N. Third St.
ST. LOUIS

Cutter cannot clog, heat or bend



Pat. May, 1912

This is Berry Number 4 Automatic Lift

HOE—Suggests *Fine Presses* and TIFFANY—*Rare Diamonds*

LIKEWISE

OSWEGO

Brings Up Immediately "The Best in Cutting Machines"

Since 1872, when Samuel Brown first solved the problem of the double pull-down connection for the Cutting Machine, to the present moment, the Oswego and the Brown & Carver Cutting Machines have been pre-eminently successful in improving the quality of work and reducing its cost.

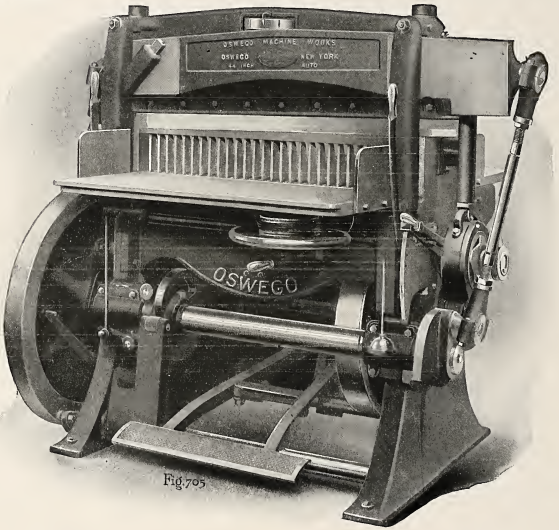


Fig.705

The Oswego ideal is to produce *the best cutting machine that can be built,* and each and every Oswego Cutting Machine, from the little 16-inch Oswego Hand Bench Cutter up through the Oswego Giant 108-inch Auto Rapid-Production Cutter excels in every particular.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

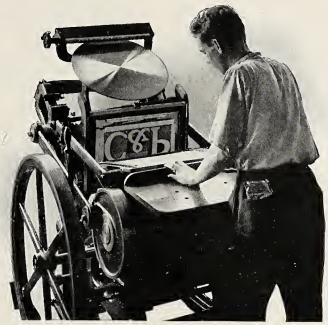
New York Office: Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

Easy Make Ready



The press opens wide so that both platen and bed are easily accessible. ¶ The surfaces are planed with great care and there are no high or low spots to overcome in make ready.

Chandler & Price Presses

The Chandler & Price Co., Cleveland. Agencies in All Principal Cities

The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage

The Queen City Printing Ink Co.

CINCINNATI, OHIO

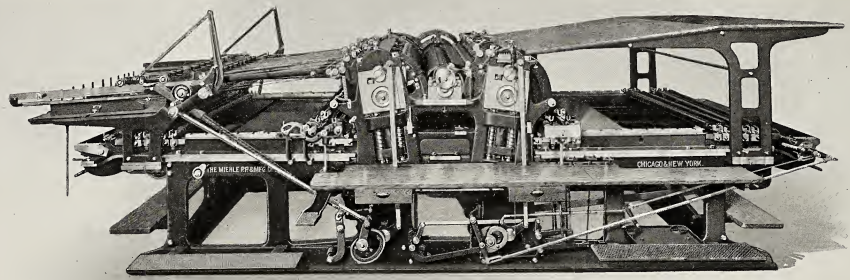
Boston
Philadelphia

Rochester
Detroit

Chicago

St. Paul
Minneapolis

Kansas City
Dallas



MIEHLE TWO COLOR PRESS

DIRECT ACTION

ANY process of manufacture, in order to be commercial—*i.e.*, economical—must be free from the element of experiment. The Miehle represents the highest type of mechanical certainty. Its action is always direct; there is no "cut and try" in its operation. There is never any doubt as to its perfect capability to perform the complete function of a printing press.

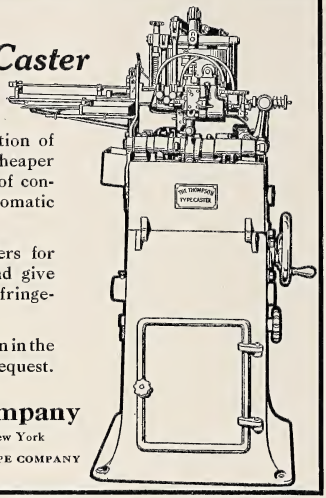
MIEHLE PRINTING PRESS & MFG. CO., Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL. - - 1218 Monadnock Block
NEW YORK, N. Y. - 2840 Woolworth Bldg
ATLANTA, GA. - Dodson Printers Supply Co.
PHILADELPHIA, PA., Commonwealth Trust Bldg
DALLAS, TEX. - - - 411 Juanita Bldg
BOSTON, MASS. - - 176 Federal Street
SAN FRANCISCO, CAL. - 401 Williams Bldg
DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Introducing our new Lead, Slug and Rule Caster



THE Thompson Type Machine Company announces the completion of its new attachment (faster, simpler and cheaper than any on the market) for the casting of continuous leads, slugs and rules with automatic cutting-off and stacking device.

They are now prepared to accept orders for Thompson Typecasters so equipped and give adequate guarantees against patent infringement suits.

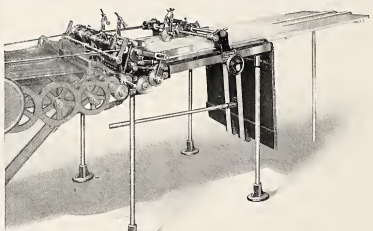
These attachments can be seen in operation in the principal cities. Full particulars upon request.

Thompson Type Machine Company

223 West Erie Street, CHICAGO 38 Park Row, New York

ENDORSED AND SOLD BY THE MERGENTHALER LINOTYPE COMPANY

THE McCAIN AUTOMATIC CONTINUOUS FEEDER



THE McCAIN FEEDER ATTACHED TO FOLDING MACHINE
CAN BE LOADED WHILE IN OPERATION

Do these pertinent truths interest and concern YOU? *For your own profit and satisfaction,* then, send for further particulars, prices, etc.

Designed to increase production, reduce operating expense and eliminate hand-feeding on Hall, Anderson, Dexter, Brown and Cleveland High-Speed Folding Machines; also Ruling Machines. It is quickly adjustable from largest to smallest sheet. Obtain the maximum capacity of your machines.

A Mechanical Feeder
that makes possible
6,000 sheets per hour

Release your help as far as possible for other duties. Automatic feeders on your folding machines increase production, enable workers to double up on duties and make it possible for you to CUT DOWN YOUR PAYROLL.

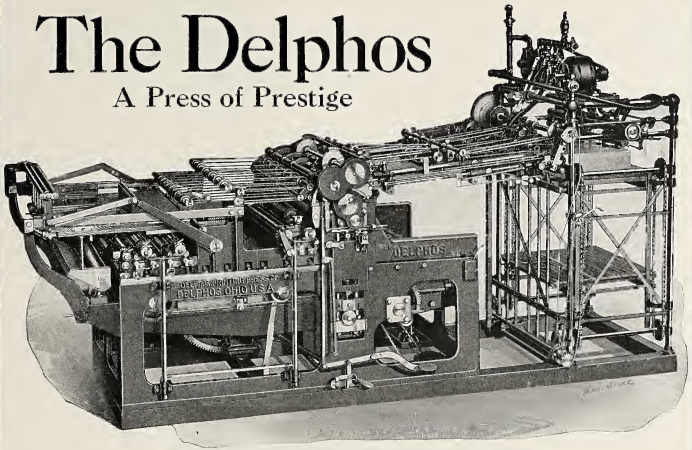
Shortage and high price of labor—increased expenses for all supplies—demands utmost efficiency all along the line.

McCAIN BROS. MANUFACTURING COMPANY

Office and Factory: 629-33 S. Kolmar Ave., Chicago, Illinois

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

The Delphos Printing Press Co.

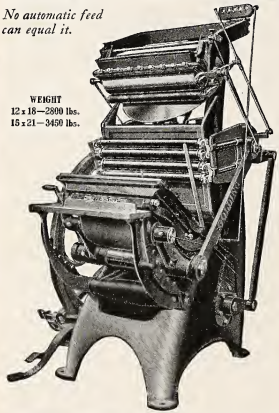
DELPHOS, OHIO

3,000 IMPRESSIONS PER HOUR

On 10x15 jobs printed two up is a fair hand-feed average for the

GOLDING ART JOBBER

No automatic feed can equal it.



STRENGTH—If the Golding Art Jobber actually contains more weight of Iron and Steel, and all impressional parts work from positive fixed centers (no cams or sliding surfaces), doesn't it stand to reason that it is *stronger, more rigid and durable?*

DUPLEX DISTRIBUTION—This means two distinct distributions from two separate points at each impression. The four-roller distribution going down from fountain, and the four-roller distribution going up from the duplex distributor.

Treble Distribution—Is obtained by adding Vibrating Riding Rollers as an *extra* distribution if needed on a difficult form. The distribution of the Golding Art Jobber *eliminates* double rolling.

SPEED—The press is designed for a high speed, and the *dwell* of platen and convenience of make-ready make possible a higher average of production.

Strength — Distribution — Speed — assures quality production—with Profit.

These claims we back up by an actual demonstration to the skeptical, or the press can be seen in regular performance in hundreds of print-shops.

Write for a copy of "A Catechism on the Golding Jobber."

Golding Manufacturing Co.

Franklin, Massachusetts

New York, 38 Park Row Chicago, Rand-McNally Bldg.

GOLDING JOBBERS, CUTTERS, TOOLS, PEARL PRESSES

PATENTED U.S. AND CANADA
TRADE ROKO MARK
TRADE MARK REG. U.S. PATENT OFFICE

ROKO Prevents Offset, Picking and Crawling; Saves Washup. For all colors of Printing, Process and Lithographic Inks.

Costs less than ink—stretch reduces cost to nothing. Recommended and sold by the following jobbers:

BARNHART BROS. & SPINDLER, Chicago, Washington, D.C., St. Louis, St. Paul, Kansas City, Omaha and Dallas
McCUTCHEON BROS. & QUALITY - - - Philadelphia
MARK D. HARRIGAN - 310 No. Holliday St., Baltimore
WM. P. GREGG - - - 4109 Jenkins Arcade, Pittsburg
R. M. MYERS & COMPANY - - - - - Rochester
GEBHARD PAPER COMPANY - - - - - Buffalo
MILWAUKEE PRINTERS' ROLLER CO. - Milwaukee
GRAND RAPIDS ELECTROTYPE COMPANY, Grand Rapids
WESTERN NEWSPAPER UNION - - - - Des Moines
SOUTHERN ELECTROTYPE FOUNDRY - - Memphis
H. D. FARQUHAR - - 230 West 17th St., New York City
CARTER, RICE & CARPENTER PAPER CO. - - Denver
GEO. RUSSELL REED CO. - - San Francisco, Seattle
MILLER & RICHARD - - - - - Toronto, Canada

THE ROKO MFG. CO., Manufacturers DENVER, COLO.

Facts That Stick

They Concern

GUMMED PAPER

and Your Profits

A safe 90% of the laity knows nothing about the advantages of gummed paper as an impressive and inexpensive Advertising Medium. Doesn't it look like good business to grasp such an opportunity—to talk THIS KIND OF PUBLICITY to your customers—to secure attractive Color Printing Contracts—the sort that repeats? THERE IS AN EXCELLENT PROFIT IN SUCH WORK.

We want to help you cultivate this market. If you will dig up the prospects and write us or our agents concerning the character of the work to be done, we will promptly furnish you samples of the particular type of GUMMED PAPER best adapted to your needs—quote you prices and co-operate with you in any other way we can.

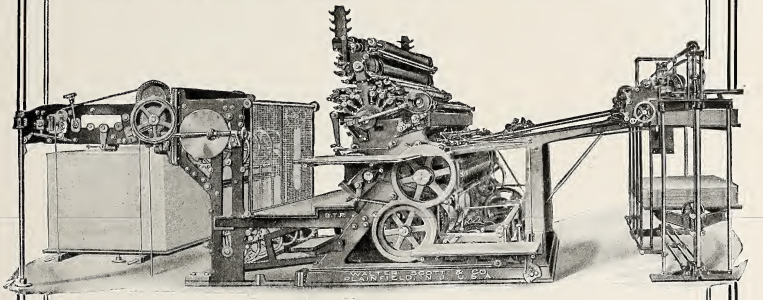
Samuel Jones & Co.

WAVERLY PARK, N. J.

THE SCOTT

Rotary Offset Press with Patented Pile Delivery

Does away entirely with the handling of freshly printed sheets, as the product is placed on delivery board which is lowered automatically to truck and wheeled away, from either side of press or in front as desired. This delivery can be placed on any of our offset presses.



IMPORTANT NOTICE

Walter Scott & Company announce that they are owners of United States Patent 815857, which absolutely controls the manufacture, sale and use of a Rotary Offset Lithograph Press with Pile Delivery of the style now manufactured by us and illustrated here.

WARNING

Notice is hereby given that an offset press with a Pile Delivery of the type shown herewith can only be lawfully obtained from Walter Scott & Company, or their licensees, and all rights under this patent will be fully protected and all infringers will be prosecuted to the full extent of the law. We would suggest that any one interested should send for a copy of this patent immediately, and if you are a Lithographer make sure that any Rotary Offset Lithograph Press with Pile Delivery you use or purchase, bears patent plate with our patent No. 815857.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: 1457 Broadway CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: Waltscott, New York CODES USED: ABC (5th Edition) and Our Own

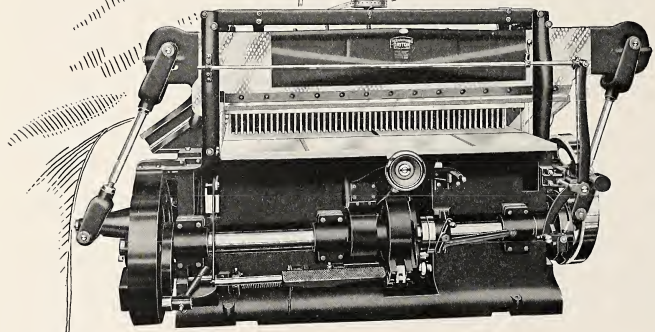
Accuracy

THE standard of accuracy maintained in the Seybold Shops is reflected in Seybold Dayton Automatic Cutting Machines and their output.

Simple adjustments are provided for keeping Seybold Dayton Cutters producing just as accurate work after many years of service as the day installed.

Accuracy is but one of the many features which make Seybold Dayton Automatic Cutting Machines the dominant leaders of the field.

Literature upon request.



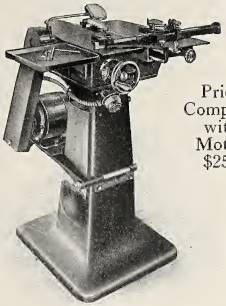
THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND FACTORY, DAYTON, OHIO, U. S. A.

BRANCHES AND AGENCIES:

NEW YORK	THE SEYBOLD MACHINE CO., E. P. LAWSON	151-163 W. 26TH STREET	
CHICAGO	THE SEYBOLD MACHINE CO., C. N. STEVENS	112-114 W. HARRISON STREET	
ATLANTA	J. H. SCHROETER & BRO.	TORONTO	THE J. L. MORRISON CO.
DALLAS	BARNHART BROS. & SPINDLER	WINNIPEG	TORONTO TYPE FOUNDRY CO., LTD.
SAN FRANCISCO	SHATTUCK-NY MCHY. & SUPPLY CO.	LONDON	SMYTH-HORNE, LTD.

Buy a BULL DOG Trimmer



Ask for Catalog

Price Complete with Motor $250

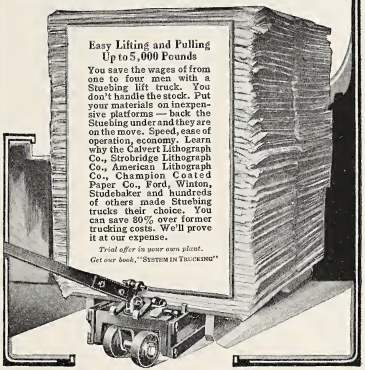
You will appreciate this new idea in cutters. It trims, cuts and finishes in one operation. Sharp, clean and noiseless. Locking device has range of 12x17 inches. Radial arm graduated to 72 picas. Gauge sets to ems and half ems. Does everything and more than any similar machine.

Extra cutters $1.00 each.

John C. Backert, Tribune Bldg., New York

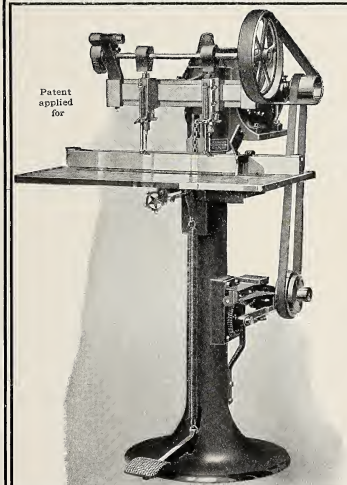
StueBing LIFT TRUCKS

"THE CHOICE OF THE GREATEST INDUSTRIES"



THE STUEBING TRUCK COMPANY

307 WALNUT STREET, CINCINNATI, OHIO



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Tatum Multiple Spindle Paper Drill

WITH AUTOMATIC LIFT ATTACHMENT

For drilling two or more holes from $1\frac{1}{8}$ inches minimum to $12\frac{3}{4}$ inches maximum at one operation through stock as thick as two inches. Holes clean all the way through. Much more rapid than an ordinary punching operation.

Automatic lift attachment insures uniform speed and ease of operation and permits operator to give entire attention to the feeding of the stock.

Also furnished without automatic lift attachment if desired.

Full information and prices upon request.

Gold Medal Award at Panama-Pacific Exposition, San Francisco.

58 YEARS OF KNOWING HOW

The Sam'l C. Tatum Co.

Main Office and Factory
Cincinnati, Ohio, U. S. A.

THE LINE OF TRUE MERIT — TATUM

New York Office and Factory
54-60 Lafayette Street

MAKERS OF "THE LINE OF TRUE MERIT"

WE specialize in the making of Half-tone and Color Plates for National Advertisers.

WELLS AND COMPANY
2501-2515 S. Dearborn St.
Chicago, Illinois

INTERTYPE

"The *Better* Machine"

By H. R. SWARTZ, President, Intertype Corporation

(*Reprinted from "INTERTYPE NEWS"*)

IN THIS first issue of Intertype News, and as my first word to the trade since assuming the presidency of this corporation, I would like to emphasize the fact that our Intertype slogan—"the *better* machine"—is not merely an advertising phrase. I wish that all publishers and printers could realize how much that phrase means to every member of the Intertype organization. We have all worked hard to produce a machine worthy of such a slogan; and we all believe and *know* that we have succeeded.

When this corporation commenced business it was with the understanding, approved by the men who were heavily interested financially, that no expense should be spared in building the best composing machine that money and brains could produce. The first step toward that end was the preparation of a complete list of all criticisms regarding Intertype design, construction, and operation; such criticisms being gathered from competitors, Intertype users, operators, machinists, and members of our own organization. Each criticism was then carefully considered, absolutely on its merits and regardless of its source, by a committee of experts. In every instance where a criticism proved to be justified, no expense was spared in correcting the fault, however insignificant, by improvements in design, material, or construction.

During the past twelve months more than $100,000 has been invested in new equipment for the manufacture of Intertypes of a quality higher than ever before, with the determination that every machine which leaves the Intertype factory shall, when compared with similar models of other manufacture, be recognized by operators, machinists and purchasers alike as "the *better* machine."

H. R. Swartz

INTERTYPE CORPORATION

General Offices, TERMINAL BLDG., BROOKLYN, N. Y.

NEW YORK	CHICAGO	NEW ORLEANS	SAN FRANCISCO
1006 World Building	Old Colony Building	539 Carondelet Street	86 Third Street

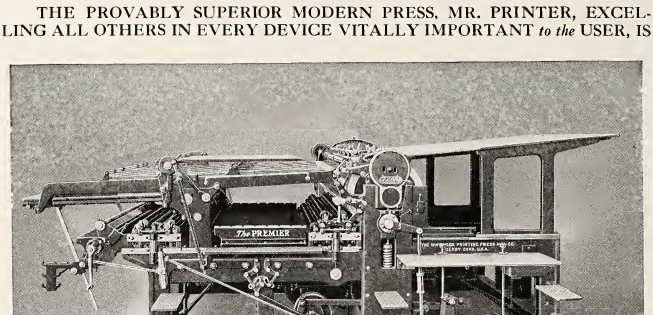
THE Summer is nearly over and the Fall will soon be here, when business, with renewed energy, will start up, and drive and bustle will replace the Summer's slackness and lethargy.

Your presses, Mr. Printer, if of the older styles, WILL NOT DO.

While they may work, and even produce good printing, the time consumed in make-ready; the wear on type and plates; the undue consumption of ink; the lack of the latest improvements, such as the quick-and-easy-changing delivery; and finally the slower operating speed — all combine to make the cost of production so very much higher than if modern presses were used, that a terrible cut in the profit on the work naturally follows.

MODERN PRESSES ARE ABSOLUTELY ESSENTIAL, not alone *to do the work* so as to get the utmost profit out of it, but are ABSOLUTELY ESSENTIAL *to even get the work* — on those jobs where preliminary figures are given.

THE PROVABLY SUPERIOR MODERN PRESS, MR. PRINTER, EXCELLING ALL OTHERS IN EVERY DEVICE VITALLY IMPORTANT *to the* USER, IS



The PREMIER

It is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING PRESS MFG. CO.

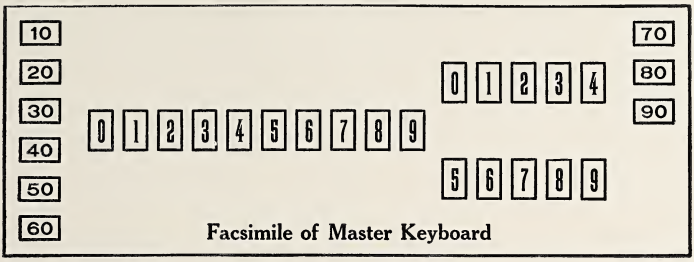
OF DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d St. CHICAGO: 700 Fisher Building, 343 South Dearborn St.
BOSTON: 510 Weld Building, 176 Federal St.

AGENCIES

Denver, Los Angeles, San Francisco, Spokane, Portland — AMERICAN TYPE FOUNDERS CO. Atlanta, Ga. — Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont. — Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q. — GEO. M. STEWART, Esq., 92 McGill St., Canada East. Halifax, N. S. — PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia.

This New Invention



Facsimile of Master Keyboard

Will LINOTYPE This Work

Quickly Accurately Easily

1	10	10	1	10"x1'	1	9"00	.....		910x 90—20⅗	—23.64	.0225	1916	+11	123¼	$ .58	$245,146,000.00	$2,000,000
2	10	257	10	11"x2'	2	9 04	.....	1020	.....	24.61	.0225	____	− 2¼	41½	2.22	225,340,000.00	2,000,000
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4	20	...	1000	13 "x4'	4	9110	.....		912x 92—22	25.60	.0750	'99	+ 9	162¾	4.47	15,660,000.00	35,000,000
5	20	760	2224	14"x6'	5	9 15	____	10	.....	26.69	.0150	'98	+19⅝	211⅛	5.94		9,000,000
6	20	35	5367	15"x6'	6	9 45	.....	____	.....	27.68	.0850	'97	− 7⅞	72⅜	____	8947,294,000.00	5,000,000
7	30	169	9671	16"x7'	7	10 00	.....		810x120—30¼		.9475	'96	+ 5¼	93	12.20	235,000.00	500,000
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9	30	595	5667	18"x9"	9	10 12	.....	____	812x122—32½	29.51	.0365	....	− 4⅛	156⅜	16.62	$639,291,000.00	4,000,000
10	40	...	8698	19"x9"	1	10 18	.....		.....	30.52	.0565	....	+ 9	229⅝	19.70	420,000.00	4,000,000
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12	40	653	1457	21"x1'	3	10240	.....		.....	+10.20	1.9660	'89	−12¼	126¾	____	23,255,000.00	4,000,000
13	50	...	8920	22"x9'	4	10 59	.....		510x 50—90		2.9060	'81	+ 2⅞	158⅝	12.31	46,295,000.00	10,000,000
14	50	747	3780	23"x6'	5	11 12	____	200	511x 51—91¼	11.215	2.9160	'82	− 1	119⅓	12.44	81,544,000.00	1,000,000
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16	60	81	2460	25"x7'	7	11 20	.....		513x 53—93⅜	13.235	3.7942	....	+12	93	12.53	91,000.00	1,000,000
17	60	72	1498	26"x8'	8	11 25	.....	1000	.....		4.7046	....	− 8⅜	76⅜	12.79	366,239,000.00	250,000
18	60	957	2460	27"x9'	9	11139	.....	____	.....	14.24	4.7297	....	− 6	54⅝	____	923,964,000.00	5,000,000
19	70	160	....	28"x6'	1	11 46	.....		.....	15.255	5.7199	....	+ 5⅞	99	13.40	282,376,000.00	9,000,000
20	70	...	....	29"x4'	2	11 53	.....	+⅛	.....	16.26	5.7585	....	− 1⅝	52⅝	14.20	659,697,000.00	15,000,000

***Type-high Case,* or *Machine-cast,* Column Rules used in this Tabular System**

For Linotype or Intertype.
Attached or Removed in Two Minutes—
With No Changes Made to Machine.

THE TABALINE COMPANY
Manufacturers and Selling Agents
Zent Tabular System for Linotypes
Union National Bank Bldg., Troy, New York

No Intricate Work.
Automatic Alignment and No "Casting-up"—
As Simple as "Straight-matter."

FOR PROMPT SERVICE

PRINTING MACHINERY AND PRINTERS' SUPPLIES

CARRIED IN STOCK FOR IMMEDIATE SHIPMENT BY ALL SELLING HOUSES OF THE AMERICAN TYPE FOUNDERS COMPANY

THE NEWEST LINE

Hamilton Steel Equipments for Printing Plants

ARE THE BEST

"AMERICAN TYPE THE BEST IN ANY CASE"

CHANDLER & PRICE PRESSES
CHANDLER & PRICE PAPER CUTTERS
DIAMOND PAPER CUTTERS
OSWEGO PAPER CUTTERS
THE HARTFORD PRESS
BOSTON WIRE STITCHERS
BOSTON STAPLE BINDERS
PORTLAND MULTIPLE PUNCHES
CUT-COST EQUIPMENT
HAMILTON WOOD GOODS

Also a Complete Line of Composing and Press Room Necessities, including

TYPE, BORDERS & ORNAMENTS
METAL LEADS & SLUGS
IN STRIPS AND CUT
METAL FURNITURE
BRASS RULE
IN STRIPS AND LABOR-SAVING
HAND NUMBERING MACHINES
TYPOGRAPHIC NUMBERING MACHINES
ANGLE INK KNIVES
AMERICAN PLATE BRUSHES
STAPLESET BENZINE & LYE BRUSHES
ALL-BRASS GALLEYS
PRESSED STEEL STORAGE GALLEYS
RUN-EASY TAPE COUPLERS

AMERICAN TYPE FOUNDERS COMPANY

LOCATION OF SELLING HOUSES

BOSTON, MASS.	RICHMOND, VA.	DETROIT, MICH.	MINNEAPOLIS, MINN.	SAN FRANCISCO, CAL.
NEW YORK CITY	BUFFALO, N. Y.	CHICAGO, ILL.	KANSAS CITY, MO.	PORTLAND, ORE.
PHILADELPHIA, PA.	PITTSBURGH, PA.	CINCINNATI, OHIO	DENVER, COLO.	SPOKANE, WASH.
BALTIMORE, MD.	CLEVELAND, OHIO	ST. LOUIS, MO.	LOS ANGELES, CAL.	WINNIPEG, CANADA

Set in members of the Cloister Family

THE ELLING COMPANY

PRINTING
BINDING
DESIGNING
LITHOGRAPHING
ADVERTISING

Makers of
HIGH GRADE
CATALOGS
BOOKLETS
STATIONERY

113 ST. CLAIR AVE. CLEVELAND, OHIO Aug. 2, 1917

H. B. Rouse & Co.,
Chicago, Illinois.

Gentlemen:

We purchased two of your Rouse Roller Fans which we installed on our No. 3 and No. 4 Miehle Presses. They proved to be life savers these extremely hot days, and while some plants were forced to close shop on account of the heat we operated our presses overtime without roller trouble. This is rather remarkable for the heat was intense in our pressroom, the thermometer registering around 100° between the hours of 4:00 P. M. and 7:00 P. M. on July 31st. We believe your Roller Fans a necessary device in every pressroom.

Very truly yours,
THE ELLING COMPANY
By [signature]
President

DVE/FEC

100° in the Pressroom!

Operated Overtime *Without* Roller Trouble

Equipped with Rouse Roller Fans

September is likely to be a hot month and at $2 or $2.50 per hour, shut-downs and delays will soon cost you in hard cash more than a fan, to say nothing of lost prestige through inability to deliver your work when promised.

Get the fan NOW. Give it a good start toward paying for itself—then—next year—more *profit*.

Not an Electric Fan —the Press Runs it!

It is easily clamped to the main gear guard of a Miehle press.

PRICES:

No. 1, for No. 4 to No. 1 Miehle Presses. . $20

No. 2, for No. 00 to No. 00000 Special Miehle Presses. $20

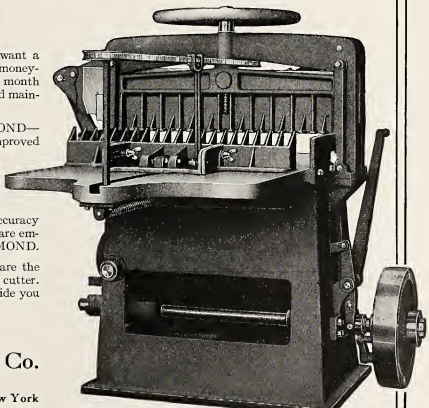
Your money back if not satisfied.

H. B. ROUSE & COMPANY
2214 WARD STREET, CHICAGO

Be Safe and Sure—Make Yours a Diamond

YOU don't want a "one-year" cutter; you want a "year-after-year" cutter, that will be a money-maker for you right along—doing good work month after month—giving you maximum production and maintaining its accuracy under the most severe use.

You'll get what you want when you buy a DIAMOND—the power cutter with worm gear drive and latest improved friction clutch designed to carry, without slipping, a load *ten times greater* than is necessary to drive the knife through a full-width pile of the toughest stock. The endurance, the stand-up quality, the large-work capacity, the rugged construction and simple adjustments for wear which maintain accuracy and high quality of work indefinitely—all these are embodied in the design and construction of the DIAMOND.



Write to-day for descriptive catalogue. Compare the DIAMOND, point by point, with any other power cutter. Then—follow your own judgment, which will decide you in favor of the DIAMOND.

Sold and GUARANTEED *by type founders and dealers in all principal cities.*

The Challenge Machinery Co.
GRAND HAVEN, MICH.
124 So. Fifth Ave., Chicago 38 Park Row, New York

The Inland Printer

Vol. 59 No. 6

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

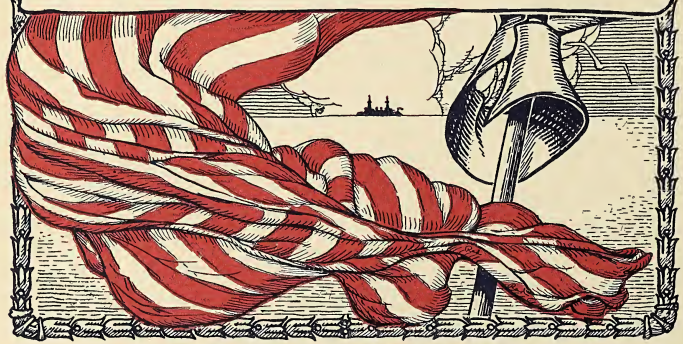
Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

When I think of the Flag which those ships carry, the only touch of color about them, the only thing that moves as if it had a settled spirit in it, in their solid structure, it seems to me I see alternate strips of parchment upon which are written the rights of Liberty and justice and strips of blood spilled to vindicate those rights and then, in the corner, a prediction of the blue serene into which every nation may swim which stands for these great things.

Woodrow Wilson



Reproduced from a patriotic wall-card executed and sent out by the Robert Rawsthorne Engraving Company, Pittsburgh, Pennsylvania.

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59 SEPTEMBER, 1917 No. 6

SEP 4 1917 U. S. PATENT OFFICE

DISCOVERED—TWO PARTNERS IN THE ADVERTISING BUSINESS

By GEORGE F. WHITSETT

A SALESMAN was trying to land a new customer for the printing-house he represented. He spent considerable time in studying the advertising problems of his prospective customer, and then spent more time and money in working up an idea. When he had everything ready, he laid his idea before the buyer for the house, and did some hard talking to put it over.

"Leave it here," said the buyer, "and I'll take it up. I'm afraid, though, there will be nothing doing."

The salesman went away sorrowful, and came again later to learn the destiny of his beloved idea.

"Sorry," said the buyer, "but we can't use it now. Maybe later," etc.

Not long after that, as the salesman was wading through the seas of printing which wash like tides from the printing-presses of the land, he came upon something which brought him up short. It was his own idea, worked up by another printer, and bearing the name of his former prospective customer. Piracy—plain piracy—had been committed.

Three high-powered salesmen, representing as many printing concerns, came before the buyer of a certain company. They had been summoned to receive the specifications for a piece of advertising and to be asked what they could give for twenty cents. Each listened wisely and went away to figure upon many sheets of paper, and in due time each submitted a dummy. One dummy exceeded the others in beauty and forcefulness, and the man who submitted it got the job. His printing-house then got busy and saved money on paper and ink. It slapped the job out in a hurry, cheapening everything a little—but the gods of the wicked were with the house and it got by with the job.

These are typical examples of stories of the old days which will be told you by any printing salesman or buyer of printing.

But, as a partner in a big printing-house said to me the other day, the old days are passing. Piracy is still committed, but it is rare, and cheating the customer is not such a popular sport as it once was. It is slowly being discovered that the house that prints and the house that buys are partners in one business. How could one get along without the other, and what is to be gained by one dynamiting the interests of the other? The printer can not afford to cheat his customer, for he will be found out in time, and it costs money to develop and land new customers. The buyer can not afford to break the printing-house, for he needs it in his business, and the better it learns his problems, the better it can serve him.

Failures have been common in the printing business because the printers have not looked after themselves intelligently enough, because the field has been constantly invaded by a horde of irresponsible little fellows, and because the principle of partnership between the man who makes printing and the man who uses it has never been recognized. Many printing-houses have failed repeatedly, and many of them today are operated by their creditors. In Chicago, some big houses have become well known for their very ability to wreck printers. Some of them have several printers' scalps dangling from their belts, trophies from battles waged between natural and legitimate partners.

Sixteen years ago the founder of what is now one of the largest printing-houses in Chicago called in his only salesman and said, "I don't want you to bring a single job into this house which we can't make a profit on." That order may be considered to have formally introduced a new epoch in printing. Incidentally, every printing-house in Chicago that was in business when that founder started had failed when he made his pronunciamento.

One large printer recently told me that he instructs every salesman who goes out of his house to consider himself a representative of his customers. "You are not our representatives," he says to his salesmen in effect, "you are the representatives of your customers in this house. See that they are served."

The printing salesman under the new régime has a difficult part. He must represent his customer, and yet stand in well with his own organization. The up-to-date printing salesman is the worst kicker in his own house, and yet he must be liked and respected by the superintendent and foremen of his establishment. He waves the club of business over the heads of his fellow employees, because if he did not get the business they would all be out of jobs. He swings the service club when his customer becomes unruly, because no one can get deliveries from his house like the modern salesman. Master of graciousness, suavity, service, and force, when necessary, the modern printing salesman keeps the presses going and the mail-bags full of good advertising matter. He is the greatest exponent of the new doctrine of printing-advertising partnership.

The buyer should appreciate what the printing salesman may mean to him and treat him as a helper and partner in the business. No buyer should ever send a printing salesman away without hearing his story. Printing salesmen as a class are intelligent and well-paid men. They go up and down the country studying the problems of every company that is advertising, and they nearly always have a story to tell which is worth the buyer's while. Often the salesman in his peregrinations has picked up just the thing the buyer is looking for.

Especially if the salesman is from out of town, the buyer should see him. Common business courtesy demands that much, and then, too, it is often to the buyer's advantage. Once a salesman called on a house in Peoria to sell some printing. He sent in his card, and promptly got it back with the notation, "Too busy today to see any salesmen." The salesman sent back a note saying, "I have come all the way from Chicago to see you, and I have a new idea for you to use in your advertising." "Too busy," came back another reply.

The salesman went across the street to the house's competitor, received very cordial treatment, and found a ready acceptance of his idea, which was really a good one, and which had been worked out at considerable expense of time and gray matter. The man who had the first chance at the idea and who kept a close watch on his competitor's advertising soon saw signs of an improvement which he envied. He eventually went so far as to write the salesman, apologize for the way he had treated him, and ask him to call. But his chance had passed. The salesman was sorry, but his services in that particular field were now at the disposal of the man across the street.

The buyer sometimes overlooks just how much the printing salesman might mean to him if he were used rightly. The addition of a good printing salesman to the advertising forces of a company is like the addition of fresh blood to the organization. A man coming in from the outside can often get an advertising slant on a problem that the company's own men can not get because they are too close to the thing to get a good perspective. The salesman has the advantage of the company's own man in that he is traveling over the country con-

stantly and watching what the other people in that line are doing. Many a copy writer or catalogue man or house-organ editor is kept so close to his job that it is no wonder he never gets any new and wonderful light on his proposition. The right kind of a printing salesman can often help the advertising man see the flaws in his work, and teach him better ways.

In all this talking about the printing salesman, the buyers say it must be remembered that a salesman and a solicitor are two entirely separate species. The men who buy printing will tell you there are comparatively few real printing salesmen, and that most of the men representing printing companies that send in their cards from the reception-room are just plain solicitors that never had a real advertising idea in their lives. They are of the well-known type which, if one of them ever gets into your office, you will be lucky if you get him out before lunch time. He tries to substitute tenacity for tact and talkativeness for taste, and does not get away with it. The average buyer welcomes the regular printing salesman with outstretched arms, but sends out word that he is playing golf today if it is a solicitor.

It stands to reason that houses which buy advertising should have as intelligent and progressive buyers as the printer has salesmen, if the new partnership is to work out successfully. In some companies the regular purchasing department still buys the advertising. The man who buys the tools, pig iron and coal selects the advertising ideas which are to put his company on the map or on the toboggan. In other places, a cheap clerk is put in charge of buying the advertising. This clerk, the printing salesmen say, always goes in strong for one of two policies: He either insists on something cheap, no matter how poor it is, or he wants to spend a lot of money without any particular reference to the effectiveness of the advertising. The printing-houses like the former type of clerk better because they know his house will last longer, and because it is really a more sensible basis to proceed on. Besides, this type of clerk, provided he ever learns to know good advertising from poor, may develop into a good buyer in a few years.

The best houses have buyers who can match wits with the best salesmen, who know papers and printing like a book, and who are not afraid to spend money provided they get their money's worth. These buyers are the pride and joy of the printing-houses, because they put them on their mettle, because they give them a sure foundation to proceed on, and because this kind of a buyer and a good salesman working together can produce wonderful advertising and develop the partnership to the highest degree.

Never since the magic force of printing was first flung to the world from a thumping German press nearly five centuries ago, has commercial printing been put on such a high basis of service and intelligence as lately. The modern type of buyer, the customer-representative type of salesman, the businesslike printing-house which will not take a job on which there is no profit just to knife some other printer, and the development of the spirit of honesty and fairness on both sides all are working wonders toward putting printing and advertising on a higher plane — and that the plane of clear, unmistakable partnership.

ONE of the first principles of decorative art is, that in all manufactures, ornament must hold a place subordinate to that of utility; and when, by its exuberance, ornament interferes with utility, it is misplaced and vulgar.

GEORGE C. MASON.

TO THE AGE THAT IS WAITING

By GARLAND B. FERRELL

AN old book which has been handed down in my family since it was printed in 1678 was bequeathed to me by my grandmother, and I have tried to show some appreciation of the sentiment connected with such a *transmittendum*. I have been hunting out the history of the various individuals connected with its making, my idea being that in passing the book on its significance may not be lessened but rather enhanced with age. So I went recently to the Library of Congress. During part of this research a courteous attendant placed before me in one of the alcoves of the famous reading-room a reference work in many volumes entitled, "Grand Dictionnaire Universel," by Pierre Athanase Larousse, published during the years of 1866 and 1878.

Just then a striking fact was impressed upon me. The library attendant, in opening out the volumes of Larousse, called my attention to the condition of the pages. This was a discreet admonition to handle them carefully. The stained edges are disintegrating so that the mere fingering of margins carelessly would flake off large sections. Indeed, many pages are already mutilated, not from the handling as much as from cracks which are developing in the brittle debility of the paper.

"There is no fibre in this paper," said its custodian, "and except for careful turning of the leaves the work will soon be in pieces."

"But this book," I suggested, "is not different from the millions of volumes printed on similar pulp stock which you are stacking in this library every year."

"You can see for yourself," he answered, "that they will not last long."

Books of reference, the pages of which are more frequently exposed to the air, indicate what is the fate of many contemporary volumes.

"What, then, is the use," I asked, "of increasing the shelving of a vast library such as this with the pretense of preserving for posterity books which will scarcely descend beyond our own time — books that will not endure?"

"When the books become too feeble for use," he said, rather bravely, it seemed to me, "they will have to be reprinted. That's all."

So far as the vast collections are considered as a whole, such a solution to the dilemma would be not only impractical, but impossible.

It was disclosed that the Library of Congress does not contain a copy of the obsolete folio which suggested my research, but the Larousse refers to it in the biography of its author, Bernard Verzascha. To me it was interesting that the paper in the Verzascha book, printed in 1678, has resisted age conspicuously better than the paper of the book which two centuries later echoes the fact that there was such another book in the long ago. It seems not at all unreasonable to expect that long after the copy of Larousse has crumbled into dust the early book will be but little different in condition from what it is now.

Such a comparison gives to the material upon which ideas are typed, and upon which the graphic arts are executed, an ironical position in the mortality of literature. Out of a golden age, is matter after all to defeat mind? Is the Art Preservative to be undone by its physical medium? Herein lurks a paradox regarding our own age, the Wood Pulp Age. The age of the most widely disseminated printing and the most voluminous printing in the history of mankind is likely in ages to come to be distinguished by the paucity of its contemporary records.

The vast treasuries of our libraries are much shorter lived than we suppose. So far as much paper of our time is concerned, the great libraries are in no sense archives. Rather are they receiving vaults into which volumes are placed to await a hasty dissolution.

So well have many books of centuries ago resisted until now the tendency of all books to resolve themselves into dust, that we may expect them to outlast the majority of the books of our own time. Yet we may also expect the inventive genius of some coming scientific era to produce a paper material which will be both

inexpensive and durable. Between such periods of book-making, our own is likely in time to lose its actual record, to become a gap, another hiatus like that of the Dark Ages.

There is another horn to this dilemma regarding the perishable materials of the art preservative. Much literature which is being typed, instead of being addressed to contemporary popularity, is said to expect the verdict of the ages. The paper upon which it is printed is actually going to bring it soon before the judgment of the library "reprinter."

Owing "to the high cost of materials," some —aye, many—will then and there be permitted to succumb to dust. Is ours to be considered the "Lost Age" by future historians?

RISKS OF EMPLOYMENT

By CHESLA C. SHERLOCK

THE workmen's compensation acts provide that compensation may be recovered for injuries received by accident "arising out of" the employment. It is evident under this expression of the statutes that such injury must result from a risk of the employment, which the workman has incurred at his daily task.

It is not meant by this that no compensation can be recovered unless such risk could have been anticipated prior to the accident causing the injury. It is intended, rather, to convey the idea that after the thing has happened it can be determined that there was a connection between the risk causing accidental injury and the employment.

This rule that the risk must arise "out of" or "in the course of" the employment is not, however, to be strictly enforced. The employee is given a reasonable latitude in which to exercise his own judgment in serving the best interests of his employer. It was held in one case, however, where an employee was injured by catching her hand in a belt while trying to save herself from a fall, that the accident did not arise in the course of or out of the employment. The court came to this conclusion because it was shown that the employee was injured when she was on her way to present a petition to the employer in the interest of other employees.

It is not necessary that the risk be usual or common to the employment. Special or extraordinary risks which are even incidental to the employment are within the operation of the workmen's compensation acts. Consequently, it was held in an Illinois case that where a miner working in the mines inhaled poisonous gases which caused his death, the injury causing the death arose out of the employment.

One authority says, quoting from a Massachusetts case, in regard to extraordinary risks: "While it can not reasonably be said that the risk of being shot by trespassing lawbreakers is incidental to or has its origin in a night watchman's ordinary employment, undoubtedly there are particular incidents where the occupation of a night watchman exposes him to risks substantially beyond the ordinary ones, and where the employment involves and obligates the employee to face such perils."

It is not necessary that the risk be directly incident to the employment, but if it is within the general scope of the employment, it is within the meaning of the compensation acts.

An instance is given where a workman was injured in an attempt to save the life of a fellow servant. Said the court in this case: "It is clear that it is the duty of an employer to save the lives of his employees, if possible, when they are in danger while in his employment, or for an employee, when occasion presents itself, to do what he can to save the lives of his fellow employees when all are at the time working in their line of employment. Any other rule of law would be not only inhuman, but unreasonable and uneconomical, and would, in the end, result in financial loss to employers on account of injuries to their employees. From every point of view it was the duty of the deceased, as a fellow employee, in the line of his duty to his employer, to attempt to save the life of his fellow employee under the circumstances here shown. That he failed in his attempt does not

in the slightest degree change the legal situation one way or another."

In another case a workman died of heat stroke, and it was held, upon a showing that his duties as a furnace tender subjected him to severe and excessive heat, that it arose out of the employment and compensation could be recovered therefor.

In still another case, the employee died of typhoid fever contracted from impure water furnished by the employer. Compensation was allowed on the ground that it arose from a risk incidental to the employment.

In a California case it was held, however, that the risk of a cigar-store clerk of injuries in a quarrel with a stranger was not incidental or a part of his employment, and he could not, of course, recover compensation under these circumstances.

"An injury which can not fairly be traced to the employment as a contributing proximate cause, and which comes from a hazard to which the workman would have been equally exposed apart from the employment," does not arise out of the employment, in the opinion of the Massachusetts court.

It should be kept in mind that there is a clear distinction made by the courts between those risks incidental to the employment and those common to all, whether in the employment or not. If there is no natural connection between the risk and the employment, such risk does not arise out of the employment within the meaning of the compensation acts. An example is shown in the case of injuries received from lightning, sunstroke, etc.

Unless this natural connection between the risk and the employment exists, then such risks as are common in going to and from work, or along railroad tracks, or across streets or in places outside the control of the employer or on the premises of another, are not risks of the employment.

The best test of this question of risk is to determine whether the risk is common to the community or common to the employment, or connected to it, to the exclusion of others in the community. If it is common to the community, as distinguished from those in the particular employment, then it does not arise out of the employment, and compensation can not be recovered for injuries received. It follows that if it is not common to the community, but is related or connected to the employment, either incidentally or even remotely, then it is compensable.

The risk may be foreign to the employment, but if special exposure to the risk is due to the employment, injury received as a result is compensable. This is shown where an employee was sent on a special mission and while on the street was injured. It makes no difference whether the employee is obliged to make one trip or to travel regularly, for risks of travel arise out of the employment, within the meaning of the acts.

This question of risks of employment expresses the gist of the whole theory of recovery under the compensation acts. It has been possible to touch only briefly on the subject, but the above cases clearly illustrate this field of the law.

A DESIRE of knowledge is the natural feeling of mankind; and every human being whose mind is not debauched will be willing to give all that he has to get knowledge.

SAMUEL JOHNSON.

A SALESMAN IN BLUNDER-LAND

THE FOURTH YEAR—By MICHAEL GROSS

FLOUNDERING around in Blunder-land isn't exactly a pleasant sensation, at best, but when a salesman runs up against a buyer who is lost in the same miasmic wilderness, there is bound to be a fight to the finish—usually the salesman's. But sometimes matters take a different turn, as they did in the case of Harkins, a buyer I met at the beginning of my fourth year in the selling game.

Mr. Harkins was mired in that particular section of Blunder-land called Haggle-town. In other words, he thought the one distinctive qualification of a successful buyer was the ability to make a salesman believe that the price for his product was a mile high, and then, by dint of sharp haggling, induce him to come down a few dollars. Harkins always considered himself sorely cheated unless he was able to buy an article for less than the original price quoted, but I didn't learn this until too late.

The first time Mr. Harkins told me my price was too high, I really took the matter to heart. After worrying all night, I finally decided to sacrifice part of my commission, and, by so doing, got the order. The next job I figured for Mr. Harkins, I told the boss, before he started estimating, that he would have to keep the price low, as we were dealing with a close buyer. In spite of this warning, however, Harkins said we were too high, and we had to come down fifteen dollars to get the business. By this time Harkins had us guessing, and we vowed that on the next estimate we gave him he would have no cause for complaint, even though we lost money on the order.

A few days after this high resolve, Harkins asked us to figure on 50,000 bulletins. I went down to his office, got all the details; then the boss, the art manager, the factory foreman and myself started to see how little we could do the job for. We finally arrived at the price of $300 for the 50,000.

"That certainly seems little enough for the work," I remarked, as the boss handed me a memorandum of the quotation."

"It surely does seem so," the boss agreed; "but there are the figures. We will not make much on the job at that price, but neither do we lose anything."

I totaled the items on the estimate sheet and found everything correct. "If Harkins says this price is high," I declared, "we'll have to let the order slide. I don't see an item here that can be cut down."

But Mr. Harkins thought different. He glanced through the quotation I handed him,

After worrying all night I decided to sacrifice part of my commission.

then threw it back across his desk to me. "Three hundred dollars for that job," he laughed sarcastically; "why, you folks must think I'm crazy. Do you think this is the first printed job I've ever bought? You've got to come down about forty per cent before I'll even consider your estimate."

I was about to stammer out a few words to the effect that I had seen the job figured and was positive we could not be very high, when the telephone on Mr. Harkins's desk rang. He turned to the instrument. "Hello," he snapped out. Then, a moment later: "Yes, he's here; right at my desk." Mr. Harkins turned to me. "You're wanted on the telephone," he said, passing over the instrument. Surprised,

I took it from him, and spoke a quick greeting into the mouthpiece. My boss's voice came back in answer — and he spoke excitedly.

"I've just checked those figures on Mr. Harkins's job," he said, "and I find that too many cooks almost spoiled the broth. Not one of us noticed that our estimate called for printing on

He glanced through the quotation I handed him.

one side only of the bulletins, instead of on both sides. I hope you haven't quoted Mr. Harkins yet, for our price should be $540 instead of $300, figuring both sides printed."

"What's that?" I repeated after the boss, solely for Mr. Harkins's benefit. You say that on this bulletin you have just found that we figured printing only one side, and that the price for printing both sides will be $540 instead of $300. All right, thank you. Good-bye."

Mr. Harkins's face was a study when I handed the instrument back to him. He realized that the telephone message gave him away completely and proved that he did not know what he was talking about when he said our first price was too high. If he had really been a judge of printing values, he would have jumped at my three-hundred-dollar price, which I am sure we would have lived up to, had he accepted our estimate, for the fault was entirely ours. I learned, then and there, that among the members of the Ananias Club, if one only looked close enough, many buyers of printed-matter could be found, and that just because a buyer tells you your price is high does not necessarily make it so.

It was just about this time that I ran up against the biggest order of my career — and the worst awakening. An ocean-steamship company had asked me to get up a sketch for a poster, and, more from a sense of duty than with any hope of landing the order, I submitted an old marine view that had been kicking around our artroom for a couple of years. Judge of my surprise when, a few weeks later, I received a telephone call from the advertising man of the concern, telling me that our design had been selected as the best of those submitted and to please quote our best price for reproducing it on an edition of posters.

I rushed down, got the sketch, and the next morning was back in my man's office with the estimate. The advertising man glanced at the letter, consulted some notes on his desk, and then asked me to be seated. He took my estimate into an adjoining office and in about twenty minutes returned and handed me a signed order for 50,000 posters. It was the first really big order I had ever taken; in fact, the first $3,000 order the firm had booked that year, so you can imagine how small my hat felt in proportion to what it encased.

Now, to cover my salary, I was supposed to sell a thousand dollars a month. Up to the time of this order I had managed to sell my quota each month, with the result that I was running even for the year. But that three thousand dollars put me three months ahead of the game and I decided to take things easy for a little while. "What's the use of overdoing it?" I said to myself, in justification. "A fellow that can nail $3,000 orders is a fool to kill himself selling a lot of little stuff."

I had loafed through four solid weeks, when suddenly, out of a clear sky, came the news of the assassination in Serbia. Then followed the different ultimatums, and then the sudden plunging of the nations of Europe into the seething maelstrom of war. The day the

papers came out with the war declarations I found, when I entered the office, a note on my desk telling me to call up the advertising man of the steamship company.

I telephoned him and he asked me to come right to his office. There I was told that owing to the war the line was going to discontinue the passenger service, and for that reason the poster order he had given us would have to be canceled. He was extremely sorry, of course, and would pay for all the preliminary work that had been done on the drawings and plates.

My boss, appreciating the circumstances, accepted four hundred dollars as payment for the initial work we had done, and the order was then canceled. But, while the firm was paid for their trouble, that cancellation left me, because of my month of loafing, a thousand dollars behind my task. The incident taught me one thing, however: That there were two times when it behooved a salesman to keep hustling. One was, of course, when orders were scarce, for then they were needed. The other time — and this is the part of the lesson I lacked — was when the orders were coming in, for then they were easy to get. All the rest of the time a salesman could devote to loafing, without resultant harm.

You may have noticed that up to now I suffered for every blunder I made. Through them I learned, it was true, but each blunder left its own particular bruise. Maybe that is why I never made the same mistake twice. It hurt too much. At last, for a change, I made a blunder that helped me get an order, instead of beating me out of it.

One of our artists, an eccentric cuss, had just finished a sketch for a good customer of mine. He evidently was feeling a little bilious at the time, for the colors he used had no life to them. I did not like the design, but decided to show it to my customer and get his opinion. He shared my view that the colors were dead and added that if I couldn't do better on a second sketch he would go elsewhere. Keeping this warning in mind, I came back and laced it into friend artist. At that time I was too new in the game to understand that artists are very temperamental creatures, and must never be told that anything they have made is bad. It is always best policy to make it appear that the sketch is fine, but that the customer has no eye for true art. Once you make the artist believe this, he gives the customer just what the prescription calls for, and then laughs up his sleeve at the man's ignorance of real painting.

But, as I say, I did not understand this fact, and trampled on that poor artist's feelings un-

Squeezed a little out of every tube, and used the mixture to paint with.

mercifully, telling him that he'd have to put life into my sketches or I'd put death into him. Two days later the boss brought me the new design. It was a nightmare of clashing colors. "What the devil do you call this?" I asked, looking at it in bewilderment.

"That's what you asked for," the boss answered. "You told the artist you wanted lively colors, and there you are. I hope you're satisfied. He's squeezed a little out of every tube of color he had and used the mixture to paint with. Foxy stuff, eh?"

I fumed and fussed around for a few moments, but then, realizing that I had promised the sketch for that day, I decided to take it to my customer, and then plead with him for a chance to make up a third design. I came into

my man's office, opened my package, took out the sketch, and, without a word, stood it on his desk. Then I looked away, for I didn't want to see the expression on his face. A long moment passed. Suddenly I felt a hearty slap on my back that almost broke me in two.

"Now, you're talking," my man was saying, enthusiastically. "There's just the thing I wanted. Why didn't you show me this first? Why, that sketch," he dashed on, "is the finest example of real German poster work I've ever seen. A past-master must have worked on it, for the color combination is wonderful."

Selling that job was a walk-over, and the box of cigars I bought the artist made everything all right, but you can just bet that I handled artists with kid gloves ever after.

And now to the tale of the ideal customer—as I met him. Other men I have dealt with have embodied in their make-up some of the cardinal virtues, but each had a few negative qualities that brought down their average. This buyer, however, was ideal. From the very start, when he wrote in and asked me to call—not at nine some morning or five some afternoon, but "at my earliest convenience"—to the time he handed me an order, he was all that could be desired. When I called, in answer to his letter, and he had explained what he wanted, I suggested that we get up a sketch of the idea. He hesitated and inquired whether it would be much trouble. I told him it would not be if we got the business, on hearing which he told me to go right ahead, for he felt sure I would get the order. He gave me a week to finish a sketch. In two days I had a lead-pencil drawing in his office, and the amount of praise he showered on me for getting it there so quick was very soothing.

The pencil sketch was perfect, and I took it back to be colored up for a final O. K. The

"Now you're talking!"

colored sketch also went through without a change. Then my man asked for a price. "Here's where I'm due for a jolt," I said to myself, on the way to his office the next day. "Things are going too smoothly to last."

I handed my man the estimate and held my breath as he read it. He finished the letter, then, looking up, he said: "That price is pretty reasonable for the class of work I know you people do. I can't understand how you keep up your standard and still quote such moderate prices"—after which bouquet he sat down and wrote out an order for the exact price we quoted.

I went back to the office in a trance. "Oh! that they all came as easy as this," I kept saying over and over as I walked along.

I handed the order to the entry-clerk and brought the sketch into the art department,

after which, considering I had done a day's work, I went home.

When I came in the next morning, I found that the order had been placed on my desk again. Lying across it was a yellow sheet of paper. I picked the slip up and let my eyes rest on the message it bore. The words read: "We are unable to obtain any credit rating on this concern. The people who sell them merchandise tell us that they do so on a strictly cash-in-advance basis. If you can get fifty per cent of this order in advance, we will go ahead. If not, we will have to turn the order down as a bad credit risk."

I went to my customer and put the proposition up to him. But now he was no longer ideal. He raved and ranted at our unbusinesslike methods, refused pointblank to pay anything in advance, and finally ended up by canceling the order and showing me the door. Two weeks later we learned that he had gone into bankruptcy.

After that, I always had my suspicions of a man who was too easily pleased or who gave out orders too freely. But I did not let the matter go at that. Ever afterward, I always made it a practice to consult those two reliable fortune-tellers, Dun and Bradstreet, before I even called on a prospect. As for the boss, after that, if a request for a sketch was put into the art department, he refused to let the artist even read it, unless the rating was marked in the upper corner and he knew that the account was a good credit risk.

OF WHAT VALUE ARE PRIVATE PRESSES?

By STEPHEN H. HORGAN

THE INLAND PRINTER for January of this year, page 488, told of the closing of the Doves Press, London, and reproduced two pages of the beautiful "swan song" of T. J. Cobden-Sanderson, its founder. In the same issue it referred to Bruce Rogers, formerly of the Riverside Press, becoming associated with Emery Walker in the printery which William Morris made famous as the Kelmscott Press. As the Kelmscott Press was across the street from the Doves Press, it was added that Mr. Rogers would have at his command the Doves Press type.

Mr. Rogers denied this last statement. Then speculation started as to what would become of the beautiful Doves Press type. A rumor started that Mr. Cobden-Sanderson had thrown it all into the Thames. The question as to the future use of this type was taken up in the literary supplement of *The London Times,* and this started a merry war, with the discussion turning to the question: "Of what value are private presses, anyway?"

The British and Colonial Printer and Stationer had pointed out that it was ridiculous to expect this sort of fine art typography to have any real influence on printing or book production in general, seeing that the private presses turned out, as a rule, only unreadable books in limited editions at extravagant prices; books, in fact, that were bought only to look at and not to read.

Gerard T. Meynell came on to the firing-line with the following: "It would be interesting to know what Emery Walker thinks should be done with the Doves Press punches and matrices. The attitude of mind of the owners of private presses is interesting and peculiar. Morris himself spent a considerable part of his life in turning out things that nobody but the rich could ever attain to, and the principle is carried on today by the whole Arts and Crafts movement. The small editions of the Kelmscott Press were bought almost entirely by collectors and speculators, and I wonder how many of its books, or any other private-press books, have ever been opened. What are these books for if they are not to be read and constantly looked at? Why are they done at all?" He suggested that the Doves Press punches should be handed over to typefounders and the type put on the market.

Emery Walker then turned on his guns with: "This Doves type should neither be locked up

nor destroyed. But the question arises as to the best method of using it and similar fonts of private presses. Although the dominant factor of a fine book, the type is only one of the elements, the others being of nearly equal importance. They are, first, the architecture of the book — that is, the relation of the size of the type to that of the printed page and that to the size of the paper page, and, again, the relation of the pages to each other with regard to margins; secondly, the materials, paper and ink. So much for the material side of the production. But is there nothing to be said for the craftsman who, from that impulse from within which spurs all artists without thought of profit, desires to print as beautifully as may be some masterpiece of literature?"

C. H. St. John Hornby, of the Ashendene Press, Chelsea, came to the front and said, in part: "The fact is, the Kelmscott, the Doves and my own press came into existence primarily for the joy of turning out what we thought to be, in their very different ways, fine books, and not for the purpose of private profit. Our secondary object was to show how fine books might be produced. To provide models, so to speak, of excellence in the setting of type, the arrangement of the page, presswork, the use of good paper, color, decoration, illustration and the like. We worked with the old-fashioned hand-press, and neither our printing nor publishing arrangements provided for large editions. Although I have not charged my press with anything but the bare cost of labor, materials and illustrations, I have made a loss upon my books, notwithstanding their somewhat high price. William Morris, being a great designer himself, designed all the types used by the Kelmscott Press, and all, or practically all, the decorative initials and borders. His work was essentially original. Mr. Cobden-Sanderson, Emery Walker and myself, not being designers, modeled our types closely upon Italian originals."

F. Sidgwick, a London publisher, got into the trenches and fired these shots: "What we want is that a beautiful font of type should not disappear in a museum. [Mr. Sidgwick is evidently referring to the fact that William Morris left all of his type, borders and illustrations in the custody of the British Museum.] I demand that a Ministry of Fine Arts purchase, if not the punches and matrices, the copyright of the design and license its use to any printer who wants to use them."

Mr. Meynell countercharged with: "When Emery Walker says: 'Some people seem to think it is quite a simple thing to copy an old type,' I must, of course, presume he includes me in the 'some people.' It is just the very point that makes the destroying or locking-up of beautiful type such a mean and criminal thing. It is one of the hardest things possible to produce a beautiful font of type. If it were easy, I should not be appealing to Emery Walker or the owners of private presses; we should be getting beautiful types all the time from the regular typefounders, which most certainly we are not."

Charles T. Jacobi, of the Chiswick Press, tried to bring about peace among the combatants by saying: "I am quite sure that the respective standards of work of both the Kelmscott and the Doves Presses have had a marked effect on the production of the general run of book-printing in recent years. Perhaps the work of William Morris has left as great, or even a greater mark, as that made by Charles Whittingham, of the Chiswick Press, in early Victorian times, when he revived the use of the old-faced types cut by William Caslon in the eighteenth century."

And now comes the sequel to the story, an obituary of the Doves Press type, in a letter which Mr. Cobden-Sanderson wrote to Emery Walker, and which was published in a recent number of *The London Times:*

"Mr. Cobden-Sanderson wonders whether, having given and received signs in interchange with Mr. Emery Walker of an amicable disposition, it would be possible, now that the Doves Press is closed, to close also the breach caused by it and by their own relations, misunderstood no doubt, both to it and one another? Mr. Cobden-Sanderson would wish Mr. Emery Walker to know whatever would be the issue of the present proposal — that the Doves Press fount of type, punches and matrices have now actually been 'devoted' to the bed of the River Thames, and are now irrecoverably beyond the reach either of Mr. Cobden-Sanderson or of Mr. Emery Walker."

A FEW SHORTCUTS IN PRINTING ESTIMATING

By MARTIN HEIR

THE printing salesman as well as the printing estimator now and then is confronted with the question: "How much space will this copy fill in type?" or, "How much copy is required to fill such and such a space?" Sometimes it a bunch of typewritten sheets that must be estimated; at other times it is a space of given dimensions requiring a definite number of ems of type or a definite number of typewriter spaces. It is, therefore, a matter of consequence that the one concerned be prepared to meet such an emergency, for it would be a poor salesman as well as a foolish one that would even hint at inability to meet his customer's demand in this respect.

To solve this problem, I will endeavor to illustrate a method both quick and simple and accurate enough for all practical purposes.

Suppose the salesman is handed a dozen sheets of typewritten copy in single spacing, all of which has been typed on one of the standard typewriters using space units measuring 7⅑ points to the letter and space, and is asked how much it will fill in ten-point old style, how is he to ascertain the correct answer to the question? It is a simple matter.

First, one must find the number of pica ems in the longest line, or, if the copy is unevenly spaced, in any line a little longer than the average; then the average number of lines on the sheets, multiplying the combined number of lines by the number of pica ems in each line. The total number of pica ems thus obtained is then multiplied by .79, which is the coefficient determining the actual number of ten-point ems in a page of typewritten copy when its content in pica ems is known. The coefficients for the other two type sizes most commonly used is as follows: For eight-point, .86; for six-point, .88.

These coefficients represent the relation between a standard typewriter space of 7⅑ points and an em of foundry or machine type of the faces commonly used in book, catalogue and circular work, and will give nearly correct results. If, however, extra wide or extra lean type is desired, the correct coefficient can be obtained by comparing the widths of the lower-case alphabets of the type-faces in question as given in the typefounders' or machine catalogues. As the proportional increase or decrease in the size of the type-face desired, so will be the proportional increase or decrease in the coefficient. It is obvious that the wider the type-face the more space in type ems will be required, and the higher the coefficient must be.

For typewriters with six-point spaces, use the following coefficients: For ten-point, .81; for eight-point, .89; for six-point, .91.

To illustrate the accuracy of this point: The Declaration of Independence to the words, "To prove this, let facts be submitted," fills 31 typewritten lines, of which the longest is 40 pica ems, or 1,091 six-point ems, because $31 \times 40 \times .88 = 1{,}091$. Set in six-point Roman No. 596, of which the lower-case alphabet measures 15⅝ ems, the composition fills 21 lines of 52 ems each, or 1,092 ems. A page from one of the popular novels of the year fills 24 typewritten lines, of which the longest is 41 pica ems, or $41 \times 24 \times .79 = 777$ ten-point ems. The type page, solid, measures 27 by 20 picas, or 778 ten-point ems.

The third paragraph of page 641 of THE INLAND PRINTER for February fills 12 typewritten lines, of which the longest is 40 picas. According to these figures, and the coefficients as given above, the paragraph contains $12 \times 40 \times .86 = 413$ eight-point ems. Measured solid, the paragraph contains 414 eight-point ems.

In all cases the result obtained represents so many ems of solid composition, according to the coefficient used. If leaded composition is desired, the space required by the leads must be added.

From the tests cited, I am fully convinced that this method will prove as accurate as the most elaborate system of space counting now known to the printers of the country, and far more quick and businesslike for the printing salesman or printing estimator to fall back upon when pressed for time.

Let us now take up the problem of the typewritten sheets mentioned above, and see what the copy will fill in actual type. For the sake of argument let us suppose that the typist had been careful enough to average, say, 50 lines to the sheet, and that the longest line measured 40 pica ems. By the use of the ten-point coefficient as given above, the problem would be solved thus: $50 \times 40 \times .79 \times 12 = 18{,}960$ ten-point ems.

These 18,960 ems are to be made up into a booklet of 16 pages 6×9 inches, the first two pages to be devoted to title and display announcement. How is the salesman or estimator to know that the type-matter in question will fill the space? Again by the use of coefficients, this time representing the number of times the em of the smaller type-body is contained in the pica em. Obviously, the number of ems in a type-page of a certain size is found by multiplying the number of pica ems it contains by the number of times the em of the type-body in question is contained in the pica em.

By reducing the different type squares or ems to their smallest possible unit, the square point, the following coefficients for the three most common type-bodies have been established: For six-point, 4; for eight-point, 2.25; for ten-point, 1.44.

If you want to try it for yourself, here is the formula for six-point, stated as an algebraic equation:

$$\frac{12 \times 12}{6 \times 6} = 4$$

But it is not necessary. Any one who has seen a case of type knows that four six-point ems occupy the space of one twelve-point em.

Therefore, to find the number of ems of ten-point old style that will fill fourteen type-pages 4 by 7 inches, or 42 by 24 pica ems, it is only necessary to multiply $42 \times 24 \times 14 \times 1.44$, which equals 20,321 ems. As the copy required room for 18,960 ems, there is room to spare.

In this connection it can be stated that by the use of this method nearly any amount of type-matter can be figured "in the head," because the coefficients are very easily handled. Four times the number of pica ems in the composition give the number of six-point ems; two and a quarter times the number of pica ems will give the number of eight-point ems; and for ten-point, it is for all practical purposes correct enough to multiply the number of pica ems by one and one-half and deduct forty ems for each thousand, or one thousand ems for each twenty-five thousand ems in the composition.

To fit the copy to the space it is only necessary to reverse the process—that is, to first find the number of ems in the space required to be filled and then the number of lines or typewriter spaces. This is done by dividing the number of ems by the typewriter coefficient for the type size desired.

Example: Copy is required for 4½ inches of one of the eight-point pages of THE INLAND PRINTER. How many pica ems of typewritten copy must be furnished? Solution: First find the number of eight-point ems required by multiplying the area of the space required in pica ems. Then divide the result obtained by the typewriter coefficient for eight-point (.86) and the problem is solved thus:

$$\frac{27 \times 20 \times 2.25}{.86} = 1413.$$

That is, to fill a space in the full width columns of THE INLAND PRINTER four and one-half inches deep with eight-point composition, 1,413 pica ems of typewritten copy is required, or 36 lines, of which the longest must be 40 picas, or 2,331 typewriter spaces. As stated above, this is for solid composition. As the eight-point matter is leaded with two-point leads, 27 lines, 1,059 pica ems, of copy would fill the space.

Let us return to the original question. Suppose the salesman's customer mentioned above desires his composition done on the linotype, so he can keep the metal for future use, how is the salesman to find what to charge him for the metal? Just by multiplying the combined number of inches of composition by the width of the lines in pica ems and dividing by 22, thus:

$$\frac{(14 \times 7) \times 24}{22} = 107 \text{ pounds.}$$

This represents solid linotype composition and is accurate enough to satisfy both seller and buyer. If the composition is leaded with two-point leads, deduct one pound in each twenty-five. The charge to the customer will then be the price agreed on per pound, multiplied by the number of pounds.

A PROOFREADER'S TROUBLES

By HENRY GRAY

SOME writer, perhaps F. Horace Teall, has said that proofreaders are born, not made—and the remark is a true one. As Shakespeare would say, "Some are born proofreaders, some achieve proofreading, and some have it thrust upon them," but those in the first class are preëminently the best. Their "eagle eyes" seem to notice typographical errors and misstatements before their minds have really had time to grasp the meaning of the text, and while authors and editors may claim that proofreading, as a trade or business, is purely or nearly all mechanical work that is done by force of habit, they think otherwise when their attention is called to a more or less serious mistake that appears in the original manuscript.

Once upon a time a book was published in which the very first word was spelled wrong and that word happened to be "Woman," which was printed with two "W's," a fancy initial being used in addition to the usual capital "W" of the font employed. How could an oversight of this kind occur? The compositor is to blame in the first place, whether he set up the two "W's" at the same time or added the fancy initial later and did not drop the other "W" when making the change.

But where was the proofreader in the above instance, as he or she should have caught the mistake when marking the foundry proof "O. K," if printed from plates, or when looking over a press-proof, if printed from type? If there was a proofreader in that printing establishment, something unusual must have diverted his or her attention from the proof, but if the page was printed from type it is possible the compositor was obliged to add the fancy letter when the form was on the press and do the proofreading at the same time. This would account, no doubt, for the blunder getting into print. It is not a wise policy, however, to allow compositors to "O. K." their own proofs, even if they are competent proofreaders, as this procedure makes them shoulder all the responsibility.

Human nature is indulgent and it is hard to believe that any person will make mistakes intentionally or fail to stop them should the opportunity present itself. Yet, in setting type, a proofreader can not escape the feeling that a compositor sometimes spells words incorrectly on purpose and deliberately does not "follow copy," just to have the morbid pleasure of seeing some inaccuracy slip through the proofreader's hands. A proofreader's position is therefore no sinecure, and he or she who does that kind of work for a living must never take anything for granted. Eternal vigilance and dependence on yourself are the stepping-stones to success if you would reach that desirable goal.

Where speed is an important factor in publishing, as in daily newspapers, it is easy for mistakes to crop out here and there, and some allowance must be made for them by the general public; but if linotype operators are furnished good copy and have a light place to work in, they can turn out clean proofs.

In printing a bill of fare, a proofreader knew nothing about the job and saw neither "copy" nor proof until a press-proof was brought in for his "O. K." Naturally, he had to be careful, but the job was marked "special rush" and he had to read the proof quickly so as not to hold up the press. The compositor evidently had made his own corrections before sending the form to press, but slipped up on one article of diet in an otherwise perfect menu, and that was "lamp chops" instead of "lamb chops." It was a funny mistake to make, and if the proofreader had not taken time to read that bill of fare word for word, the laugh would have been on him—likewise on the restaurant, if called upon to supply a meal of "lamp chops" or possibly "lamp chimneys" by some facetious, hungry mortal.

Another very annoying thing that bothers a proofreader is to have a compositor make a mistake instead of rectifying one as marked on the proof. This may happen any time in jobwork if the type drops down at the end of a

line, or when the compositor accidentally changes the right word but in the wrong line in the galley. If the former, a conscientious compositor will call attention to such a disaster, but it is up to the proofreader to watch out that no alterations have been made either above or below the correction marked on the proof. Hence it is necessary for the prevention of misprints to read one or more lines above and below the place corrected and this all requires time, of which some proofreaders do not get enough and consequently are unable to do their best work.

Whenever possible, it is advisable for a proofreader to go over the proof and mark typographical errors before the manuscript is read to him. This enables him to concentrate his mind on the subject being read, although a first-class proofreader will possess sufficient talent to be able to read non-technical matter without employing a copy-holder, as the latter may not read copy absolutely correct at all times. A compositor has been known to set up a wrong word, which the copy-holder read to the proofreader instead of following copy, thus making it next to impossible for any proofreader to catch the mistake unless he or she carried the sense of the text in their mind. Of course, should an author see a revised proof and skip an error of this sort, the responsibility borne by the proofreader would be lessened somewhat, if the mistake were published, by reason of the author's "O. K."

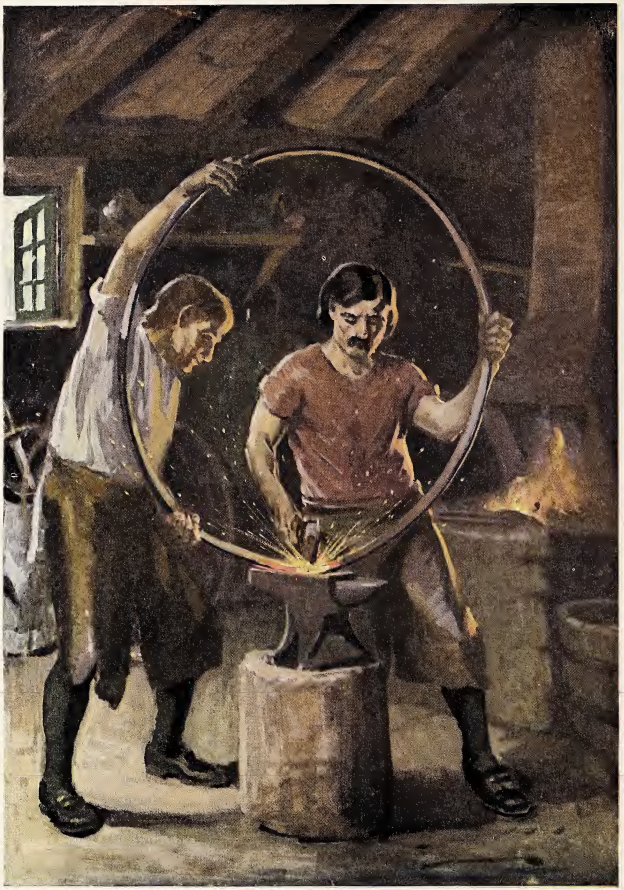
It is not often that an illustration is at variance with the text, but an example of this character happened recently, and it would be highly interesting to know just how such a discrepancy was not noticed in time. The illustration referred to showed a lady with her elbows on her knees and her chin resting on her hands, while you read "her chin burrowed deep into his hands." "His hands" should have been printed "her hands," but who is to blame for the offending word getting into print? Was it in the original manuscript where the mistake started? Or did the compositor take the unusual liberty to make "his" out of "her?"

If the manuscript in question were typewritten, it does not require much imagination to figure out that the error could not possibly originate there, and this source eliminated, it would next be "up to" the compositor. But where was the proofreader, who is supposed to be infallible? No doubt he was on his vacation and the word changed after he had "O. K.'d" the first proof or revise, but he did not see a press-proof. Were all the facts known, the inconsistency between the illustration and the reading-matter might easily be accounted for, and yet, would it not be safe to bet that a born proofreader would never, under any circumstances, have permitted a blunder of this kind to pass uncorrected on the first proof, if that is where the trouble began? How about it?

Such are a few of the difficulties that beset the proofreader in a printing establishment doing miscellaneous work, and, while his or her lot is not a particularly happy one, there is this satisfaction about a proofreader's job—no lives are lost even if some bad mistakes are published and a pecuniary loss incurred thereby. But, after all is said and done, it is the born proofreader who keeps these mistakes down to a minimum and does not allow the same mistake to happen a second time.

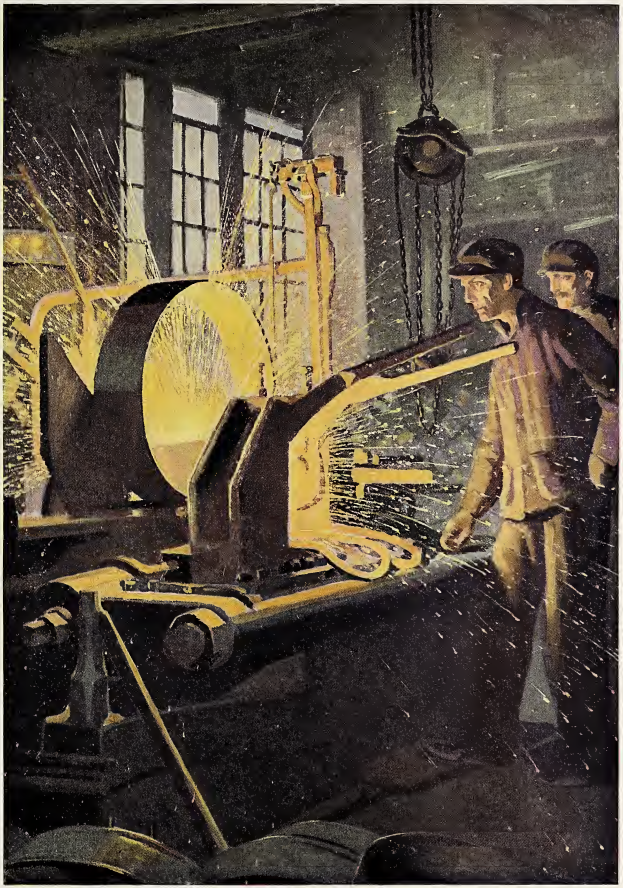
MIND is the great lever of all things; human thought is the process by which human ends are alternately answered.

Daniel Webster.



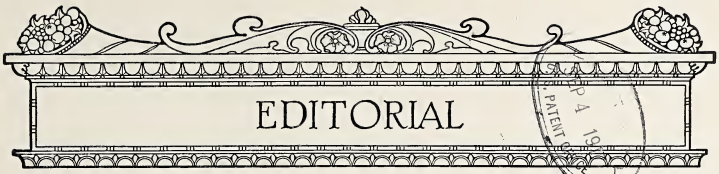
A Creative Service

The making of plates is not the only vocation of The Art Engraving and Colortype Company of Cleveland, Ohio. Long before an engraving can be produced comes the idea, or the plan, of which the engraving is only a part. The company is equipped to originate advertising material, especially that in which the matter of design is important.



A Gratifying Result

The reproductions on these facing pages were used in a Holiday Greeting issued by The Standard Parts Company. The work was designed entirely by, and the plates, representing direct processwork for three printings, are the product of The Art Engraving and Colortype Company, of Cleveland. Printed by The Cleveland Printing Company.



THE opening article of this issue deals with a subject — the relation of the seller of printing to the buyer — that has been discussed to a certain extent in printing circles, and should be of interest to every proprietor of a printing-plant and every salesman. Having all the necessary equipment for the production of advertising matter, printers should have more to do with the planning and designing of that matter. Their knowledge of the various processes of printing, and of the cost of producing printing, enables printers to render valuable service and makes them the logical source to which advertisers should go for information regarding proposed campaigns. Many printing establishments have found it profitable to maintain departments for planning, writing and laying out material for advertisers, and, undoubtedly, many others would find it advantageous to do likewise. To follow up the article referred to, the first article in our October issue will deal with the starting and developing of a productive advertising service in connection with the printing-office. We commend these articles to the attention of our readers, as the suggestions contained therein will prove helpful and, if put in practice, profitable.

BELIEVING in the spirit of organization, and that thereby and in no other way can existing evils be overcome and the printing industry attain the high position among the other industries of the country that its importance demands it should occupy, THE INLAND PRINTER heartily endorses the work that is being done by the various organizations in the allied trades, and urges the support of every member of the industry toward that work. It may be true that each one is capable of fighting his own battles, but through coöperation with others those battles are made far easier, and the work is made far more remunerative. By working together for the advancement of the industry as a whole, each individual is certain to be benefited. The benefits derived, however, are only in proportion to the efforts put forth. For these reasons we devote considerable space elsewhere in this issue to setting forth the plans for the coming convention, at Chicago, of the national organization of the employing printers — the United Typothetæ and Franklin Clubs of America — and to the work that is being done by that organization. We also call attention to the annual meeting of the International Association of Electrotypers of America, which will be held at Detroit immediately following the Chicago convention. We urge a careful reading and consideration of the matters set forth, and also attendance at these gatherings. It is difficult, if not almost impossible, to tell just what will confront the industry before the present international crisis is passed. It can well be said, however, that a complete readjustment in methods of living and of carrying on business will be brought about, and this will bring greater demands on the printing industry. It behooves every employing printer, as well as those in the allied trades, to prepare to meet these changing conditions, and no better opportunity could be presented for starting this preparation than attendance at these conventions, which, in accordance with the spirit of the times, are to be purely business gatherings.

"Help Win the War."

At no time in history have the members of the printing industry been known to show a yellow streak when their country has been confronted with a crisis, no matter how great, and the present crisis has in no way found them lacking. When the news of the declaration of war was first flashed across the continent, printers immediately rose to the occasion and were among the first to start doing "their bit." The work they have done has been effective to the highest degree and has accomplished much toward arousing patriotism throughout the country, and urging upon the general public the need of whole-hearted support.

Many printers and allied tradesmen are now at the front. The International Typographical Union has already paid out a large sum to the families of those who have laid down their lives. Employing printers were among the first to assure those of their employees who joined the colors that their positions would be open for them upon their

return. Thus, and in numerous other ways, has the work been going on, and that even more will be done in the future is assured.

The seriousness of the present situation is being brought home to us more and more each day. The need for more united effort grows stronger with the passing hours. Those whom we have placed in authority are doing their utmost to prepare the country, to mobilize all our resources and so coördinate the work of all our industries that when our forces are in action at the front there will be no delay or hitch of any kind in furnishing them the necessary equipment or supplies. It is needless to say that the task has been enormous. Undoubtedly there has been room for some criticism — but in times like the present, criticism should give place to coöperation, and coöperation will be needed more as time goes on. Requests are going out from the different bureaus and commissions at Washington for the strict observance of various regulations, all of which are vitally necessary to the successful termination of the war. Rules are not being laid down — requests and suggestions are being made. Nevertheless, they should be considered obligatory. Conservation of food, fuel, power, transportation, metals, and all raw materials, is of the utmost importance, and members of the printing and allied industries can do a great amount of good in urging the necessity of strict attention to these matters.

Reports of I. T. U. Officers Show Encouraging Progress.

A review of the reports of the officers of the International Typographical Union, submitted at the convention at Colorado Springs and published in the August issue of *The Typographical Journal*, reflects great credit upon the work of the organization and also shows the encouraging condition of the industry during the past year.

President Marsden G. Scott opened his report by stating that "in no period of its history has the International Typographical Union made greater progress than during the fiscal year which ended on May 31, 1917." Comparing the earnings of members, the report shows a total of $66,652,431 for the year, an increase of $3,940,626 over the preceding year. This increase was $2,384,106 in excess of the gain for the year ending May 31, 1916. The average earnings for each member for the past year show an increase of $45.25 over the preceding year. During the past nine years the average earnings for each member have increased from $897 to $1,086.43.

Strike expenses of the organization were the lowest of the past sixteen years, showing the strong tendency toward a peaceful settlement of all difficulties arising. The officers and members are to be especially complimented upon their firm stand in favor of a policy of conciliation and arbitration in the adjustment of all disputes with employers and in the readjustment of wage scales. The report shows that up to and including June 13 last, 172 international arbitration agreements extending from 1917 to 1922 have been issued; 140 of these cover composing-rooms, and 32 mailing departments.

The work that has been done for extending the education of apprentices, thereby assuring a still higher type of workmen for the future, is also highly commendable and deserves the hearty support of the entire industry.

Summing up the work of the past year, President Scott states: "In a year which has been crowded with events by far too grave to be discussed here, the International Union has made considerable progress. . . . By authority of the Baltimore convention, the arbitration agreement between this union and the American Newspaper Publishers' Association has been renewed for five years. By authority of a vote of the membership, an arbitration agreement has been entered into between this union and the Closed Shop Division of the United Typothetæ and Franklin Clubs of America. . . . The International Union, through the Executive Council, has purchased $50,000 of the Liberty Loan bonds, and scores of our subordinate unions also have subscribed to this loan. Hundreds of our members are serving their country with the allied forces in Europe, and thousands of others will follow the Stars and Stripes in the world's war now in progress. We have put our house in order, and we have confidence in our ability to keep the right path."

Secretary-Treasurer J. W. Hays, in a necessarily lengthy report, covered the financial end of the organization's work. This shows, in a striking manner, the commendable work being done for the assistance of members and their dependents. The sum of $298,476.88 was paid in mortuary benefits, making a total of $1,998,485.64 since the establishment of the fund in 1892. For old-age pensions, $351,505 has been paid out, while $147,817.69 has been transferred to the fund for the maintenance of the home at Colorado Springs.

At this writing, reports of the convention proceedings are not at hand, though they will be before this issue is closed. It is evident, however, that the work accomplished will mark an era in the history of the industry, and the attitude reflected through the work of the past year will be sustained, thus auguring well for a peaceful future.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE BEDROOM PRINT SHOP.

To the Editor: SPOKANE, WASHINGTON.

A great deal of discussion has appeared in the columns of our trade publications during the past few years regarding the alarming increase in the number of small so-called bedroom shops which are springing up over night, so to speak, all over the United States.

Much bitter condemnation is being heaped upon the ambitious and usually clever printers, who, having become tired of unsteady employment and unjust treatment at the hands of some unscrupulous employer, or some equally unfair superintendent or foreman, have found courage enough to put their all into an 8 by 12 platen press and buy on time an assortment of job type, and, finding a cheap so-called bedroom, proceed to print.

The writer is not personally an advocate of the small one-man print-shop, but after some years of personal observation and painstaking study, it has been found that the menace of the bedroom print-shop has been greatly exaggerated, and that the remedies suggested and applied have failed to strike at the root of the menace, if it might be so called. Instead of the larger offices wailing about the small shop and the terrible havoc they are working among their customers, why not take a real survey of the situation and find out just why the small shop exists? The remedies so far applied, and which are too well known to warrant mention here, have failed miserably, and the small shop is on the increase, and will continue to thrive so long as employers will violate and place restrictions on the scope and ideas of brainy young printers who are ambitious to develop their talents to the highest degree. One great truth employers are, as a rule, slow to learn, and which must be eventually recognized, is the fact that you can not hold a good man down. This holds good in the printing-trades as well as in other fields of commercial activity.

The average large office is more to blame for the existence of the one-man shop than any two other factors we can muster. Why? you ask. The reason is very simple and also very evident to the observing person. You have only to carefully watch some really good printer at work — a man of ideas and sound judgment as applied to up-to-the-minute typography. With all due respect to the foremen (I am one myself), permit me to make the charge that there exist in every large office workmen who possess brain power far in excess of the foreman under whom they are working. Unless the foreman recognizes the ability of the men under his jurisdiction and studies out their special qualifications as to certain classes of work and places the man in question on the work for which he is more especially fitted, instead of trying to explain some petty little fallacy which in all probability the workman knows more about than he does, the condition will be further aggravated. I can cite any number of the largest industrial plants in the country to-day, and you will find upon a close analysis of the reasons for their success that, instead of discouraging and antagonizing men with new ideas and new methods, they have greatly encouraged them. Where men have been especially fitted, or have shown superiority over others, in any certain class of work, these men have been given every opportunity to develop into something larger, which, in turn, becomes a valuable and tangible asset to the firm that employs them. The idea of discharging a workman simply because he does not show great speed and extraordinary ability is a great mistake. Instead, place him on some other class of work in the shop and you will no doubt find that you have learned something you did not know before, namely, you had not the ability to study your men and locate their special qualifications for certain kinds of work.

Too much stress can not be laid on this matter, and it would be a move in the right direction if foremen and superintendents were shorn of their authority to discharge men indiscriminately and without any real personal analysis of the workmen in question. This leaves the workman without any court of final appeal, and, I repeat, this same man may, and usually does, possess more brains than the foreman who discharges him. Look further, does not the discharge of an employee under such conditions work a hardship on the firm in many ways? I claim it does, for the very simple reason that many cases have come to my own personal notice where the very seeds of discontent were sown by such an experience, which resulted in another sale for the typefounder, and the establishment of the foundation for another bedroom print-shop.

This is especially true where an office changes hands, and in such cases the new proprietors usually proceed to "clean out" the entire shop to make way for their friends or something worse, where, as a real basis of fact, they should have had the ability to study the men in the shop under working conditions and see just what special training each man has had, thereby saving themselves much worry later on when the former employee becomes their competitor. Many employers make changes without any consideration whatever as to the reputation or ability of workmen, and this is a very grave mistake. Remember, always, that your employees are entitled to some consideration, and a heart-to-heart talk on trade matters and the many annoying questions which come up almost daily in the busy marts of the printing industry will go a long way toward making your employees feel that personal responsibility which is so desirable to the success of the firm. Make your employees realize, by fair and honorable

treatment, that they are important cogs in your organization and you will have done much toward removing the evil of the foe you so assiduously assail on one hand and unknowingly create on the other.

GEORGE V. OREMUS.

THE BIRTH OF THE EIGHT-HOUR DAY MOVEMENT.

To the Editor: LANSDOWNE, PENNSYLVANIA.

A few months ago the inclosed communication was sent to one of our daily papers in Philadelphia regarding the birth of the eight-hour movement, and as the question today has assumed such widespread importance as to engage the attention and consideration of both the President and the highest judicial court in the United States, I thought perhaps it might be interesting to many of your readers to know how far back the history of its conception dates.

THE BIRTH OF THE EIGHT-HOUR-DAY MOVEMENT.

In Boston, about fifty-five years ago, a half-dozen workingmen got together for the purpose of discussing the cause and cure of poverty, and how, in a practical way, poverty might be ameliorated. They came to the conclusion that there was only one remedy, and that through a better distribution of wealth. And this they agreed could only be accomplished through coöperation, and coöperation only through a reduction of the hours of labor.

On this assumption they inaugurated the Boston Eight-Hour League, for the purpose of holding yearly meetings to discuss the question publicly and arouse public sentiment in the cause. The platform was open to both sides, pro and con, and many prominent persons espoused the cause, among which I mention Mrs. Livermore, and that great American orator, Wendell Phillips. At that time the press was solidly against the movement, and even went so far as to reject paid notices of the meetings, and editorially declared that business could not be conducted on any such basis. The movement met opposition in all industrial centers, and men favoring the idea were ostracized, and in some cases discharged.

But today men are more liberal. Two men most prominent in the cause, long ago dead, were Ira Stuard and George E. McNeil, and mostly through the efforts of these two men has the question become such a prominent consideration, today, in the industrial world. Ira Stuard, machinist and unlettered, was a man of no mean ability, as can be seen by reading his paper on "Poverty," published in the Massachusetts Reports some time in 1873. While strongly believing in a reduction of the hours of labor, he just as strongly opposed strikes, or force of any kind, to compel its adoption, believing that in a democratic country the proper way to settle such questions was at the ballot box. He never would have countenanced the threatened strike of the railroad men, as suggested, but if they attain their end it is due to him and his collaborators for a larger share in the world's wealth.

I am sure if any of your readers are interested in the betterment of the human race, a perusal of Ira Stuard's treatise on poverty will not only be interesting reading but educational as well. The article appeared in the fourth annual report of the Bureau of the Statistics of Labor, 1873, and a note addressed to said bureau at the Capitol at Boston, Massachusetts, should bring a copy if the edition is not exhausted. C. H.

TIME.

That printers, like most other manufacturing folks, are slow in appreciating the importance of time, "the stuff life is made of," is mainly responsible for the comparatively slow extension of logical cost-accounting. Like the Kentucky mountaineer, who thought "time was nothing to a hog," when reminded that his rummaging razorbacks would fatten much quicker if cared for systematically, the average printer is unwilling to realize that time is the essence of his product, that he is trading extensively in this abstract commodity and that the recording of the vital statistics of his business, as far as they are related to production, must be in terms of time — and that this is the substance of cost-accounting.— *Print Shop Talk.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

F. C. BURNAND, the famous editor of *Punch* from 1880 to 1906, recently deceased, left an estate valued at £18,176 ($88,426).

SUBSCRIPTIONS to its fund exceeding £12,000 were announced at the annual festival of the Printers' Pension Corporation, on June 30.

CHARLES SUTTON, recently deceased at the age of ninety, had the remarkable record of having served one firm, C. & E. Layton, printers, of London, seventy-two years.

SO FAR, London male union printers have secured a total of 7 shillings ($1.70) weekly war bonus, while women receive from 1½ to 2½ shillings. Some non-union shops are also paying the same bonus.

HARRY WOOD, who for over forty years was connected with the staff of the London *Times*, died recently, at the age of sixty-six. He worked up in the publishing department until he became the assistant publisher.

THE Board of Trade, acting under the paper regulation order, has issued a new regulation to the effect that no one, without a license from the board, shall publish any new magazine or publication issued periodically or in serial parts.

IT is announced that the Royal Commission on Paper will issue a set of new regulations. Among other matters, these will provide that licenses in future may be transferred only with the consent of the Commission and may not be bought or sold.

IT appears that some of those who have licenses to buy paper are loaning them to others, and for this sort of accommodation are realizing £20 to £30 per ton of paper. Whereat some objection is being made, with suggestions to the authorities that the practice be stopped.

THE death of George Musgrave Watson, of Gateshead, at the age of eighty-two, is announced. He and his father had carried on the book-selling business on Bottle Bank a hundred years. His father was also a prominent printer in the first half of the last century, quite a number of pamphlets and other publications of that day having carried his imprint.

BECAUSE of continued large increases in wages, common to the printing and allied trades, and accompanying increases in all other costs of production, the electrotypers and stereotypers advised customers that, from July 1 on, the prices of products in their line would be subject to an advance of 12½ per cent. A similar advance has been announced by the process-engravers.

A BOOM in paper-mill shares, particularly strong in the Manchester district, is reported. This does not point to hard times on the part of the paper-mills, but rather to increased profits. It is the printer and paper consumer who are the victims of market manipulations and the circumstances which permitted holders of import licenses to net £20 to £25 per ton on their sale.

IN one of the recent German aeroplane raids over London, a bomb struck the premises of the printers who were preparing "Sea Pie" for sale. The whole edition of one hundred thousand was in the building at the time. Notwithstanding the fact that the two top stories were demolished and much damage done by fire and water, much of the edition of "Sea Pie" was saved. Through the help of

several printers, another edition was promptly gotten ready. The publication is issued under the auspices of the Navy League and is sold for the benefit of British naval prisoners in the hands of the enemy.

THE Female Section of the Edinburgh Printers' Union disproves the assertion that women can not organize and won't be helped to do so. The female compositors have, it seems, organized very successfully, as is shown by the fact that of the forty-seven houses employing females as compositors in January, 1916, forty-two are now union, thus reducing the non-union element by one-half and doubling the union element, and the girls are after the others with a vim.

GERMANY.

THE Government has again cut down, by ten per cent, the amount of paper that the daily papers may use. For newspapers of ordinary size this means a reduction of about twelve pages per week.

THE association of large Berlin dailies has announced the necessity of increasing their advertising rates and lessening their column-widths, because of the increasing paper shortage and the advance in the cost of materials.

SINCE May 25 the export from and the transport through Germany of paper and pasteboard, and articles made from these, are no longer permitted. Neither the neutrals nor the countries allied with Germany may therefore receive from it any of these goods.

THE hanging-up or displaying of newspapers and periodicals in show-windows, on poster pillars and boards, in stores, in hotels and saloons, or in other public localities, has been forbidden by the Imperial Chancellor. Only in places where newspapers and periodicals are sold may one copy of each be placed on display.

AT the beginning of the war the German Typographical Union had 70,500 members; up to December 31, 1916, the army claimed 55,000 of these, of whom 6,490 were released on furlough or because of unfitness. On this date there were 28,222 active members, showing an addition of about 8,000 new members. The funds on hand March 31, 1917, amounted to 11,706,602 marks ($2,786,171).

AT a book auction in Berlin a copy of "Faust," printed by the Doves Press, of London, attracted some attention. It is done on white parchment. The Doves Press is now discontinued, and its special types and matrices thrown into the Thames. It is said that the latest work printed by this "private press" was a collection of selected songs by Göthe, finished in 1916.

THE Berlin *Tageblatt* protests against the new decree reducing the quantity of paper to which newspapers are entitled. It says that the Government has tackled the problem at the wrong end. Instead of encouraging paper production, it is discouraging the publication of large political newspapers, with great circulations, who are the real victims, while small provincial papers receive about the same quantity of paper as before.

DESPITE the war, occasion was recently found to have an exhibition, in the lecture-room of the Berlin Royal Library, of beautiful and costly books, which was open to all booklovers. From the early Middle Age there were on view liturgic scripts on gorgeous silver tablets, ornamented with jewels, and other artistic plates of ivory. The collection of artistic bindings was especially impressive, covering many varieties of handwork and styles of decoration. Specimens of Turkish, Arabic, Persian, Tibetan, Chinese and Japanese book art were also displayed.

FRANCE.

THE *Journal* announces that, in the interest of national defense, the Minister of War has issued a regulation to the effect that the sending of copies of newspapers and other periodicals to persons in neutral countries is no longer permitted to the general public. Only publishers and their agents may, on their own responsibility, be allowed to send such matter.

BECAUSE lithographic stone comes mainly from Germany, the president of the French Chamber of Lithographers (who oddly bears the very German name of R. Engelmann) has addressed a letter to the trade, advising that greater efforts to make use of metal (zinc and aluminum) instead of stone be made. In order that workers may become acquainted with the methods of employing metal in lithography, a course of instruction has been arranged under the auspices of the chamber.

RUSSIA.

A SIMPLIFIED system of spelling the language, worked out under the direction of the Academy of Sciences of Petrograd, is to be introduced into all Russian schools. A number of superfluous letters are eliminated. The savants do not believe that they are "changing the language" by making its written words easier to write and read.

W. S. SAUNDERS, one of the British labor delegates to Petrograd, in a lecture before the Fabian Society of London, said that we were a little too previous in assuming the revolution had brought with it free speech and a free press in Russia. There was a powerful censorship — the censorship of democracy — and it worked, owing to the newspaper compositors refusing to set up passages in any speech, however fine, which were not pleasing to the advanced wing of their party.

KOREA.

TYPOGRAPHY is a Chinese invention. Presumably it was invented in the year 1041, by the smith, Pi Sheng. Because of the peculiar nature of Chinese characters, the art of type-printing could not become general in China. But otherwise in Korea. Prof. R. Stübe, in the *Papier-Zeitung*, Berlin, writes about the welcome it received in Korea. A royal edict, issued in December, 1403, or January, 1404, brought about the introduction of printing from movable types instead of from wood plates. "It is our will," says in part the edict, "that letters be made of copper, to be set together." It instructs also as to the design of the types, and speaks of the object of the printers to make literary culture accessible to everybody. In order that no new taxes be put upon the people, the emperor assumed the entire cost of fitting out of the printing-office himself.

SWITZERLAND.

EFFECTIVE July 1, the two leading dailies of Basle raised their subscription prices, due, of course, to the increased cost of production.

THE lockout which was in force for some time in the printeries of Romance Switzerland has finally been rescinded, through an understanding between the masters and the typographical unions of Romance and German Switzerland.

CHINA.

THE *Consular Reports* quote the American consul-general as saying that trade in old newspapers, already established in Hong-Kong, is spreading to various other parts of the Far East, and that Hong-Kong importers are placing orders in the United States for such material to be shipped to Java and other places in the East Indies.

HANGING LAKE.

One of Nature's wonders in the Colorado Rockies. This lake is on the side of one of the highest mountain peaks, Mount Colorado, named after the fashionable Hotel Colorado. It is several hundred feet wide, and the water is of an azure blue. The photograph from which this picture was reproduced was taken from the opposite peak under the most hazardous conditions, the photographer holding on by means of ropes.

Photograph by courtesy of Fred A. Johnson, Glenwood Springs, Colorado.

COST AND METHOD

BY BERNARD DANIELS.

Something Every Printer Must Consider.

While improvement after improvement has been made in the equipment of the pressroom, and invention after invention rendered the pressman's work easier and the press production greater, the man in the composing-room works with practically the same tools and material that were used centuries ago. Improvements have been made in the method of making type and in the designs for the type-faces, but the compositor still sets them in the same old way and distributes them after use just as was done by the first printers, and his production is held down to possibly half of what it might be under ideal conditions; while the quality suffers because he can not give sufficient attention to it and maintain the physical effort at present required.

The old-time book and news compositors have disappeared, it is true, owing to the invention and perfecting of the typesetting machines, but in the majority of plants the compositor still labors with insufficient material, still picks for sorts and makes pi, still wastes time hunting jobs to pick, then wastes more time clearing away the pi and putting the less used sorts in the cases.

Is it any wonder that we find composing-room hour-costs soaring skyward and non-productive hours averaging a third of the total paid in wages?

How can it be helped? Well, one way would be to buy enough type to give every compositor all the sorts he needs, all the leads and slugs he requires, and plenty of spaces and quads. This would mean continuous buying, and possibly might make quite a foundry bill each month; but the writer believes that even then it would prove profitable, and that the wages saved the first year would equal the amount paid for type. In the succeeding years the cost of new material would be slightly less. Such has been his experience as manager of a good-sized jobbing-plant.

This way would, of course, be only a partial remedy, as the type would have to be distributed, and the saving would not be over ten per cent, and possibly only about seven per cent, of the total pay-roll. This leaves the opportunity for further saving, as it still allows a waste of about a fourth of the total time purchased.

Then there is another way, and that is to buy new type for every job and not distribute it after use. This would mean a considerable outlay for material, but the saving would also be very great — in all probability twenty-five per cent of the pay-roll, as all the time now wasted in distribution, hunting sorts and picking would be saved and become productive time. Instead of sixty-seven to seventy per cent productive, we would be able to get from ninety to ninety-five per cent of salable time out of the composing-room.

At the present time the high cost of type would make the expense of this method greater than the net saving; but even at that it might pay when the extra quality afforded by the new type is taken into consideration.

Up to this point we have been thinking along the old lines. Now, suppose we were to treat the composing-room as well as we do the pressroom and install modern machinery for labor-saving purposes. We have? Well, hardly! Oh, yes, we have installed some linotypes, some intertypes, some monotypes, a few slug-casting machines, a saw or two, and possibly a type-high planer; but we have failed to see that the great big saving that is to come to the composing-room is going to come from the use of the facilities for cheaply supplying type for the hand compositor and doing away with the time-killing work of putting the used type back into the cases — in other words, some use of the facilities that are offered to render all the compositor's time productive in setting jobs without having to stop and look for sorts or other material, or for taking apart the job he set a few days ago to get material to go ahead with his work.

This abolition of distribution is surely coming; just as surely as the sun will shine again tomorrow or day will succeed the night. It will pay because it will compel the printer to buy or produce sufficient material to work with, that already used being systematically destroyed. Prejudice may delay it; the fact that a certain machine is advertising its special fitness for the new method of efficiency may create a little opposition in some places by other manufacturers; but the force of modern competition, and the conditions which were bound to come but have been hastened by the war, will force the matter upon the attention of all printers who are in business for profit.

It would be the part of wisdom for every employing printer to carefully consider this coming evolution in the trade, and place himself in position to meet it before conditions force him to scramble out of the way of the avalanche of progress to avoid being crushed.

The writer feels that this matter should be called to the attention of our readers who are responsible for the profits in the plants with which they are connected, even though to some it may seem a long way to look ahead and that only one concern is advertising its remedy. Be sure of one thing: no other manufacturing business would stand for such an excessive cost (or loss, if you so desire to call it) without looking for the remedy.

The loss of from twenty-five per cent to thirty-three and one-third per cent of the time in a most important department of the business has helped to keep the printer poor. It is really startling when you come to think of it, and should cause every printer and every organization of printers to institute immediate and earnest inquiry for the remedy. If you are not convinced, read this article over again and study how it affects you. Then, if you have a remedy to offer, these columns will be open to you, and we

shall be glad to pass it along to the 30,000 struggling printers of the United States who are just hungry for a chance to make a saving in the cost of manufacture.

Should Banks Supply Free Checks?

A printer in the Far West, who is jealous lest some of the work that ought to go to the printers be done in private plants owned by the banks, asks the above question. To state it more fully, his question was: "Should the banks print checks for their depositors without making a charge, and should they do this work themselves."

Let us reason this out in accordance with the conditions as they exist. No matter who supplies the checks, they must be printed. The banking business can not be conducted to the best advantage without checks. Then, it seems to be a question as to who shall place the order for those checks, rather than who shall pay for them.

Few banks have private printing-plants that could print checks, and fewer are likely to install them, for bankers as a rule demand visible profits on the money they invest, and could hardly get it at the current rates for such work if they tried to do it themselves.

Usually the bank makes a contract for a large edition of checks to be delivered as called for and imprinted to suit the depositors, and some printer, lithographer or stationer gets the order. They carry the stock and insure the bank against any misuse of the printed checks through careless handling.

This brings the question down to whether the bank shall place a wholesale order for checks or the depositor shall order a few at a time as he needs them, and pay a higher price. On general economical principles there is but one answer to this, and that is the fact that efficiency in business demands the practice of economy in handling any transaction — even the making and using of checks.

Our friend may feel that he is not getting a chance to print checks for all his customers, but he can console himself with the thought that what the customer saves on his checks a good salesman can get him to spend on direct advertising. As printers, we have no right to expect other business men to conduct their businesses on a more expensive basis simply to give us a chance to make a little more profit. And we should remember that even if the bank does not charge its depositors for the checks it does pay some one for making them — and thus possibly keeps that some one from being a more active competitor on other lines.

Who Pays for It?

There has been much discussion for many years about the amount of non-productive time in the printing-plant, and especially in the composing-room. Most of the writers and speakers, however, have lost sight of the fact that, in the final analysis, it is just a question of dollars and cents and who puts up the money.

If your compositors lose ten per cent of their time in hunting and picking sorts because of short fonts or badly proportioned selection of faces, who pays for this absolute loss of money for wages and overhead? Think carefully before you speak. You are selling your output at the market rate or a trifle more, and could get the same price, no matter what the goods cost you to manufacture. Therefore, every time you reduce the time spent upon their production you are increasing your profits.

You may think that it is wise to hold the composing-room investment or the pressroom equipment down to the lowest possible unit that will enable you to get the work out. It may even be possible that you have such a cost system that the time spent upon unnecessary work from lack of tools and material does not appear upon any of the records that will connect it with the actual job, but the cost is still there and you are paying for it.

Recently, to satisfy a printer who disputed this fact, we carefully collated the records of the time lost in hunting sorts and picking and returning them (for one series of type that seemed to give considerable trouble in his plant), also the cost of delays in the pressroom because of bad letters that must be changed after the forms were ready to run. To our own surprise, the cost of deficiency in this one series of nine sizes of type amounted to over twenty hours in a month in a shop that had an hour-cost of $1.46 per hour in the composing-room, and of three hours in the pressroom at a cost of $1.20 per hour. Here was a total of $32.80 which might have been saved by the purchase of additional fonts of each size for about $48.50. It is reasonably to be supposed that other months showed the same state of affairs and that there would have been a real dollars-and-cents profit in two months after the purchase of the additional type, and a continuous revenue thereafter.

Our trade journals have been full of preachments about overequipment, but the writers of them did not mean that the printer should go to the other extreme and throw his money away by being penny wise and pound foolish by paying for labor to overwork a too limited supply of type and spacing material instead of keeping careful tab and securing the right amount to save non-productive time.

INTERNATIONAL ASSOCIATION OF ELECTROTYPERS TO MEET AT DETROIT, SEPTEMBER 21 AND 22.

A splendid opportunity is offered electrotypers of the country in the coming convention of their international association, which will be held at Detroit, Michigan, Friday and Saturday, September 21 and 22. In these times of stress it behooves the heads of businesses in any line to gather and consider the problems confronting them, and to devise ways whereby those problems can best be overcome. This is the purpose of the officers of this association, and the announcement states that this is to be distinctly a *business* convention.

Indications are that the sessions will be exceptionally interesting, owing to the rapid advances in the prices of raw materials, as well as the finished product, and the difficulties of securing materials to take the place of those formerly imported from Europe.

Some time will be devoted to discussing these matters, and to the consideration of measures taken and the success of different localities in advancing prices to meet the situation.

O. S. Gauch, of New Haven, Connecticut, will deliver an address on "Some Problems of the Electrotyper in Relation to Advertising Work." L. V. Shearer, of the American Chemical & Ozokerite Company, will talk on "Ozokerite — an American Product." Doctor Blum, of the Bureau of Standards, Washington, D. C., will tell of the progress of the Bureau in matters relating to the electrotyping industry. There will also be the presentation and consideration of a scale for advertising electrotypes.

The headquarters will be at Hotel Statler.

Following immediately upon the convention of the United Typothetæ and Franklin Clubs, which will be held in Chicago, and being but a few hours' ride from that city, electrotypers will be enabled to make the trip to cover the two conventions and to participate in and carry back with them the enthusiasm which will be aroused by what promises to be two of the best conventions in the history of these organizations.

Thirty-First Annual Convention of the United Typothetae and Franklin Clubs of America

IN accord with the traditionary custom of the saints and scribes of old, who periodically migrated toward that Holy City on the hill where spiritual cleansing and a renewal of inspiration was the order of the day, so in these days of modernism and increasing coöperative development the printers of our land have acquired the illustrious habit of traveling to a heralded center, and there receiving renewed life and inspiration for their respective business enterprises.

In the printing fraternity, the United Typothetæ and Franklin Clubs of America symbolizes education, progress and development to that industry which today stands fifth in its rank in importance with other industries of this great industrial nation.

The United Typothetæ and Franklin Clubs of America, and what it typifies, is a great, massive engine used in carrying the doctrines of education and service to the printers of this nation; but, great as is its mechanism, like any other type of engine it is worthless without the power by which it is driven.

The annual convention is distinctly this power. Through its productive ability and influence, improvements in the industry, and obviously in individual printing-plants, are constantly being made.

The Congress Hotel and Annex, Chicago.
Headquarters of the thirty-first annual convention of the United Typothetæ and Franklin Clubs of America.

Some interesting facts indicative of this power are found in the recent report of a hearing before a State commission on printing. These authorities were unusual in that they persisted in asking numerous questions pertaining to costs and national averages with an evident desire to be enlightened. The outcome was, indeed, gratifying, for a printing contract covering a considerable period of time was awarded, at prices ranging to as much as one hundred per cent higher than any former one.

This advance was entirely due to the knowledge derived from the Standard cost-finding system, and the facts made available by the work of the national organization.

Multiplying this instance by the many which daily occur in all parts of the country, the importance of the forthcoming convention is increased, for it will be the stimulus to a broader and greater activity in behalf of those problems that confront the industry and the individual printer-proprietor.

Printers' local associations in various parts of the country are all busy serving the interests of their communities, overcoming the evils that exist with a desire to obtain better conditions, and this year have to their record an unusual number of accomplishments. Thus it is significant that, as a climax, there should be held a convention where all of these interests may foregather, and, on common grounds, make an exchange of their experiences and ambitions for the future.

To make this possible, the Program Committee has arranged a series of sessions that promise much. The personnel of those who are to deliver the addresses indicates that no member of the printing industry can afford to remain absent from the convention.

Provision is made for divisional and committee meetings, so that attention to duties in the one or the other is not going to interfere with attendance at all sessions of the main convention.

Recognizing our nation's present industrial situation and what now confronts it, makes significant this annual meeting of employing printers, held under the auspices of the greatest employing printers' organization in the world. That those in charge of the convention sense the situation is noted by a study of the program, which has been outlined with strict recognition of the employing printer's daily affairs. It is grouped in two divisions — a "Manufacturing Session" and a "Selling Session." Under these heads, men will present experiences and knowledge which those who attend can "pocket" and apply to their businesses. Selling and creating business, producing it, finding and lowering costs, handling employees, increasing production, how to treat competitors — this but hints at the range of the information in store.

The aim of those in charge of the convention is to have it a strictly business meeting. This is in order to take advantage of every moment of time and obviate previous experiences of having entertaining features interfere with the interest and serious aspects of the convention sessions. However, with Tuesday's and Wednesday's sessions adjourning between the hours of one and two o'clock, the afternoons of these days can be advantageously used in seeking and finding recreation in any one of the many features of entertainment for which Chicago is renowned.

With the existent policy of the national organization, in that cities are selected without regard to invitations from local Typothetæ, thus no longer asking or expecting entertainment from local associations, a Convention Service Bureau has been inaugurated at the national office, 550 Transportation building, Chicago.

THIRTY-FIRST ANNUAL CONVENTION

UNITED TYPOTHETAE AND FRANKLIN CLUBS

of AMERICA

PROGRAMME

MONDAY, SEPTEMBER 17

Registration — Congress Hotel

10:00 A.M. Meetings of Executive and Membership Committees

1:30 P.M. Opening Session of Convention
Invocation
Address of Welcome
J. Harry Jones, President Franklin-Typothetae of Chicago
Response
John E. Hurley, Remington Printing Company, Providence
Appointment of Committees
Report of President, C. D. Traphagen
Report of First Vice-President, Benjamin P. Moulton
Report of Secretary, Joseph A. Borden

MANUFACTURING SESSION

3:00 P.M. Composite Statement of Cost of Production for 1916
Wm. H. Sleepeck, Chicago, Illinois.

3:30 P.M. The Trend of Events in the Printing Industry
Charles D. Heller, Chicago, Illinois

4:00 P.M. Management and Efficiency Methods
Albert E. Buss, St. Louis, Missouri

4:30 P.M. The Employer and the Employee
Magnus W. Alexander, West Lynn, Massachusetts

5:00 P.M. Adjournment

TUESDAY, SEPTEMBER 18

SELLING SESSION

10:00 A.M. The Value of Service
Charles H. Mackintosh, Duluth, Minnesota

10:30 A.M. Creative Selling
Brad Stevens, Editor "Direct Advertising," Boston, Massachusetts.

11:00 A.M. Conditions after the War
Rufus R. Wilson, Boston, Massachusetts

11:30 A.M. Co-operative Competition
Joseph A. Borden, Secretary

12:00 M. Committee Reports: Apprentice, Cost Commission, Credentials, Legislation, Nominating, Price List, Trade Matters
Meetings of Divisions and Committees

WEDNESDAY, SEPTEMBER 19

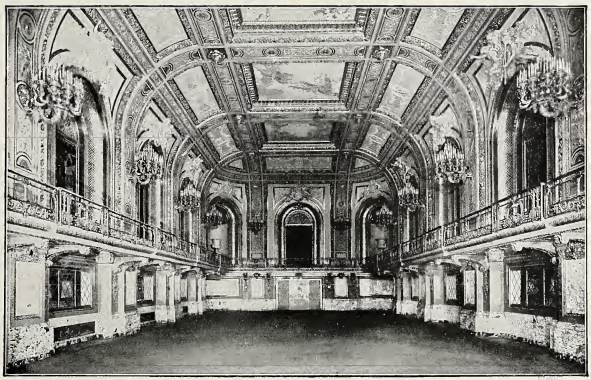
10:00 A.M. Executive Session: Followed by Open Session, Report of Resolutions Committee, Election of Officers

2:00 P.M. Adjournment

3:30 P.M. Meeting of New Executive Committee

The function of this bureau is to furnish information on any subject, not only in relation to convention matters and attendance thereto, but regarding all forms of entertainment in Chicago, to any of which reservations will be gladly made for all printers. This service includes hotel accommodations, theaters and similar forms of amusements, and side trips.

Never in the history of the United Typothetæ and Franklin Clubs of America has there been so constructive a program of activities under way, and because this makes this next convention more significant, it behooves every employing printer to so plan his affairs that he can be in Chicago September 17, 18, 19.



The Gold Room, Congress Hotel and Annex, Chicago.
Where the convention sessions will be held.

No matter where located, the kind or size of plant operated, this convention manifestly should have your presence. Emphasis is placed upon the fact that this meeting is for *all* employing printers. Not only is a cordial invitation extended, but all are urged to arrange for a three or four days' "leave of absence" from their businesses.

The headquarters of the convention will be in the Congress Hotel, where facilities are ample to accommodate the many activities which are related to this great annual get-together of printers.

A STATEMENT FROM PRESIDENT TRAPHAGEN.

In response to a request from THE INLAND PRINTER for a statement regarding the work accomplished by the United Typothetæ and Franklin Clubs of America, and the plans for the future of the organization, President C. D. Traphagen writes:

"It would seem that the greatest thing that has been done is to have so agitated the subject of industrial organization, which is the fundamental, that it would be difficult to find among the 33,000 or more proprietors of printing-plants within our borders, one who would present an argument against its desirability as applied to the printing craft. The years of endeavor that have passed have implanted in the minds of proprietor-printers the necessity of a virile, forceful and energetic national organization, whose purpose shall be the bettering of the conditions of the industry through the education of not alone its members, but the craft as a whole, to standardized methods and practices.

"Next to the acceptation of the fundamental of the necessity and place for organization, the excogitation and development of the Standard cost-finding system is the greatest accomplishment of the United Typothetæ and Franklin Clubs of America.

"Within the near future it is hoped that the organization may give to the industry a *Standard system of accounting* that will interlock with the Standard cost-finding system. It is the intent that it shall be so designed as to its fundamentals that it will adjust itself to the needs of the smaller establishments, as well as meeting the necessities of the largest.

"The future, through the Coöperative Plan of Activities, holds much in store for those engaged in printing as a business.

"The years of the future will see our country segregated into districts, and, through intensive work, local organizations will be developed, each performing efficient service for the industry along standardized methods in the several localities.

"Within the coming years, and soon, the industry will find its national organization enlarging its activities in the educational field to the point that standardized instruction will be given in cost-finding, estimating and salesmanship; that there will evolute, from the present chaos, order and system; that achievement will be the fruitage of inauguration; that the adept, expert and authority will succeed the tyro, the novice and the neophyte.

"Through this evolution by education, here as elsewhere, we shall develop a Master Printer in fact as well as in name.

"With a sure and certain faith that the future will be better than the past,

"I am, yours sincerely, (Signed) C. D. Traphagen."

C. D. Traphagen,
President.

Benj. P. Moulton,
First Vice-President and Chairman
Executive Council.

Charles L. Kinsley,
Vice-President.

Geo. H. Gardner,
Vice-President.

Albert W. Finlay,
Member Executive Council.

Fred W. Gage,
Member Executive Council.

Ennis Cargill,
Member Executive Council.

Arthur E. Southworth,
Treasurer.

Joseph A. Borden,
Secretary.

Some of the Prominent Workers of the United Typothetæ and Franklin Clubs of America.

The Work of the United Typothetae and Franklin Clubs of America—A Review and a Forecast.

THE coming month will bring, as heretofore announced, what promises to be the most important convention in the history of the printing trades. It is, therefore, fitting that a review of the work that has been done by the organization, and something regarding the aims for the future, be given at this time.

The United Typothetæ and Franklin Clubs of America was organized as a national association in the year 1887. Its purpose is to establish better conditions in the printing and allied industries, and to bring this about in the only possible way — by national standardization and uniformity. Through the unselfish labor and financial support of its members, it has accomplished much good in this direction, and great benefits have accrued to the industry as a whole.

The organization has recognized the fact that great disparity of method has prevailed, where any method at all has been employed, in printing-plants throughout the country, resulting in general demoralization and instability. It has, therefore, come to be generally conceded that by national effort alone can conditions of this kind be overcome.

The purposes and objects are on such a broad line that the organization embraces every class of printing establishment in the country, from the smallest plants to the largest, and its membership extends beyond the borders of the United States into Canada, Mexico and the Hawaiian Islands.

These purposes and objects are clearly set forth in the Preamble to the Constitution and By-Laws, as follows:

The objects of this association are to encourage and foster a feeling of friendship between employing printers and allied employing trades; to devise ways and means for bettering the condition and advancing the interests of the industry in general; to spread this influence internationally through the establishment of local or sectional associations; and develop a spirit of coöperation in all matters of mutual interest;

To effect a thorough organization of the employing printers and allied employing trades of the United States, Canada and Mexico, with a view to improving the condition of the industry in every proper and lawful manner; to encourage a high standard of proficiency; to promote the interests of the printing business in all its branches; to maintain among its members a just and equitable method of conducting said business; and to meet at stated periods for the discussion and dissemination of reliable information relative to the best methods of conducting business from the standpoint of practical experience and of approved business ethics;

To urge employing printers and allied employing trades to coöperate with one another; to eliminate the evils of ignorant and ruinous competition; to make the relationship of the entire printing-trades harmonious; and to correct such further evils as may exist;

To spread a wider knowledge of the elements of cost, and what constitutes a proper remuneration for services rendered, to the end that competition may be honorable, just and reasonable;

To standardize a code of ethics and trade customs for the guidance of its members in their dealings with each other and with their customers;

To establish better trade relations between individual printers, between printers and other allied interests, and between the interests involved in the furtherance of the general welfare of the association.

The Typothetæ Coat-of-Arms.

The name "Typothetæ" was applied by Emperor Frederick III of Germany to the printers of that country. In 1470 he granted them the coat-of-arms, and, as nearly as can be ascertained, the present design is the same as that adopted by imperial consent four hundred and forty-six years ago — an eagle holding in one claw a composing-stick and in the other a copyholder or visorium. A griffin, holding in its claws two inking balls, forms the crest. The inscription on the scroll, "*Insigne Typographorum ex dono Fred. Imper. Rom.,*" translated into liberal English, reads, "Seal of the Typographers by grant of Frederick, Emperor of Rome."

The word Typothetæ was first applied in the United States to the New York society, which was organized in March, 1865. The name was adopted for the national body, the United Typothetæ of America, when it was formed in 1887.

Standard Cost-Finding System.

For the past ten years the work of the organization has been almost exclusively along educational lines, it being fully realized that a definite knowledge of the cost of production is the most important thing in the printing industry. The cost activities began at the time of the first international cost congress, held in Chicago in 1909.

It is an established fact that the successful operation of a manufacturing business depends, in a large measure, upon the knowledge of costs of production. The greatest menace to legitimate competition is ignorance of costs. No less an authority than Edward N. Hurley, when chairman of the Federal Trade Commission, strongly urged industries and the individuals composing them to standardize their methods of ascertaining costs, so that the greatest amount of good could result.

During the early months of 1916 the officers of the United Typothetæ and Franklin Clubs of America submitted to the Federal Trade Commission their Standard cost-finding system. It was carefully reviewed by the Commission and an advisory committee of the American Association of Public Accountants, and on August 24 given unqualified endorsement.

This endorsement is of much importance to the printing industry, inasmuch as plants operating the Standard cost-finding system can point with confidence to the fact that their costs are correct in the event of any emergency, as, for instance, when a dispute arises with a customer as to the charges made on any specific job.

It is a well-known fact among manufacturers that prices, in many instances, are fixed according to competitive figures; that institutions are run without adequate cost-accounting systems, and, consequently, the confidence of the customer is impaired or destroyed because of these circumstances. This need no longer be the problem with the printer, for the Standard cost-finding system is equally practical for use in small, medium-sized and large plants. It is coming into greater general use every day.

The printing-plant which operates the Standard cost-finding system and sends to national headquarters its complete annual statement of cost of production, will receive, if a member, a Certificate of Cost-Finding. This bears the signatures of the chairman of the American Printers' Cost Commission and the national secretary, and is under the seal of the organization, stating that the mem-

ber is keeping the Standard cost-finding system correctly. The certificate is accompanied by a copy of the Federal Trade Commission's endorsement, both being printed on heavy ledger paper for the purpose of framing and display in the business office.

The certificate proves an invaluable asset to the printer possessing it, as it enables him to show the buying public that the charges for his product are fair and reasonable, being in accordance with the fundamentals of the Standard

As indicating the progress of the cost-finding work being done by the members of the organization, it may be stated that in 1906 there could be found only sixty-five printing-offices in the entire country that made any pretense of keeping a cost system, and only six could be found which could make out a correct annual statement of cost of production.

In 1913 a sufficient number of the members were keeping the Standard cost-finding system correctly in their

United Typothetæ and Franklin Clubs
OF AMERICA
American Printers Cost Commission

This is to certify that A Prosperous Printer
a member of this organization, is operating by approved methods the
Standard Cost-Finding System
as adopted by the United Typothetæ and Franklin Clubs of America and endorsed by the Federal Trade Commission, as evidenced by the annual statement of cost of production submitted to this commission for the year 1916

In Witness Whereof, we have hereunto set our hands and the official seal this 5th day of May Anno Domini 1917.

Chairman American Printers Cost Commission

Secretary United Typothetæ and Franklin Clubs of America

The Certificate of Cost-Finding.

cost-finding system, adopted by the organization and approved by the Federal Trade Commission.

The printer who is awake to his best interests should be able to make it of practical money-making value in his every-day business.

Mr. Hurley, as chairman of the Federal Trade Commission, upon an investigation made last year of the constructive, educational work being carried on by the United Typothetæ and Franklin Clubs of America, in a letter to the national office made the following comment:

"The Commission heartily commends the efforts of your organization to aid the printers of your country in improving their accounting methods and business practices. I sincerely hope that your organization will eventually succeed in eliminating the unhealthy competition that is caused by printers who are today operating in ignorance of the cost of their work and of the true condition of their business.

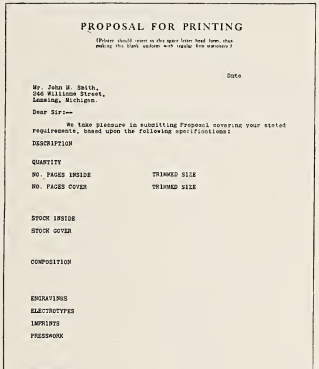
plants to make it possible for the national office to compile a composite statement, embracing labor cost and expense, this composite statement showing the average cost throughout the United States of the productive or chargeable hour in the different departments of the plant, the percentage of productive time, and other valuable information. The composite statements thus far compiled, embracing labor and expense only, show the following progress: 1913, $1,604,241.64; 1914, $5,614,321.79; 1915, $8,889,823.41; 1916, $15,267,961.28.

Corps of Cost Accountants.

A corps of field auditors and expert cost accountants is maintained and sent to various sections of the country to install the Standard cost-finding system in the plants of the members. The expense of installation is not burdensome, and where several offices join together in the work the cost to each is small.

The Standard Price-List.

The Standard price-list, another feature of the work of the organization, is, without question, one of the most potent helps that has ever been given the printing world, containing, as it does, comprehensive prices covering numerous classes of printing and bookbinding based upon records of actual average hour cost. The estimating scales and tables, records of average performance and miscellaneous information are so complete that the printer need no longer go wrong in the selling of his product. This book has become the encyclopedia of the printing industry, and its use is making a notable improvement in the prices charged for work, which, through ignorance, had heretofore been too low. Its careful use will, and does, earn a profit, real money, for its possessors.



PROPOSAL FOR PRINTING

(Printer should insert in the space here lead line, thus making this blank uniform with regular form numbered)

Date

Mr. John H. Smith,
246 Williams Street,
Lansing, Michigan.

Dear Sir:—

We take pleasure in submitting Proposal covering your stated requirements, based upon the following specifications:

DESCRIPTION

QUANTITY

NO. PAGES INSIDE — TRIMMED SIZE

NO. PAGES COVER — TRIMMED SIZE

STOCK INSIDE

STOCK COVER

COMPOSITION

ENGRAVINGS

ELECTROTYPES

IMPRINTS

PRESSWORK

INK INSIDE

INK COVER

BINDING

PACKING

DELIVERY

PRICE

Because of the constant changes in market conditions and their effect on such materials as enter into this Proposal, it is subject to acceptance on or before _____

SPECIAL CONDITIONS: This Proposal is made, and if accepted, your order will be entered subject to the following Trade Conditions, which are hereby mutually understood to be binding on both parties.

PRINTING TRADES CUSTOMS.

ORDERS.— Regularly entered orders can not be canceled except upon terms that will compensate against loss.

EXPERIMENTAL WORK.— Experimental work performed on orders, such as sketches, drawings, composition, plates, presswork and materials, will be charged for.

SKETCHES AND DUMMIES.— Sketches and dummies shall remain the property of the printer, and no use of same shall be made, nor any ideas

Accepted..... 191....

Very truly yours,

_____

The Standard Proposal Blank.

The Standard Proposal Blank.

A Standard proposal blank has also been devised by the organization. Printers for years have realized that a blank of this nature was generally necessary, and while, in a few instances, individual concerns have used such a form, it has not been employed by the craft at large. In many instances where a proposal blank has been in force, it has been more or less a quotation blank and was put into practice as a short means of naming a price for any specific job of printing. Details as to trade customs were omitted, and when a dispute arose difficulty was encountered because the specifications were not clearly stated and the trade customs not understood by the customer, and quite frequently the printer had no conception of what the customs of the trade were, nor did the printer regard them as essential.

Disputes have gone to the courts and, in many cases, printers have lost because they had nothing tangible on which to base their claims. This has cost the printing fraternity thousands of dollars that no doubt could have been saved.

While the use of a proposal form will not eliminate all difficulties arising from time to time, it will tend to clearly define what the customer is to receive and how the order will be governed by the trade customs which are a part of the proposal.

Printing-Trade Customs.

The printing-trade customs which have been adopted by the organization are as follows:

ORDERS.— Regularly entered orders can not be canceled except upon terms that will compensate against loss.

EXPERIMENTAL WORK.— Experimental work performed on orders, such as sketches, drawings, composition, plates, presswork and materials, will be charged for.

SKETCHES AND DUMMIES.— Sketches and dummies shall remain the property of the printer, and no use of same shall be made, nor any idea obtained therefrom be used, except upon compensation to be determined by the owner.

DRAWINGS, ENGRAVINGS AND ELECTROTYPES.— Drawings made and manipulated by the printer, and plates made from the printer's original designs or from designs furnished by the customer, remain the exclusive property of the printer, unless otherwise agreed upon in writing.

ALTERATIONS.— Proposals are only for work according to the original specifications. If through customer's error or change of mind, work has to be done a second or more times, such extra work will carry an additional charge at current rates for the work performed.

STANDING TYPE.— All standing type-matter held longer than thirty days is subject to a charge therefor.

PROOFS.— Proofs, not in excess of two, will be submitted with original copy. Corrections, if any, to be made thereon and to be returned marked "O. K." or "O. K. with corrections," and signed with name or initials of person duly authorized to pass on same. If revised proof is desired, request must be made when first proof is returned. No responsibility for errors is assumed if work is printed according to customer's O. K.

PRESS PROOFS.— An extra charge will be made for press proofs. Unless the customer is present when the form is made ready on the press, so that no press time is lost, presses standing awaiting O. K. of customer will be charged for at current rates for the time so consumed.

POSTAL CARDS AND STAMPED ENVELOPES.— Being a cash expenditure, customers are expected to furnish these with their order. If they are not furnished, an extra charge of ten per cent for additional service for securing will be made on the amount required to purchase them.

HANDLING STOCK.— A charge of fifteen per cent of the value of all paper stock furnished by customer will be made for handling and care of same.

QUANTITIES DELIVERED.— Owing to manufacturing fluctuations, a variation of ten per cent, either in excess or deficiency, shall constitute an

acceptable delivery, the variation to be charged for or deducted at the pro rata rate for excess copies.

CUSTOMER'S PROPERTY.— All plates, cuts, paper and other property are held at customer's risk, and the printer assumes no responsibility for loss or damage by fire, water, or from any other cause.

DELIVERY.— Unless otherwise specified, the price quoted is f.o.b. All estimates are based on continuous and uninterrupted delivery of complete order, unless specifications distinctly state otherwise.

Employment and Estimating Bureaus.

An employment bureau is maintained at the national office which renders service to members requiring trained help, and to those unemployed who may be seeking situations. Applications for positions from men of clerical and mechanical experience, bookkeepers, salesmen, superintendents, foremen and journeymen, are registered daily. Thousands of competent men have been placed in positions, to the entire satisfaction of the members employing them.

An estimating department is maintained for the use of members, and every day in the year this department renders service which puts money in the pockets of those who take advantage of what it offers. Its estimates are daily settling questions of prices charged, to the satisfaction of both the printer and the customer. Jobs showing an abnormal cost are carefully checked and expert advice is rendered.

Before submitting quotations on large prospective orders this department furnishes service which often saves heavy loss. Such estimates also prove valuable when courts are called upon to adjudicate questions of price. Expressions of gratitude constantly pour into the national office for the practical help given by this department.

Uniform Methods of Estimating.

As tending toward national standardization and uniformity, a scientific course in estimating has been established at the United Typothetæ and Franklin Clubs of America School of Printing, located at Indianapolis. Many students are graduated from this school each year.

There has also been established at this school a correspondence course in estimating, the object being to bring about a nation-wide uniformity in the method of estimating printing, based upon definite records of cost, thereby establishing a higher standard of selling-prices and insuring profit to the printer. This course is furnished without cost, with the exception of a nominal charge for necessary forms, blanks and incidentals, to every member of the organization or his employees who sign an agreement to carry it through to completion, by a careful study of each lesson, to submit his study papers to the school for analysis and criticism, and to pass the examination in the regular way, the same as would be required in a correspondence school where the usual fees are charged. Diplomas are issued to all graduates.

Training Printing Salesmen.

The appalling ignorance in methods of selling can only be overcome by educating men in the selling end of the business — whether it be the proprietor himself, the desk salesman, the city man or the traveler — in the proper method of disposing of the product at a profit and in increasing the volume. As a further effort of the organization toward national standardization and uniformity, a course has been established at the Indianapolis school for the training of printing salesmen, under the same general regulations as outlined in the estimating course.

To answer the need of those who might be unwilling to enter the correspondence classes in salesmanship, there has been prepared and printed for general circulation among the members a special treatise along the lines followed by the correspondence course.

One of the Achievements of the Price-List Committee.

Just prior to the thirtieth annual convention, held during September, 1916, the Price-List Committee of the United Typothetæ and Franklin Clubs of America announced that a system for recording production had been perfected and a treatise on the subject would be sent to members interested. The report of the committee last year indicated that the membership was enthusiastic about this method of recording production, and that the coming year would see its adoption in many plants.

The year referred to has just closed, and the results are most encouraging. The book, "Classification of Bindery Operations and Operation Numbers," has been sent to many of the members and has proved its value as one of the most constructive and helpful services of the Price-List Committee during the past year.

The book — or treatise, as it might be termed — contains information for recording bindery output which is of value to every executive in the printing and binding industry who is concerned about the production efficiency of his plant. It deals in a concise, clear manner with an important factor in the every-day life of the bindery — production recording. It points the way to the efficiency of bindery output — showing how the data compiled can be made use of to obtain maximum results.

The Three-Year Plan.

This plan was commented upon at some length in a recent issue of this journal, and its great importance to the allied industries should recommend a thorough consideration on the part of all interested in the advancement of those industries. The United States is to be divided into districts, as nearly as practicable on the basis of population and the importance of the industry in each district, due regard also being given to density of population and distance between important centers. Field men are to be selected for their particular fitness for organization work, and to be sent to the field only after special training in the school of instruction to be maintained at the national headquarters. New local divisions are to be formed in each district by the field men, and the secretaries of these new divisions will also receive special training at the headquarters' school before entering upon their work.

It is proposed to engage in a nation-wide campaign to awaken an interest on the part of the printer and the consumer in the value and earning power of printed literature when sent direct to the prospective purchaser of the article to be marketed. This means teaching the printer to create new business which can be sold on a profitable basis. It also means that the plant can be kept up to normal production with new business, thereby having a tendency to destroy the mania for volume regardless of price, which volume has heretofore come from the other fellow, and instead of being creative has been only destructive.

A conservative estimate would indicate that this new creative business should and could be made to run into many millions of dollars annually, thereby resulting in profit-earning return to the printing industry and to the users of this class of direct printed advertising. This creative feature, as well as all the other activities of the organization herein outlined, would have the effect of creating a largely increased demand for paper, machinery, type, ink, and other supplies, and would result in great benefit to the printing industry and the allied interests.

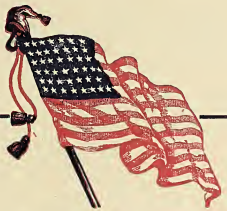
It would also have the effect of increasing the purchasing power of the printer and raise commercial standings to a basis which would in a great measure eliminate the losses now endured from questionable credits.

EXAMPLES *of*

Patriotic Printing

in the

NATIONAL COLORS



FLAG ETIQUETTE

The Flag should be raised and lowered at sunset. It may be raised at other times, but should never be left out at night, *except* when it is under the fire of an enemy.

On Memorial Day the Flag should be displayed at half-staff from sunrise until noon, and at the peak from noon until sunset.

In raising the Flag to half-staff or half-mast, it should always be run to the peak and then lowered One Breadth of the Flag. In retiring it, it should first be run back to the peak and then retired. It should never be allowed to touch the ground.

When the "Star Spangled Banner" is played or sung, stand and remain standing, in silence, until it is finished.

When the Flag is passing on parade, or in review, if you are walking, halt; if sitting, rise, stand at attention and uncover.

If hung so stripes are horizontal, Union should be in left upper corner.

In decorating, the Flag should never be festooned or draped. Always hung flat.

When the National Flag and another flag fly from same pole there should be double halyards, one for each flag.

If hung perpendicularly, Union should be in right upper corner.

When carried in parade, or when crossed with other flags, the Stars and Stripes should always be at right.

When the Flag is used in unveiling a statue or monument it should not be allowed to fall to the ground, but should be carried aloft to wave out, forming a distinctive feature during the remainder of the ceremony.

When the Flag is placed over a bier or casket, the blue field should be at the head.

As an altar covering, the Union should be at the right as you face the altar, and nothing should be placed upon the Flag except the Holy Bible.

The Flag should never be placed below a person sitting.

The Flag should never be reversed except in case of distress at sea.

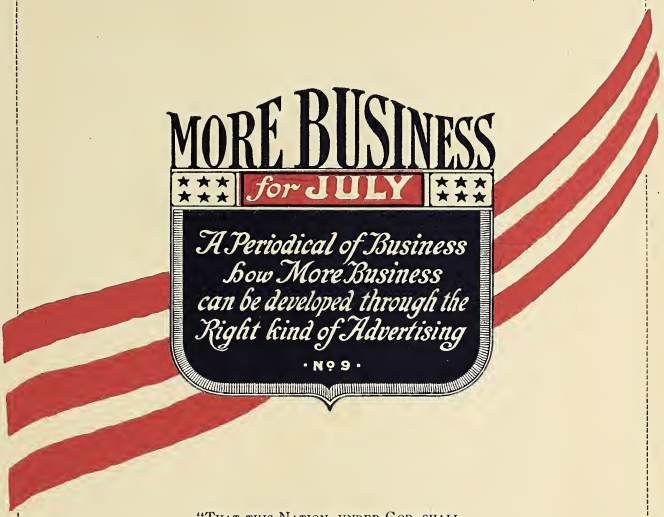
The Flag should never be worn as the whole or part of a costume. As a badge it should be worn over the left breast.

"HE PROFITS MOST WHO SERVES BEST"

ROTARY THROBS

Special Number
International Convention
Issued by
Macon Rotary Club

Effective patriotic cover-design by
B. W. Radcliffe, Macon, Georgia.



"That this Nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth."

—From Lincoln's Gettysburg Address

A patriotic design appearing on the July house-organ of James Kerns & Abbott Company, Portland, Oregon.

The WORKER

OFFICIAL PUBLICATION

of the

BOYS' VOCATIONAL SCHOOL

Newark, N. J.

JULY · 1917

A simple border is here shown which could be effectively employed on many items of printing where a patriotic treatment is desirable.

PATRIOTISM WITH A PUNCH

BY OSCAR F. JACKSON

It's a mighty fine thing to read how "our boys" stood at Concord bridge and faced superior numbers; how Davy Crockett died with his little band at the Alamo; how Farragut uttered those famous cuss words at Mobile.

You know the funny vibrations that chase up your backbone at their very mention.

And now, in the present crisis, perhaps you cannot aid in the good old-fashioned way of shouldering a gun as did your forebears.

But you can be just as useful and patriotic by purchasing Liberty Bonds.

Wearing flags on the lapel and rising when "America" is played is a favorable sign, but it won't give "Bulldozer Bill" the K. O.

Remember that money talks just as loud as the "Busy Berthas" in this new way of playing the war game, so

BUY YOUR LIBERTY BOND TODAY

The RED CROSS SPIRIT *Speaks*

By JOHN H. FINLEY

"I kneel behind the soldier's trench,
I walk 'mid shambles' smear and stench,
The dead I mourn;
I bear the stretcher and I bend
O'er Fritz and Pierre and Jack to mend
What shells have torn.

"I go wherever men may dare,
I go wherever woman's care
And love can live;
Wherever strength and skill can bring
Surcease to human suffering,
Or solace give.

"I am your pennies and your pounds;
I am your bodies on their rounds
Of pain afar;
I am YOU, doing what you would
If you were only where you could—
Your avatar.

"The cross which on my arm I wear,
The flag which o'er my breast I bear,
Is but the sign
Of what you'd sacrifice for him
Who suffers on the hellish rim
Of war's red line."

— *National Geographic Magazine.*

COMPLIMENTS
MERCANTILE PRINTING CO., LTD.
HONOLULU, HAWAII.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong."
—Stephen Decatur.

The Sterling Printing Company
Manufacturers of High Grade Printed Matter
Fremont, Ohio, U. S. A.

4
9

Two envelope slips (above) and a blotter (at bottom) which illustrate how printers "do their bit" in spreading patriotism.

Business as Usual

Avoid Hysteria and False Economy

If everybody stopped buying who would buy your labor or products? The more we do—the more we can do. When every one is buying every one has money with which to buy

Money Creates Money—Keep Business Going

Produce all the food products you can —DON'T WASTE and all will be well.

Rearrangement of a window-card issued by the Lawrence (Kans.) "Journal-World"; a patriotic effort by which W. C. Simons, editor of that journal, promotes the public good, his own and his clientele's interests. Copy is effective and could be adapted profitably by other publishers.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

Aiding the Nation's Business.

No industries are campaigning more industriously or more effectively for the continuation of business generally in the United States during the war than the printers. While nearly all of the publicity material now being circulated by printers has a "war flavor" and is patriotic as to text, in a large part of it printers have entered wholeservice. Printers, many of them at least, judging from those who have sent specimens to THE INLAND PRINTER, have been quick to accept the opportunity for the judicious use of their publicity mediums for work of this character. They are doing a real service in lending encouragement to business men and in instilling in them a confidence as to the certainty of greater business if they will only go out

FIG. 1.

heartedly into a campaign urged by the Government for bigger, better business while the country faces the present crisis. It is not merely a superficial campaign with circulars, house-organs, brochures and cards, depending upon flags, emblems and war scenes in colorwork to catch the eye and bait the reader; it consists of publicity matter, ably written and attractively printed, containing a sane, logical appeal for the use of the best methods of advertising — including, of course, the use of good printing — as a means of going after that business.

These are days when those engaged in any line of work turn their thoughts to ideas and opportunities for national after it, despite the fact that this country is now engaged in a gigantic war. It is a service that is being performed well. The efforts of these printers will bear fruit, not only for themselves, but for the nation at large.

The Henry O. Shepard Company's Campaign.

"We are taking a dose of our own remedy. You will find our circulars, letters — general advertising — going out with the same regularity as before war was declared. And we are getting the business."

That is the brief message appearing on a small single sheet circulated by The Henry O. Shepard Company, of

Chicago, printers, binders and engravers. This company is putting on an extensive publicity campaign and the literature used combines good advertising arguments and most effective printing. To carry the message on the importance and the necessity of advertising in time of war, a large card, 9¼ by 12 inches, is employed (Fig. 1). Omitting any reference to The Henry O. Shepard Company, except in small type at the very bottom, this card — especially striking in its color combination and make-up — goes right to the point on the war-time advertising question.

States flag as they might appear along the trenches in France, fitting well with the theme of duty for those at the front and for those in business at home.

The story of how a general manager made the mistake of dressing his million-dollar proposition in workingmen's khaki is told in another piece of literature used in this campaign. It is not new, this tale of how poor, slipshod printing fails to produce results when buyers of printing are inveigled into investing in "something cheap"; but it is a story that good printers must keep constantly before the

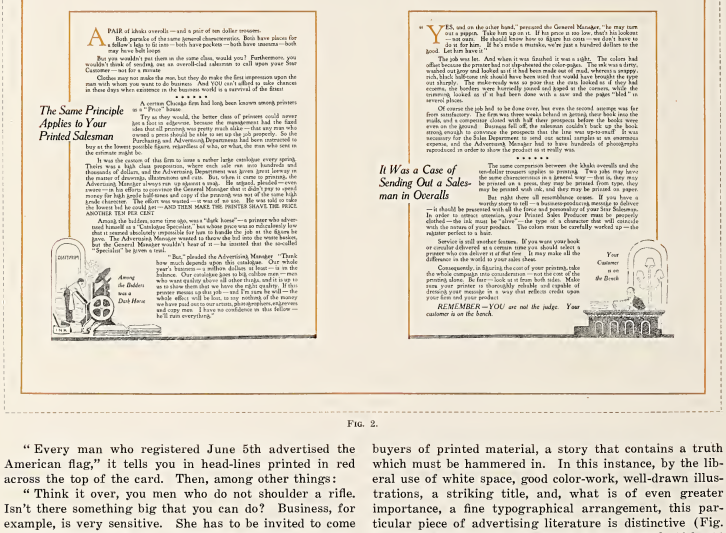


FIG. 2.

"Every man who registered June 5th advertised the American flag," it tells you in head-lines printed in red across the top of the card. Then, among other things:

"Think it over, you men who do not shoulder a rifle. Isn't there something big that you can do? Business, for example, is very sensitive. She has to be invited to come — and encouraged to stay. Right now the jade is unduly thin-skinned. So many people lately have deliberately shut their doors in her face — so many of our manufacturers and producers have given her a questioning and suspicious glance — that just at present she is having some difficulty in deciding upon a place to hang her hat. . . . Are you doing your part in cultivating her acquaintance? Are you advertising — not in little 'merely-to-hold-my-trade' squibs, but in broad, glowing, enthusiastic, confidence-inspiring literature? . . . Show your red blood. Put up your shingle where all the world can see it. Let them know that you are registered under the colors, too — that you have faith in your country — in your countrymen — in your product — in your business."

The card carries in the lower right-hand corner a stirring battle scene — American troops under the United

buyers of printed material, a story that contains a truth which must be hammered in. In this instance, by the liberal use of white space, good color-work, well-drawn illustrations, a striking title, and, what is of even greater importance, a fine typographical arrangement, this particular piece of advertising literature is distinctive (Fig. 2). There are four pages, printed on heavy stock, 10 by 14 inches. Not of convenient size, by any means, yet it gives an opportunity for good typographical arrangement.

A four-page circular with the title, "Speaking of Salesmen," forms still another part of the company's campaign literature. It is a direct, forceful argument for the use of printing in selling — that is, printing of good quality. Never is it merely printing with The Henry O. Shepard Company. The reader of this publicity copy is never allowed to wander from the thought that there is always a distinction between just printing and printing of quality. Following this comes, thus far in the campaign, a circular of six pages, "The Connecting Link," dealing chiefly with sales promotion in its relation to printing.

A survey of the material being used by The Henry O. Shepard Company leaves no doubt about the firm's state-

ment: "We are getting results." Doubtless other printing-firms have issued publicity matter of as high a quality. One is impressed, however, by the thoroughness of this advertising effort, by its constructive character, by its originality and by its typographical effectiveness.

"Service."

The June issue of *Service* (Fig. 1), published by the Speaker-Hines Printing Company, of Detroit, is a "Business Unusual" number. When you have finished reading the dozen or more pages of almost solid type-matter and then fail to realize that there is a necessity for keeping up and

printer's publicity material which has come to THE INLAND PRINTER, *Service* probably has put more stress into this campaign for more business in the nation than any other.

Of the array of facts given, those in regard to conditions in England and Canada are worthy of special notice. After pointing out that these two countries have borne the financial brunt of the war, in addition to supplying men and ammunition for actual warfare, the editor says:

"Right now we are taking up the same work which has engaged England and Canada for three years, both in a productive and military way. It is, therefore, good to know that in both of these other great English-speaking coun-

FIG. 3.

increasing the nation's business, it is not the fault of *Service*. The house-organ has gone about the serious task of presenting the opinion and counsel of world leaders from President Wilson and government officials down through a long list of leaders in big business and advertising experts. It forces on you the gravity of the problem of industrial preparation and defense, as well as a confidence and an optimistic feeling as to the future. Devoted wholly to this work of promoting confidence in and a stimulation of business in this country during the war, with its symposium of facts as furnished by thinking men of the United States and abroad, the publication ought to carry conviction.

"Uncle Sam's Fighting Forces"—three armies, one of soldiers, another of industrial workers and another of agricultural workers—appear on every page. The drawing, depicting this country's strength, features the cover-page, particularly effective in black and white. There is an excessive use of black in the cover-design that may be displeasing to some, but the desired result is attained—no one will put the booklet aside with a mere glance.

There are some twenty-five articles, the arguments of men whose opinions on business carry weight. Of all the tries business is admittedly better than usual. Our problem, therefore, works out with mathematical precision as follows:

"We are so much stronger financially, industrially, agriculturally and numerically than our cousins overseas and our brothers across the border, that we may take the war-time business prosperity now existing in England and Canada—multiply it many times—and thus get our answer."

On the back cover is emphasized the necessity of advertising, and the advertising and printing service of the company is offered to every business man.

"Ideas."

Buckley, Dement & Co.'s house-organ, *Ideas* (Fig. 1), is another publicity medium that is doing good work in the more-business campaign. "Let Us Fight for Business as Well as for the Flag," is the slogan that appears just beneath a cut of the American flag, printed in colors, on the front cover. Flint McNaughton, the editor, then writes:

"Now that this country is at war, the time is here to mobilize advertising plans and drive for business harder than ever through direct-by-mail methods. Conditions were

never better for profitable advertising. Direct methods are being applied to nearly every selling business — increasing volume of sales — opening up new possibilities through supplementing salesmen—cutting down the cost of selling."

About fifteen pages of the publication are crammed with timely and practical suggestions and ideas on direct advertising methods. This point is emphasized, namely, that direct advertising will be needed more than ever now that the United States is in the war. The war is demanding men for the front, this means the enlistment of salesmen and a shortage of salesmen. The only alternative will be to use direct advertising intensively.

There is something in a name when applied to Buckley, Dement & Co.'s house-organ. Its main idea in its last issue is to boost for bigger business and then sow ideas, which, once put into practice, will enable the user of printing to harvest results. In the center of the booklet is a two-page diagram (Fig. 3), illustrating a "complete mail advertising service from the idea to the mail-sack," which gives one a clear impression of the company's facilities for giving efficient service.

"Northern."

"The articles that are manufactured must be used, and, therefore, in fighting for greater liberty, the catalog is more important than the torpedo. The ballot and the bullet are the only weapons that clear the path for progress. Real advancement is industrial, and we are always fighting for liberty."

That is a part of one of the war-time messages contained in an editorial which the Northern Engraving Company, Canton, Ohio, sent out in the Liberty issue of its house-organ, *Northern*, for July (Fig. 1). *Northern* also produces a letter, which a big business concern is sending out, as typical of many letters from other similar firms, advising against hysterical economy, or business suicide, and urging, in addition, coöperation in all war activities:

"If we hope to sell as usual, we must buy as usual. What the country needs is increased production. Our real strength lies not in cash on hand. We can not have the goods if we quit producing, and to keep producing we must keep buying from one another as usual."

The front cover bears the Statue of Liberty in two colors — nothing else except the title of the publication. After devoting two pages to the better-business thought, the remaining pages of *Northern* are taken up with a direct appeal for the use of illustrations in all advertising and publicity material. As a publicity medium, *Northern* practices what it preaches, for it reproduces many admirable cuts as specimens of what can be done in the company's plant. *Northern* ought to arouse a desire among mercantile concerns to make a wider use of illustrations in advertising.

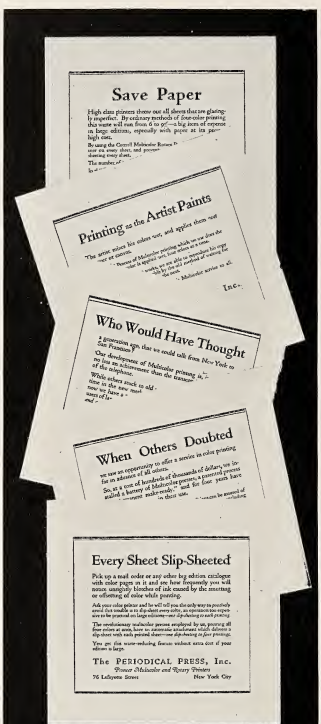


FIG. 4.

"The Spirit of 1917."

In a four-page circular, 9 by 12 inches in size, entitled "The Spirit of 1917" (Fig. 1), the Bookwalter-Ball Printing Company, of Indianapolis, declares that "now is the time to open the throttle" and that "'full steam ahead' should be the cry of the business men of America today." It quotes Howard E. Coffman, of the advisory committee of the Council of National Defense, and then sums up in the editor's own words: "Business is what we make it. Let's keep it good. Let's give our fighting front a real business back. That's the job of America's patriotic business men, and it's up to us to make good."

The last page contains an extract from a speech by President Wilson, pleading for unity of action in furthering America's success in the world war. One page is devoted to telling the service that the company can give in aiding business to expand. The circular is a very attractive piece of printing, and the typographical arrangement invites reading, while the contents make the reading of it worth while.

The Periodical Press.

The Periodical Press, Inc., of New York city, is sending out a series of cards (Fig. 4), each calling attention to a different advantage of its process of multicolor printing. These cards, well printed on good stock, are unusual chiefly because of the news style in both the make-up and the contents of the advertising they bear. This news style of writing advertising copy is not new, but one seldom sees it in the advertising material of printing firms.

Each card carries a head-line across the top, and there follows material of an informational character concerning some phase of the company's method of printing, written in a non-technical and interesting way. Each article or advertisement has a lead and a head-line that is designed to attract the reader's attention.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

M. C. PETERS MILL COMPANY, Omaha, Nebraska.—The patriotic calendar is very effectively designed and printed. It is deserving of a place on any wall.

EDWIN H. STUART, Pittsburgh, Pennsylvania. —The handling of the folder in which you printed an address on typography by Benjamin Sherbow is excellent in every way, as is also the card accompanying it.

W. A. ACKERMANN, Fond du Lac, Wisconsin. —Your cover-design for THE INLAND PRINTER is quite interesting in treatment, but, unfortunately, it came too late for consideration in the contest. The style of type used, however, is hardly dignified enough for the cover of a national magazine such as THE INLAND PRINTER.

BOOKWALTER - BALL PRINTING COMPANY, Indianapolis, Indiana.—The poster, "The Spirit of 1917," and the folder of the same title accompanying it, are exceptional examples of high-grade printing on the production of which you deserve considerable praise.

EDWIN H. STUART, Pittsburgh, Pennsylvania. —The two arrangements of the cover-design for the booklet of the sheet and tin plate manufacturers' association afford an interesting study. We are going to let readers of this department decide which is the better of the two. Naturally, you will await their verdict with interest.

O. EUGENE BOOTH, Cherokee, Iowa.—You are doing better work all the time. We have watched with considerable interest your growth from a doer of ordinary work to a designer of exceptionally neat and effective typography. While all your specimens are good, we admire especially the interesting treatment accorded the letter-heads.

WATSON - JONES, INC., San Diego, California.— The general excellence of the last collection of your work sent us typifies the consistently good quality of all your work which we have seen before. We admire especially the envelope-stuffers, which you use to advertise your own business. These are not only well designed and printed, but are well written as well, and should prove good advertising.

HIBBERD PRINTING COMPANY, South Bend, Indiana.— The patriotic calendar would be better if the calendar proper, at the bottom, were set in smaller type. Being so large, and wider than the design at the top, it overbalances the design as a whole. Really, there is no need for such large figures on this calendar. The bottom margin — unfortunately for the appearance of the work — is too small in proportion to the side marginal spaces.

J. GLENN HOLMAN, Urbana, Illinois.— Advertisements designed by you appearing in *The Illio* are exceptionally good. An almost consistent use of one style of type, Cloister Old Style, in these advertisements makes the pages, and the book as a whole, harmoniously pleasing. It justifies the contention of those who insist that one type-face only in each job is essential to the best work along typographic lines.

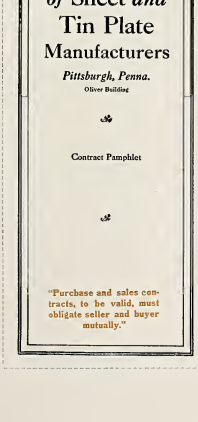
CHESTER A. LYLE, Allentown, Pennsylvania. —The specimens of printing done under your direction in the high school print-shop are exceptionally neat, especially as regards composition. We have no fault to find with any of them and feel confident that students who do such work, even though under instruction, will be able in due time to take their places in the commercial plant and give a good account of themselves at the ease.

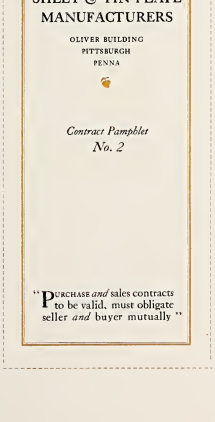
ROCHESTER HERALD COMPANY, Rochester, New York.— The booklet in which the program of the exercises incident to raising a flag over the new Herald building, patriotic songs and poems are printed, is an exceptionally neat piece of typography. Our only suggestion for improvement would be to raise the poem on the cover-design about two picas and move it to the right a corresponding amount in the interest of better balance in the design.

THE VANDERCOOK PRESS, Chicago, Illinois.—The blotter, entitled "Price," is quite effective. Much more of the detail in the half-tone, printed in yellow under the type, could have been brought out, without the cut standing out any more prominently than it does as printed, by the use of a light brown. It seems also that the words following the large display line, "Price" —"is but one of the considerations in selecting a machine" — could have been displayed more prominently to advantage.

EAGLE PRINTING COMPANY, Spray, North Carolina.—The announcement, in which you state the "Eagle Printing Company wishes to inform their friends and patrons that they are now better

Which is the better? Why? A year's subscription to THE INLAND PRINTER will be awarded for the best letter of 500 words giving constructive and comparative criticism on these designs, set in different styles from the same copy. Contest closes October 1—*get busy.*





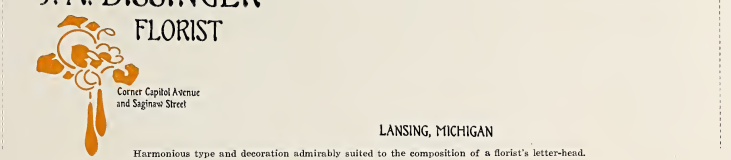
From "The Acorn," House-organ of the Chicago Paper Company, Chicago.

prepared than ever to do the finest printing possible," designed and printed in the form of a regular wedding announcement, is quite revolutionary and, because of its appearance, is likely to obtain a hearing where an ordinary circular or broadside would not.

EDWARD FRISCH, Rochester, New York.— The booklet, "R. S. S. P. D. Boys and Vande's Scow," is very pleasing, and, considering your had been printed somewhat higher on the sheet in order to obtain better margins around the bottom, and if it had been arranged in some form whereby the upper group would be the wider. A design in which the lower group is wider than the upper group always appears overbalanced at the bottom, no matter if the upper group is enough heavier, or bolder, in proportion to balance it on the basis of weight.

card. If the longer line of the two in the lower left-hand corner were at the top — and if the two lines were in roman lower-case, and smaller — a still further improvement would result. We also prefer to see the name in roman instead of italic capitals; in fact, this writer recognizes no beauty whatever in italic capitals.

ONE of the distinct novelties received by THE INLAND PRINTER of late months was the water-



Harmonious type and decoration admirably suited to the composition of a florist's letter-head.
By Oscar F. Jackson, Lansing, Michigan.

age, sixteen, demonstrates that you have considerable talent along typographic lines. The shape of the type-group on the program-page would be improved considerably, and made to conform more nearly to the shape of the page opposite, if the indented lines had not been thrown in quite so far. They should be lined up with the other program-topics, with the hours only extending to the left.

HARRY E. MORRISON, Wyoming, Iowa.— Considering your brief experience, you do exceptionally well — in fact, your work is above average. The "Fish and Game" letter-head is the best specimen of the lot, and we do not hesitate to state this copy could not have been handled better. On the Chandler letter-head we do not like the diagonal arrangement of the names in the right-hand panel. Lines of type to be enclosed in a panel should be arranged to conform to the shape of the panel, as far as is possible, in the interest of a more pleasing distribution of white space.

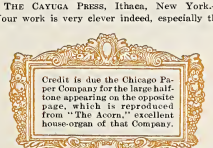
H. S. CROCKER COMPANY, San Francisco, California.— The Christmas and New Year cards, printed in colors on Italian hand-made stock, are beautiful. They are among the finest combinations of art, lettering, color and printing which we have ever seen. We wish it was possible to show them in some fashion that would do justice to their rare charm, but much would be lost in half-tone, and hand-made paper is too expensive for a magazine having nine-by-twelve pages and a long run. We thank you, however, for remembering us.

JOHN C. HENDERSON, Pittsburgh, Pennsylvania.— Specimens of your work are very pleasing, and, because of good display and simplicity of arrangement, quite effective. Owing to the large size of the flag illustration on the banquet program for the Pi Phi Sigma fraternity and its high position, the page is made to appear top-heavy. It could have been embossed and printed lower on the page, the end of the staff extending almost to the line of type below, and margins and balance, too, would thereby have been made better. Perhaps the cards were stock cards, however, and you are not responsible for the position.

RALPH THATCHER, Cheyenne, Wyoming.—The program for the graduation exercises of your local high school is exceptionally neat from the standpoint of typography. The title-page would be improved, we feel sure, if the lower group

H. BECK & COMPANY, Providence, Rhode Island.— While the general format of the booklet, "Old Glory," is of exceptional interest, minor faults mar its appearance. On the cover-design the large flag is printed too low, overbalancing the design at the bottom. The type used for the text matter, while sufficiently readable in the larger sizes, is not easily read in the small size used. Your imprint is entirely too low on the back cover. It should have been placed above the center, both with a view to obtaining better proportion and overcoming the optical illusion which causes groups in the exact perpendicular center to appear below the center of the page.

THE CAYUGA PRESS, Ithaca, New York.— Your work is very clever indeed, especially the



little envelope-slips and folders, which advertise your business. We also admire the program and menu for the New York Press Association banquet, which is in the form of a small book, bound in boards, and covered with brown cover and India Japan stock. The title is printed in a panel on stock that was bronzed on one side, which feature further carries out the appearance of a real book. The souvenir number of the *Journal*, issued during the meeting of the Association, is well made up and handsomely printed. You have reason to feel proud of the quality of the work you are doing.

ELBERT BEDE, Cottage Grove, Oregon.— Of the two arrangements of the Jitney Service business card, the one on which the name of Mr. Hall was thrown to the right of center to balance the large initial "J" at the left of the main line is undeniably the better. It is, in fact, a very interesting and effective treatment. The point made above also corrects the arrangement in which the name is centered on the

marked window-card sent in by the American Writing Paper Company, Holyoke, Massachusetts. The novelty comes in the fact that, while a complete calendar for the year is given and the trade-mark design of the company appears thereon, there is not one line of printing on it. Lithographed? No, it's simply a blank sheet of high-grade bond paper, such as is made by that company, about 18 by 20 inches in size. Well, you ask, how can it be done? Simple as can be — it's water-marked. Hung in a window, the months, days, year and the firm-name are as prominent as though printed. It undoubtedly proved good advertising.

MORRIS REISS PRESS, New York city.— The announcement of your license to use the union label is very interesting, and, as you state, the first setting affords an excellent example of misapplied daylight, or white space. The rearrangement of the type-groups, and consequently the white space, makes the same type much more effective. We expect to use these examples in connection with an article on the subject of white space in some future issue. The other specimens are in your usual interesting and pleasing style, the envelope-stuffer on welding the last link of your chain is especially pleasing to the writer. We do not, however, admire the wreath around the initial on the card for the Summit House. It seems to throw the entire group out of balance and alignment, making the appearance unattractive.

ELITE PRINTING COMPANY, San Diego, California.— The Bishop's School year-book is handsome. The cover of heavy gray antique stock, on which the school design is printed and embossed in silver on a blind-stamped panel, is very pleasing. Through an oval cut-out above the design, a half-tone illustration of the school building appears through a sheet of tissue bound just inside the cover. It adds much to the appearance of the book. Typography throughout is excellent. It is one of the most pleasing annuals we have seen this year. The other specimens are of your usual high grade. In writing THE INLAND PRINTER, your Mr. Keene made the following interesting statement: "The inkmen tell us that we use more brown ink than any firm on this coast. Your remark that the usual order of things is to use white paper and black ink explains why I have used so much of the harmonizing shades of buff and brown — trying to be unusual. I like the

Exhibit Spread from "The "Rook-Book."

Excellent specimens of direct advertising, the product of the printing-plant and service department of James H. Rook & Company, Chicago.

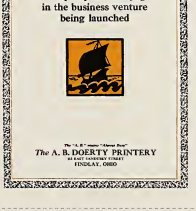
warm shades, without being loud." Here is a suggestion for our readers.

C. S. ROMIG, Altoona, Pennsylvania.— The specimens of printing done by first and second year students in the printing classes of the Altoona public schools, who are under your instruction, are remarkably good. Since you have forty-eight youngsters to look after — which means, of course, that you can not give much time to any one — the accomplishment is all the more praiseworthy. In so far as violations of fundamental principles of typography are concerned, there are none worth serious consideration. Lines are crowded too closely in some instances, examples of which are the title-pages of the programs for the "Fourth Conference, Mountain Arts Association," and the commencement exercises of the Wright School. A little more daylight between the lines of these two designs, as well as on some others which you should now be able to determine yourself, would improve them very much.

BRANDON PRINTING COMPANY, Nashville, Tennessee. — The program for the annual outing of your employees is interesting, although we feel that you endeavored to get too much on the cover-design. Had the half-tone illustration of Mr. Brandon been run on the inside, the main lines of the titular matter printed at the top, a smaller press embossed lower on the page, and the date and location of the picnic at the bottom, the effect would have been better. The illustration on the first inside page is too low. The feature about this booklet which we most admire is the clever use of small vignetted half-tones depicting picnic scenes at the bottom of each page. The illustration on the first inside page is placed too low on the page, and half-point or one-point rules would have been better for the border on the inside pages than the hair-line rules and would also have been easier to print satisfactorily. The appearance of the inside spread would have been more satisfactory had the illustrations been finer of line or printed in a weaker tint, for, as printed, they are a trifle too prominent, and, in combination with the type, make the page appear complex.

A. B. DOERTY, of Findlay, Ohio, "he that is always busy," has the happy faculty of being always original as well. In the last collection of specimens sent the editor of this department by Mr. Doerty, there was a folder which he sends to all who start anew in business in his town. Inside this folder Mr. Doerty mails specimens of his printing. As will be seen in the reproduction of the first page of this folder, the name of the recipient is engrossed on the first page, space being left blank thereon when printing for that purpose. This adds a personal touch which is bound to make the folder and its contents receive greater attention than had the greeting been made general. Further comment on the idea is unnecessary, as the page and this brief text are sufficient to carry the idea to those who might want to adapt it in part or entire. Mr. Doerty advises us he is not at all selfish with his ideas.

One of a series of monthly calendar designs used by Aldrich & Jensen, designers and engravers, Toledo, Ohio.



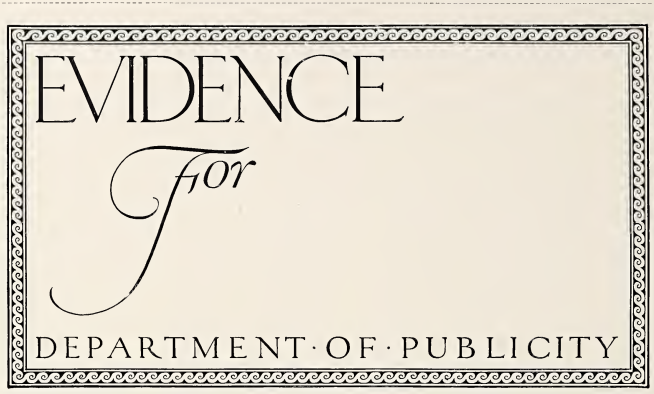
A. B. Doerty, of Findlay, Ohio, greets firms entering business in his town with a folder, enclosing specimens of his fine printing. The illustration above is of the title of that folder, the name of the new firm being lettered into the printed page, giving it an element of personality and individuality.

J. C. WHITE, New York city.— Typography on the booklet, "The Taylor System of Organized Color," is neat and thoroughly artistic. The type-pages, however, are not in pleasing proportion to the paper-pages, the top and bottom margins being inconsistent with the front and back margins. Inasmuch as there are several short pages at the ends of separate items, the type-pages could have been made shorter and the margins then apportioned as they should be — the smallest at the back, the next smallest at the top, the front slightly larger than the top, and the bottom the largest. If the ornament, printed in colors on the cover, were raised only six points, the optical illusion which causes things in the exact center, perpendicularly, to appear low would be overcome and better proportion would also result. The envelope corner-card is satisfactory, but would be improved if the italic group had been squared up to conform with the panel occupied. When type-matter is encased in a panel, with small margins between type and rule, the last line should not be a short carry-over, for the white space at that point is then out of proportion to the amount on other sides, making the design displeasing and throwing it out of balance.

JOHN H. PASCHAL, Brooklyn, New York.— You need to study the principles of design in their relation to typography. Knowledge of what shape harmony implies would have restrained you in the frequent combination of condensed text letters and extended block-letters, two styles which have nothing common as to shape or design. The ability to distin-

guish where tone harmony does and does not exist would have caused you to avoid the light, open border which surrounds the black, compact text type on the title-page, "Grandma's Seventieth." You would not crowd large lines is a further reason for placing small groups on a comparatively large page above center, at a point where the white space above will be to the white space below as two is to three. The border-bands at top and bottom, printed

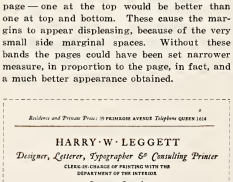
H. K. BACON, Ventura, California.— *La Revista* is subject to numerous changes for improvement. First, the cover-design should have been gotten up in such form as to approximate the proportions of the page. The



All-over design, printed on envelopes carrying reprints of advertisements of the Barta Press, Boston, Massachusetts, which were originally placed with the local news bureau.

of type so closely in an endeavor to get prominence, had you studied contrast and learned that smaller sizes with ample white space have greater prominence than large type crowded for breathing room. When you have familiarized yourself with these fundamental principles you can go on to the finer points, and we shall be glad to assist you through the columns of THE INLAND PRINTER. The points made apply to a number of your specimens, and we suggest that you look them over to see where our suggestions apply. A number of good books are published on these subjects, some of which may be obtained through The Inland Printer Company.

JAMES J. CAVANAUGH, Cambridge, Massachusetts.— The form-letter sent out by the Perry Print Shop is nicely designed and well printed. It should win a place in the files of many buyers of printing because of the convenience offered, and thereby bring considerable business to the firm. The booklet, "What Do You Know About the P. P. S.?" is not very good. Take the title, for instance, quoted above, which words alone appear on the cover: Was it your intention to have the initials "P. P. S.," standing for the Perry Print Shop, arouse curiosity? The average business man would hardly care what P. P. S. means, but would be vitally interested in "How the Perry Print Shop Can Give You Quality Printing at Reasonable Prices," or something to that effect. The inside pages are lifeless and uninteresting in appearance. The titles, printed alone on the left-hand pages of the booklet, are weak, and, being placed just half way between top and bottom of the pages, divide the white space into equal and monotonous parts without proportion. The eye of the reader does not drop to the middle of a page at first glance, and that in green, add nothing to the appearance of the page — one at the top would be better than one at top and bottom. These cause the margins to appear displeasing, because of the very small side marginal spaces. Without these bands the pages could have been set narrower measure, in proportion to the page, in fact, and a much better appearance obtained.


Residence and Private Phone: 79 PRIMROSE AVENUE Telephone QUEEN 1414

HARRY·W·LEGGETT

Designer, Letterer, Typographer & Consulting Printer

CLERK IN CHARGE OF PRINTING WITH THE DEPARTMENT OF THE INTERIOR

Ottawa, Canada

Government Office: STEPHEN BUILDING, QUEEN STREET Telephone QUEEN 7255

JOE W. SHORT

With THE MORTIMER COMPANY LIMITED

Printers, Lithographers and Designers

257-259 SPARKS STREET

OTTAWA, ONT.

The business cards of two clever Canadian printers, of Ottawa, Ontario, whose work has for years proved an inspiration and help to readers of THE INLAND PRINTER.

ornament is wide, the main line is also wide, and the smaller line at the bottom, standing off from the other parts of the design, though not a wide line, is oblong in shape, whereas the page is of regular proportions. Had a border been used to unify the three parts, the effect would have been better, and the lack of harmony between parts of the design and the page would have been overcome to a certain extent. We note that on the first page of text the half-tone illustration of the school, an oblong cut, is placed in the exact center of the page from top to bottom, making it appear to be below the center because of an optical illusion, thus overbalancing the page. We can not see anything about the poorly printed letters which you marked in the text matter which would lead us to think the cause was anything but poor slugs. Some of the letters appear to have been damaged. Presswork on the type-matter is good, except for a few light spots, but hardly enough "squeeze" was employed on the half-tones. Some of the advertisements appearing in the back pages of the book are crowded badly, and others are faulty in appearance through the use of type-faces in combination which do not harmonize. The man who set the advertisements and made up the pages would find it to his advantage to study the principles of design in their relation to typography, a number of excellent books on the general subject being available. Some of them may be obtained from the book department of The Inland Printer Company. You could do some profitable studying along typographic lines.

JOHN BORUM, Onaneock, Virginia.— Composition is very good indeed on the specimens of work sent us. We admire the treatment of the blotter, "We thank you very much for this order," etc., copies of which, we presume, are

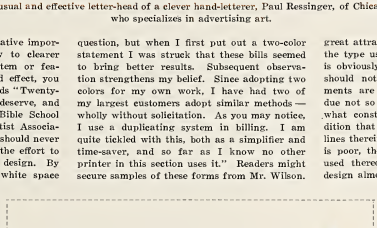
enclosed with every order of printing leaving the plant. Being an acknowledgment and a serviceable office help in one, there can be no question but that it would prove popular, be retained and prove good advertising. The cover-design for the minutes of the bible school convention would be more pleasing if it were set in long-and-short-line style, the lines distributed with different hands for approval or payment, and oftentimes I find that some officer, not a customer, is attracted to send in an order. Although not especially equipped for two-color work, I put all my own advertising matter in two colors, for I am firmly convinced that the mind of the man who pays the bills is influenced thereby. Perhaps this is open to question, but when I first put out a two-color statement I was struck that these bills seemed to bring better results. Subsequent observation strengthens my belief. Since adopting two colors for my own work, I have had two of my largest customers adopt similar methods — wholly without solicitation. As you may notice, I use a duplicating system in billing. I am quite tickled with this, both as a simplifier and time-saver, and so far as I know no other printer in this section uses it." Readers might secure samples of these forms from Mr. Wilson.

ticularly that one for the Arrow Press, which is well displayed and, because of the liberal use of white space, both pleasing and effective. Our only suggestions for the improvement of this page would be to space the lines of the squared group of small type one point farther apart and to use plain rule for the border. "Spotty" borders of geometric units have too

Unusual and effective letter-head of a clever hand-letterer, Paul Ressinger, of Chicago, who specializes in advertising art.

played with due regard to their relative importance and arranged with a view to clearer comprehension — a line to each item or feature. By working for the squared effect, you gave greater prominence to the words "Twenty-fifth Annual Session" than they deserve, and set the really important lines, "Bible School Convention" and "Accomack Baptist Association," too small. Copy and display should never be sacrificed to such an extent in the effort to adhere to or obtain a preconceived design. By following the style you did, the white space is bulked in the center of the design — and in a squared mass — and this also has its effect in making the page rather unattractive. Display your lines properly, always, with due consideration, of course, to making the shape as well balanced and pleasing in contour as is possible. We fail to see the significance of the two "Js" printed in yellow-green on the letter-head for the *News*. The other arrangement is much better, but on it the red is too dark, being a crimson lake, we believe. Reds which border on orange-vermilion, for example, harmonize much better with black.

THEODORE P. WILSON, Winchester, Massachusetts.— The variety of treatment accorded your business stationery from time to time — instead of using the same form and design year in and year out — in order that you may with the different items offer suggestions to your actual and potential customers for their own work, is good business, we feel sure. We quote from your letter for the benefit of our readers: "As a matter of possible comment or interest, I enclose samples of my own statements. As an advertising method — aside from other material — I have made it a point recently to reset regular statements, etc., each month, thus giving without comment a specimen to my customers of what may be done in the way of variety in a given job. These samples allow of little room for display and practically none in material for copy. I find they are helpful in my position in a suburb of Boston, with its usual church and society printing, as my bills are constantly passing great attractive force, invariably subordinating the type used in combination. Since the type is obviously the important thing, such borders should not be used. The smaller advertisements are rather disorderly in arrangement, due not so much to your lack of knowledge of what constitutes good display as to the condition that forced or encouraged you to set all lines therein on the machine. The cover-design is poor, the size and shape of the illustration used thereon being such as to make a good design almost out of the question. We suggest that you study the principles of design as applied to printing.



Mr. Ressinger's business card, which also has the stamp of originality because of its unconventional arrangement.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.— Almost all your specimens are good. Meaningless rule arrangements, such as that on the title of the folder, "We Are Ready," should be avoided, for they do nothing except handicap the effectiveness of the type used in combination. The type alone, arranged in an orderly manner with a view to making comprehension easy, with perhaps one of the ornaments to add interest, would be the logical handling of this copy. While the idea of this folder is good and the inside pages are well laid out, the use of italic of none too readable a face for the text matter is a fault of considerable importance. Note also the gap between the Engravers' Old English initial and the letter "T" following, which constitute the first word. This is bad — there should not be more space between initial and letter following than between other letters of the word. In printing in a strong and a weak color, the items to be printed in the latter should be correspondingly bolder so that, after printing, tone of the whole will be uniform. We regret that on women's club program booklets nine out of every ten printers make the same error. Owing to the difference in the length of programs for the different meetings, and the advisability of devoting a page to each, many pages are necessarily short, few, in fact, being full depth and of the same proportions as the paper-page. These short pages should never be centered on a page, but ought to be placed slightly above the middle.

NOT EXACTLY QUALITY, BUT INTERESTING NEVERTHELESS.

Mr. Hassell ingeniously glued a composing-rule and a line-gage to blocks of wood and printed them on his letter-head — the rule was then covered with silver and the gage with gold bronzing powders to give a "lifelike" appearance. The black cat embellishes a folder — in other words, "You need a catalogue." The artists' card is self-explanatory. The exhibit in the center is the cover-design of a small publication named *Enfield Rooster*. In the absence of the word "Rooster" the "dominecker" cock carries the idea. The spitz dogs on the buffet represent "whines" and "lickers." The first impression of the cover-design in the lower right-hand corner might indicate that it is a "freak" job, but such is not the case; the gentleman's name is George R. Freak. Who swiped the cap, case, we do not know, but the card in the lower left-hand corner is quite a novelty, and, incidentally, pertinent with truth. What have *you* to offer that is new and novel?

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

White Space as an Aid to Emphasis.

Morris Reiss, who operates a small printing-plant at 24 East One Hundred and Tenth street, New York city, has long been an interested reader of and valued contributor to the typographical departments of THE INLAND PRINTER. Mr. Reiss is a close student of typography, and as a natural result gives considerable thought to ways and means of making his work effective. Recently, Mr. Reiss desired to make an announcement to his regular and potential customers, and naturally wanted that announcement to reflect the quality of his product — that meant, of course, the work must be right in every particular. He set the design himself and although the illustration on this page (Fig. 1) is not a photographic copy of the original — which, unfortunately, was not suitable for reproduction — it is identical in form and arrangement and will serve just as well to illustrate Mr. Reiss's point. Referring to this design in a letter to the editor of this department — the original set-up (Fig. 1) was enclosed, as was also the rearrangement — Mr. Reiss wrote: "The enclosures, I think, would make a fine treatise on the subtle art of misapplied daylight. The one-color card is a proof of my original composition, fresh from the stick, but it proved a shock to the sensitive nerve of my eye. A little manipulation, and — Presto, the result amazed me to such an extent that I am writing in the hope that some critical solution via the fine Italian hand of THE INLAND PRINTER will be forthcoming."

The change, so quickly made, and which effected such a great improvement as to suggest the magician's "Presto," was a simple transformation of the two type-groups,

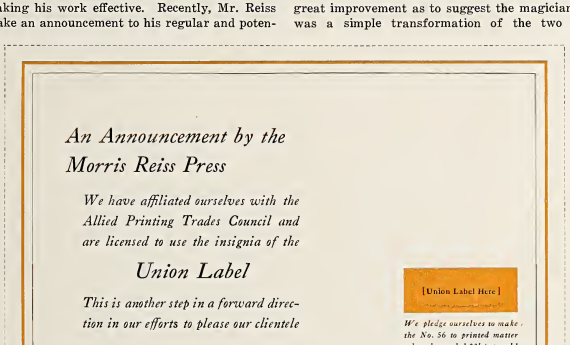


FIG. 1.

While there is an abundance of white space between type and border in this advertisement, it is not distributed in such a way as to give most effective emphasis to the main type-group. The attractive force of the rules so close at the left side handicaps the prominence of the type. It is an example of "misapplied daylight."

resulting in a rearrangement of the white spaces as is illustrated in Fig. 2 on the following page.

Why is Fig. 2 more effective than Fig. 1? Undeniably it is, and, though Mr. Reiss asks THE INLAND PRINTER for a solution, he has stated the reason himself in the opening paragraph of his letter — "misapplied daylight," or an ineffective distribution of white space.

Type needs a relief of white space in, outside of it and around it to invite the eye, to make it easy to read and to make it stand out. It accomplishes these results by the contrast it affords to the black of the type.

Since white space creates contrast, it is a help, however distributed or apportioned. Just as white space lends

emphasis to type in proportion to its extent up to a certain point, so the distribution of that white space in different ways also presents varying degrees of emphasis, depending on its position in relation to the type.

The reason, therefore, Fig. 2 is more effective than Fig. 1 is that more white space is massed at the left of the type constituting the main group of the design and making up the important argument of the announcement. the uniform distribution of white space between type and border in an advertisement, or the massing of that white space on ratios of good proportion such as two to three. A little white space is better than none and an equal distribution is always good; but in many cases a bold massing of it in one or two places, in such a way as to get the greatest possible amount at a point where it will lend the strongest contrast to the type, is not only desirable from

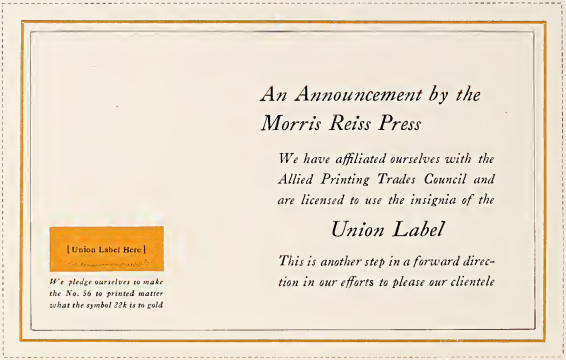


Fig. 2.

Here the type-groups have been shifted in such a way that the large mass of white space is adjacent to the left side — the beginning of the reading-matter — of the main group, causing it to stand out with greater prominence than in Fig. 1. It also creates a much more satisfactory result from all other standpoints.

In Fig. 1 the type must contend with the border at the left for attention, whereas in Fig. 2 the background of white space is clear at the point where reading begins.

This massing of white space on one or two sides in preference to the uniform distribution of it on all sides of a group of type, while, perhaps, not as pleasing as a more uniform distribution, has the quality of making the type more effective, because more prominent and also because the type is not handicapped by such close association with other forces of attraction to the eye of the reader. It seems to cause whatever words in type it is massed around to fairly pop out at the reader with great force and is popular with many advertisers.

We are showing on the next page an advertisement from a Chicago newspaper in which this idea of massing white space was effectively carried out (Fig. 3). In order to present a comparison, we have had another plate made with the matter centered, and in which top and bottom margins are the same and side margins are equal (Fig. 4). Few will deny that Fig. 4 is more pleasing, but it lacks the punch of Fig. 3, which would be improved if the white space were massed at the left instead of at the right. Fig. 4 is comparable to a pretty, quiet, reticent, unobtrusive, perhaps bashful, "wall-flower," while Fig. 3 has the attention-getting qualities of a vivacious, clear-voiced, red-cheeked, robust girl. It demands greater attention only because of the arrangement of the type group and the white space.

In conclusion, we consider it advisable to offer just a word of qualification and admonishment: We do not decry the standpoint of emphasis, but advisable if the most effective appearance is wanted in the work.

But, let us have white space — the quiet audience which permits the speaker's words to carry their interest and conviction, even though uttered in ordinary voice without shouting or screaming.

SOME HINTS FOR JOB PRESS FEEDERS.

BY THOMAS F. WHITEHEAD.

Keep all work in even lifts where possible, namely, 100, 200, 250 or 500. This rule is to be followed for the purpose of getting accurate count in the packing.

Pressmen should provide feeders with a printed sample, showing exact color of ink required on all jobs.

The feeder, while running a job, should at frequent intervals compare the sheets he is running with the sample sheet to see that color of ink is exactly the same.

Keep accurate count and avoid excessive over-runs or shortages.

All sheets must be fed to a register.

Keep work clean and free from finger-marks.

Do not allow work to offset.

Be sure to turn all sheets correctly when printed on both sides.

On die-cut jobs see that all dies are cutting properly.

Have forms locked in such a way that the quoins can not work out.

Feeders must learn to use the brakes on these machines, so that in case of accident they will know just how

to stop the machines as quickly as possible and to the best advantage.

Do not use the throw-off any more than is absolutely necessary.

Be careful not to get sheets wrapped in rollers while the machine is in motion.

Do not allow rags to get caught in the gears.

Do not walk away and leave your machine running, especially if there is stock on the feed-board. The stock is likely to fall into the machine and cause a smash-up.

Do not reach for a sheet a second time on one impression. Safety first will save your hands from mutilation.

Do not leave the tympan bales open.

Be sure to replace pins after rollers have been changed.

Watch rollers in summer and do not allow them to get too soft before changing.

If using rule forms, paste strips of card on roller tracks to keep rollers from hitting rules too hard. This precaution will avoid cutting rollers.

All presses should be oiled every morning.

Oil the small stud roller running in large cam gears at least twice each day.

Do not use an excessive amount of packing, as too much packing is worse than not enough.

Be sure that grippers are set to avoid the form, and that the nuts are tightened after setting.

Fountains should have the roller pressure set for each job. The pressure set for a large form would smash the fountain arms if used on a small form.

When strings or friskets are used, they should be securely fastened, and the feeders should be cautioned not to hold them while the machine is in motion.

When running register work, 100 sheets should be printed from the key form at the start of the job. All guides on following forms to be set from these register sheets. Have one of these sheets fed through the press at frequent intervals on all forms to see that printing is still in the same position on the sheet.

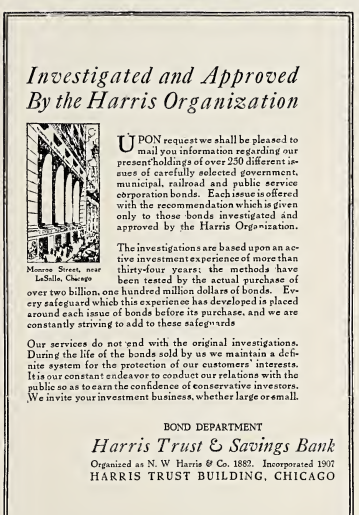
Do not use any kind of a sharp instrument for turning wheels in number-heads, as the figures are easily damaged.

The teeth of gears on all machines should be cleaned and scraped at least once a month.

Do not put a type form into the machine unless you are sure that none of the letters will fall out. Try all forms to see that they lift properly.

Chase must have no lateral motion in press. A plug of wood driven between roller track and chase will prevent sidewise movement.

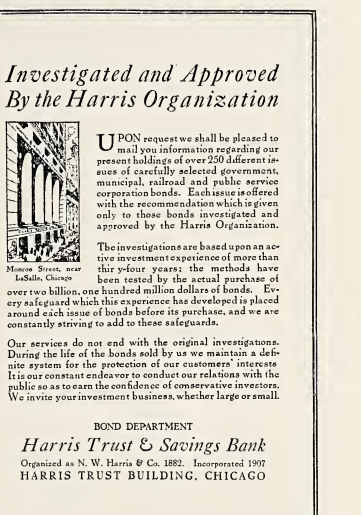
To take dried ink off of a metal distributor, a piece of pumice stone about 2 inches square used as a rubber, with kerosene as a lubricant, will give quick results.



Monroe Street, near LaSalle, Chicago

FIG. 3.

Unequal distribution of white space between type and border in an advertisement appearing in a Chicago newspaper. While effective, because of the inequality of blank spaces, it would be more forceful and inviting if the large side margin were at the left.



Monroe Street, near LaSalle, Chicago

FIG. 4.

An arrangement of white space along symmetrical lines, as here shown, always results in a pleasing appearance. When the margins are large, the advertisement is sure to be effective because of the contrast which emphasizes the type, making it both inviting and readable.

RESORT BOOKLETS BY THE J. HORACE McFARLAND COMPANY.

The above group illustrates but one of the products of that well-known Harrisburg, Pennsylvania, printing-plant. The company also produces catalogues, real estate advertising literature, scientific works, magazines, and a general line of high-grade work. Mr. McFarland himself is a noted horticulturist, and, as a result, does a large amount of printing for seed and flower men located throughout the United States.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Blackening Zinc Etchings.

It is customary in this country to clear the zinc plate of acid resists by heating it and while hot to brush some strong potash solution over it. The face of the etched plate is then scrubbed clean under a tap of running water, and a sulphate of copper solution flowed over it, blackening the plate, so that, when the surface of the relief lines of the etched plate are rubbed over with a stick of charcoal, the bright lines show clearly against the blackened ground.

In Great Britain they use the old perchloride of iron solution, instead of the sulphate of copper, to blacken the zinc, and this is an economic suggestion that it would be well for us to copy, even though copper sulphate can be had as low as 20 cents a pound. The elimination of waste and the utilizing of by-products like old perchloride of iron baths is good business.

Sidereographic Engraving.

J. C. Capen, Providence, Rhode Island, asks: "Where can I learn sidereographic engraving? I saw an advertisement for a competent man. I am a watch-case engraver, thoroughly experienced in handling an engraving machine."

Answer.— I can not advise you as to where you can learn sidereographic engraving as it is only practiced by the United States government and large bank-note engravers. Sidereographic engraving was invented by Jacob Perkins, and is the process by which the plates for printing our postage stamps are made. The original stamp is engraved intaglio in soft steel, and when found perfect it is hardened and pressed into a soft steel roller until the latter is covered over with relief impressions from the intaglio original. The soft steel roller is then hardened, and by rolling over a soft steel plate the latter is indented with a hundred duplicates of the original intaglio engraved plate. From these plates the postage stamps are printed. The field for such engraving is extremely limited. It is only foreign governments that advertise for these engravers.

Half-Tones on Antique Paper.

E. H. Atkinson, Garret & Atkinson, London, England, writes: "With reference to the half-tones used for printing on rough paper shown in the June issue of THE INLAND PRINTER, can you tell us in what way they differ from ordinary half-tones? A word or two on their measure of success would also be interesting. May I take this opportunity of saying how much your process engraving notes in THE INLAND PRINTER are appreciated here?"

Answer.— For printing on antique paper it has been found best to use a screen of but 133 lines to the inch, though the one in the issue you mentioned was made with a 150-line screen. The etching must be as contrasty as possible and as deeply etched as is practicable. Though the surface of the paper is rough it works better if it has a slight sizing — that is, if it is specially made. The important feature of this work is in the preparation of the overlay. The half-tones are made ready with all the care that used to be expended on wood cuts when they were printed on uncoated paper. John S. Neale, of the Gage Printing Company, Battle Creek, Michigan, has carried make-ready for the printing of half-tones on antique stock to great perfection. He has patented the method he uses, which he terms Typolith. He uses a metallic overlay covered with an extremely sensitive resilient fabric that accommodates its surface to the inequalities of the rough surfaced paper. This elastic tympan does for the antique paper what the rubber impression-cylinder does for the offset press, and gives the typographical printer a facility which was supposed to be possessed only by the lithographic offset printer.

Retouching is Half the Battle.

P. F. Campion, Boston, writes: "Please send me the title and price of a book on retouching. I mean retouching for photoengraving purposes. Is there any school where I can learn it? Is there likely to always be a demand for retouchers, or will some invention come along to knock them out? I am a young man and have just finished high school. My father is a printer, and I have read your magazine as long as I can remember and looked at the pictures before I could read. Father tells me retouching photographs is important work in photoengraving, so I would like to take it up."

Answer.— Your father is right. The proper retouching of copy for photoengraving has become one of the most important branches of the business. It is what gives one engraving house a stamp of superiority over its competitors. The successful retouchers are, first of all, artists, so the place to begin the study of retouching is in the art school. There are no books on the subject. Young men like yourself usually begin with a couple of years' study of drawing, and then get a position in the art department of an engraving house, while they continue their art studies in the evening. The best source of study for the retoucher is the magazine advertisements. Take, for instance, objects that one sees constantly, like automobile tires, and also such common objects as electric-light globes, and note the way in which the lights and shadows are brought out by the retoucher. Such care is taken with the retouching and engraving of advertisements that they are frequently more attractive than the regular illustrations, due chiefly to the fact that higher skilled artists are

drawing the advertisements and greater pains are taken with the engraving of them. It is not likely that an invention will supersede the talent of an artist, but no one will succeed as a retoucher unless he has much inherent artistic talent, backed up with years of study and practice.

Greeting-Cards De Luxe.

Ozias Dodge, of Norwich, Connecticut, painter, etcher, inventor, and better known to our readers as the inventor of the Norwich film, has introduced a new idea in the

A Vista, Printed in a Warm Brown.
Etching by Ozias Dodge.

way of greeting-cards for any occasion, chiefly for Christmas and New Year's. These cards, or folders, are printed from etchings, made to individual order only, on beautiful hand-made papers and in inks of suitable colors. Mr. Dodge usually selects a gateway entrance or a vista showing a characteristic glimpse of the home from which the greeting is sent. Of this he makes a most artistic etching which is certainly prized by the recipient of one of the prints from his copper plate. For these etchings, which usually measure 3 by 5 inches, he makes a charge of but $30, with the cost of letter engraving, paper and printing extra. Mr. Dodge's success in supplying book-plates and greeting-cards in this magnificent way proves that people who have cultivated taste sufficient to acquire beautiful homes are also appreciative of one of the highest expressions of the graphic arts — etching.

The Process Diary for 1917.

To those who have inquired about the Penrose Diary it will be good news to know that Tennant & Ward, 103 Park avenue, New York, have imported a few. Every foreman of an engraving plant should have one of these valuable means of reference for formulas of all kinds connected with processwork. The price, cloth bound, is but 75 cents.

Answers to a Few Correspondents.

"Proprietor," Montreal, Quebec: There is no way of preventing the scratch in the center of a half-tone screen from showing in every negative made with it unless the scratched glass is repolished, and that can only be done properly by the maker of the screen.

F. J. C., Chicago, Illinois, complains that "the nitric acid for etching foams up and makes bubbles more than I ever saw before," and wants "to know if it is the acid or the zinc causes it." A slight quantity of sulphuric acid in the nitric acid will cause it to foam up in etching.

F. G. Benson, New York city: A dealer is not overcharging you when he asks 25 per cent above last year's price-list for a process lens. Dealers themselves are buying back such lenses at what they sold them for.

J. W. Townsend, Boston, Massachusetts: You can make a half-tone from the type-form of your advertisement, if you do not use high spaces and quads, by oiling the form, brushing over it plaster of Paris to fill up the spaces. Then blow over the type-form a white or a gray color with an air-brush, and it will make a good photograph and a fine half-tone.

A correspondent wants an opinion as to the opportunity for photo-engraving in the "New Russia." It might be safer to postpone the reply to this query for a while.

Copper for Half-Tones in New Form.

"Necessity is surely the mother of invention." At the beginning of this year the authorities in England ordered that, no matter how much copper an engraving or electrotyping plant had on hand, not any of it was to be used to fill an order for a single half-tone or electrotype plate. A number of plates could be made for publications, books or catalogues, but no single plates. This order was modified so that one could get a single half-tone or electrotype, providing he brought in exchange for them an equal weight of copper. Experimenting began in order to find the best plan to make the smallest weight of copper go the farthest in the making of half-tones. For instance, Eyre & Spottiswoode deposited a copper shell on a perfectly smooth surface. This shell was tin-foiled and backed up with type metal, as usual, and then shaved to

An Entrance, Printed in Sepia.
Etching by Ozias Dodge.

plate thickness, and on such plates half-tones were etched. Further experiments showed that the best plan was to make a thin type-metal base plate. This was brought to almost a mirror polish first and the copper deposited direct upon it. Plates of different thicknesses of copper are made so they can be selected for shallow or deep etching, depending on the fineness of the screen or the character of the paper used. And this method is found entirely practical.

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."

Copyright, 1917, by John J. Pleger.

The purpose of this department is to make printers better acquainted with the foundation principles of good bookbinding. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Stamping with Oeserfoils.

There are on the market five different kinds of Oeserfoil made in three different qualities, namely: (1) white and colored foils; (2) gold and aluminum bronze foils; (3) bronze foils in color shades; (4) enameled waterproof foils; (5) chromo foils, made in white and tan colors. The "A" brand is used for heavy, ornamental stamping on wood or leather; brand "B" for the heavier patterns of type and ornaments on paper, cloth or similar material; and brand "C" for fine and light small letters, or ornaments, on paper, cloth or similar material. These foils are packed between tissue leaves in books of twenty-five each.

Chromo Foils.—All the rough, dark papers and fabrics which have come into use have made good color effects in printing difficult, hence the demand for chromo foils. To print with white ink requires a number of impressions, and is at best unsatisfactory. By the use of Oeserfoils, white or color stamping takes the place of printing and beautiful effects are obtained. Chromo foils find favor as a ground or priming color in color printing, and take the place of lighter shades of ink. These are stamped with a hot die on cover-papers, cardboard, book-cloth, canvas, felt, velvet, satin, silk, wood, leather, celluloid, and hard rubber. The stamping is done by means of an outline die and with subsequent medium heat. This produces the ground for priming, on which subsequent printing can be done without waiting for it to dry. The bright surface enhances the brilliancy of the colors and any printer's, bookbinder's or lithographer's inks can be used in printing thereon, when mixed with linseed oil, Rocke's Herminol or varnish.

Enameled Waterproof Foils.— These foils should be used when the nature of the work requires durability under moist atmospheric conditions. It is especially adapted to leather and celluloid as it does not peel; but care must be exercised, as grease and acids have a decomposing effect on the foils and some leathers are known to possess a quantity of this deteriorating agency. Embossing with these foils can be done with one impression and the material becomes waterproof the minute the hot die is impressed.

Sizing.— Some covering materials when stamped with Oeserfoil require no sizing; included in this class are thoroughly sized smooth cover and enameled paper, cardboard, book-cloth, washable printed cloth, green or other fine linen cloths, oilcloth fabrics, Natte celluloid, hard rubber, hard wood — provided it is only partly absorbent — and patent veneers. There are many kinds of paper of rough or felt-like texture, cover-paper, and all kinds of leather, which require sizing.

When chromo foils are used, size the material with a solution consisting of ten parts of water and six parts of gelatine. One can also use a solution consisting of seventeen ounces of white shellac, one quart 96 per cent alcohol; this should be allowed to dissolve and then reduced with wood alcohol in the proportion of one to three. Materials which contain little or no sizing require a stronger solution. The latter size is best adapted for stamping bronze color foil, as it imparts a brilliant, enameled-like gloss. For additional recipes for sizing, see article on sizing under "Stamping." When selecting the size, care must be exercised as preparations mixed with alcohol are likely to run when applied to some colored fabrics.

To apply the size on the material to be stamped with foil, take a soft sponge and place it in the bowl containing the size; allow it to absorb a liberal supply, and then sponge with a long even stroke. Too much on paper or soft fabrics will spoil the appearance. All gelatin sizes must be applied lukewarm. The stamping should not begin until the material feels dry.

To stamp ooze calf, sheep, felt, velvet, silks or satins, glue the material onto a piece of board or paper, using a liberal application of glue. Place the material on when the glue feels tacky and there is no likelihood then that the glue will come through on thin material when rubbing it down with the hand or folder. These materials are given a blank impression which lays down the fine hair; the glue which is heated by the die becomes soft and holds the hair down. A liquid size is not altogether preferable, although it may be used. For these materials the majority of stampers prefer a dry powder, commonly known as gilding powder. To apply, sprinkle evenly a small quantity of the powder on the material to be stamped and then lay on the foil.

Laying On Foil.— Cut the foil into pieces on the cutting-machine or with a hand shears; then place the gilding-knife underneath and bring it over on the cover. On the other hand, one can place the leaf on a cushion, cut it into pieces with the gilder's knife and bring it over on the cover with the knife. All stamping material or covers may be piled up on each other with the Oeserfoil in its place.

Stamping.—As in all stamping, the first care of the stamper should be to see that the dies are perfectly clean; a paraffin rag, or a leather belt, on which stearin has been rubbed is efficacious in cleaning dies.

Glue a piece of No. 25 tar-board on the bed of the machine, set gages and regulate depth of impression.

The heat of the machine must be regulated according to the different kinds of material on which stamping is to be done. All light or bronze foils are stamped with a high heat; black, very hot — all darker shades with a moderate heat. Unmounted paper or fabric requires considerable heat. Celluloid, oilcloth and soft rubber require a slight heat.

Cleaning Off the Surplus.— In cleaning stamped work, preserve the large pieces for subsequent stamping. All foil should be removed by hitting the cover or stamped material in a box, then, by taking a stiff brush — holding it slantwise — and rubbing the cover gently. Pressure applied to the brush will spread the foil and soil the material which has been stamped. All minor particles can be removed with a greased flannel or paraffin rag.

Counter for Ruling-Machine.

Disputes between the pressroom and the ruling-room can be minimized by the attachment of a counter to the ruling-machine. The necessity for hand-counting large runs is obviously eliminated, and on short runs the rulers become aware before it is too late that the spoilage exceeds the allowance. Reruling intricate jobs because of shortages which were not discovered in time, and could not be traced, is no longer necessary. This machine should be attached to every ruling machine. Aside from the reduction of the number of mistakes, it promotes friendship between the press and ruling divisions, which were always at loggerheads, for disputes as to the one guilty of too much spoilage are no longer possible.

Electric Finishing Roll.

Many improvements have been made in late years in machinery for forwarding books, but very few in hand-finishing tools. Books are still being rolled as they were thirty and forty years ago. The finishing roll should appeal to every finisher. The ribbon gold-feeding attachment is the principal feature of this roll and is used for rolling straight surfaces, such as books or loose-leaf covers. The ribbon gold is fed onto the gilding roll automatically while the roll is being used. Lines of any length can be made without a break, and the rolling can be continuous, as the roll is always at a uniform heat and there is no gold to cut or to pick up. This means a saving of fifty per cent in labor and also a big saving in gold, there being absolutely no waste, such as is caused by cutting too wide, overlapping, or waste caused by drafts. The roll is heated by electricity. It has three degrees of heat — high, medium and low. The handle is supplied with an eight-foot cord and plug, which is attached to any 110 to 125 volt electric light socket, direct or alternating current. The switch at the end of the handle has an indicator showing high, medium, low, and off. To heat the roll, the switch is turned on to high. It requires only six minutes to bring it to the proper heat for gold rolling. The switch is then turned down to medium or low, according to the amount of heat required for the work in hand, and will maintain a uniform heat for any length of time so that the roll can be used continuously. The amount of current consumed is equal to an eight-candle-power lamp. The gold carrier will accommodate ribbon gold $\frac{1}{16}$ inch, $\frac{1}{8}$ inch, $\frac{3}{16}$ inch and $\frac{1}{4}$ inch wide. The gilding rolls and feed rollers are interchangeable, so that but one holder is required for the different widths of gold. When rolling rounded backs of books, the reversing of the roll after each line is apt to cause a break in the gold. Where this is the case, the feed roller can be thrown back and the gold picked up in the ordinary way and still get the advantage of the electrically heated device. The electric roll is also made without the gold-feeding attachment, otherwise it is the same in every respect as the automatic. And to this device, at a nominal expense, can be fitted any of the gilding rolls now in use, so that they will be interchangeable and give the benefit of electrically heated rolls. Old gilding rolls, however, can not be used with the automatic gold-feeding device.

Dexter Combination Wire Stitcher and Feeder.

This machine is designed for saddle-back work and will automatically feed, stitch and count. Any plant having three stitching-machines can use this machine to advantage. It will handle sheets 3 by 6 and 12 by 16 inches in size, any thickness of paper, with either open or closed heads, without throwing the sections out of alignment. Inserting can be done on the machine by having as many girls feeding the saddle as there are sections. Small or large runs can be handled with equal facility, as the adjustments are readily made.

The Boston multiple stitcher-heads are used in conjunction with the machine, which makes gang-work stitching very easy by simply providing the machine with as many stitcher-heads as there are stitches in the gang. All of the stitcher-heads work in unison and are made with but one stroke of the machine. Should the girls at any time miss a signature, the stitchers are automatically tipped, and this feature eliminates all possibility of clogging the mechanism with wire. If at any time the number of stitches in the gang exceed the number of stitcher-heads, one-half the gang can be stitched with one operation and the other half with another. This method would, however, reduce the production by one-half and should be avoided in order to maintain the maximum speed of from 70 to 80 gangs per minute. If any of the stitcher-heads become out of order they can be replaced with another within a few minutes, which feature enables the work to proceed without much delay.

The counting device is attached to the stitchers, so that only the stitched copies are counted. An extra counting attachment is provided for counting in any specified quantity. This device throws out a book at set intervals and facilitates trimming or tying by eliminating recounting into piles or bundles as they are taken from the machine.

Entrance to Main Building, Union Printers' Home, Colorado Springs, Colorado.

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Correct Form of a Word.

J. H. F., Montgomery, Alabama, writes: "As expert authority, I ask you to give me your unbiased, conscientious, and correct opinion as to how the following should be written for correct usage: cooperate, co-operate, or coöperate."

Answer.— In such a case it is absolutely impossible for any one to be unbiased, for no one can be truly conscientious and unbiased at the same time. As to correctness of either my opinion or usage who is to decide? Many would not admit that I am rightly classed as an expert. I am going to give some of my equally conscientious opponents a decided surprise by my choice in this case. My conscientious, deliberate, unalterable choice among the three forms is coöperate. Such choice is not unbiased, for it is based on a strong bias in favor of the simplest manner of noting the fact that two identical vowels in juxtaposition are to be separately pronounced, and so are in different syllables. British usage has long favored omission of any mark for this, and the Standard Dictionary uses no mark, because its editors consider such form a simplification. The Century and Webster's New International use the dotted letter, and some writers and some printers prefer the hyphen.

Divisions.

Mr. Charles Kelly, Great Falls, Montana, writes: "In THE INLAND PRINTER for July there is an item 'Expert Nonsense About Syllables' which interests me to the point of exasperation. The inquirer asks the question, 'How can any one think there is a syllable cap in capable or nor in ignorance?' I shall attempt to answer the gentleman from the point of the operator who is the one who always (?) makes those mistakes.

"Personally I have been operating for about twelve years and I had some little education before that time. But I have never yet seen the word capable divided anywhere else than on cap, outside of some dictionaries. That may be the wrong place to divide that particular word, but what about the suffix able in a thousand other words? Is it worth a man's time to memorize a few words of that character which naturally should divide on the suffix and which can not be pronounced otherwise except by a man with a distorted mouth? The gentlemen says, 'Certainly no one can imagine that the first syllable of capable has the sound of cap.' And I could say on the same authority that certainly no one can imagine that the last half of capable is pronounced pable. The reason why operators divide that word on the cap is because they like to divide all words using that suffix on the able.

"Now personally I shall continue to divide that word on able, even though the proofreader may have read your item and may mark it otherwise. Certainly he has never marked it pable yet. And if he does mark it thus I shall continue to divide it on the cap until from repetition he thinks that is the right way. When learned men disagree who are we to quarrel? And besides, custom is the highest law of language. If everybody prefers to use that division it then becomes right. And I am one who is going to keep on making it the custom. You must admit that the operators of composing machines have more to do with the style of punctuation, division and capitalization than all the editors who ever pushed a pen. The editor may write but what operator follows? And from handling copy from dozens of different men who each use a different style the operator has taken things into his own hands from dire necessity. Since the days of the hand compositor there has been a vast improvement in style. It used to be that the hand comp. would abbreviate everything he possibly could, with consequent use of capitals. The capitals got into his brain and he used them on the slightest provocation. But how much more artistic and readable is the more modern style where there are no abbreviations except where absolutely necessary, and as few capitals as possible.

"The rule I follow on style is this: Use no abbreviations, no punctuation and no capitals except where it is absolutely necessary to make the meaning clear. Further than that they are worse than useless. I resolved on this rule in regard to useless commas when very young. My father used to read aloud to us, and being of the old school and 'very little of that,' he read each word separately and made special effort to stop and pause at each comma. His oral efforts were therefore so disagreeable that the resolve to omit commas has persisted.

"There are many words in use now that when I first began the printing business were absolutely taboo. But why bar a word from print if it has a definite meaning in speech? The one safe rule to follow in the use of language is: Make your meaning clear and don't worry about the method. That is more than many of our first gentlemen can do, as witness the muddles that our highly educated lawmakers get into.

"Simplicity in style and expression is after all the greatest accomplishment and whenever a question of the sort arises, why not use the simplest way? It is the natural way to divide capable on the able and personally I prefer that to a pronunciation of 'ca-pa-bull'."

Answer.—This is not worth an answer in detail. All that is worth while is to warn against its ridiculous heterodoxy. I certainly do not admit that operators have any such influence as the writer claims in the making of literary custom or usage. The word he discusses does not contain a suffix, but is simply an entire Latin word with its termination Anglicized. A proofreader who leaves its misdivision uncorrected is as ignorant as the operator

who makes the error, or else simply leaves it because he knows he is not expected to correct such things too closely. Style has not been improved by machine work; on the contrary, much harm has been done by the restrictions imposed on proofreaders to lessen correction. Even so, however, in my opinion nothing could be more absurd than the notion that an operator's persistence in error can ever establish a custom.

A Striking Difference.

The New York *Tribune* prints "the Allied governments," and the New York *American* prints "the allied Governments." Some other papers have neither word capitalized, and some have both with capitals. I instance these as printed in the editorial columns, not from the news columns; the latter are too much liable to the accidents of haste to furnish a satisfactory test. I am not here going to indicate any personal choice among the four forms used by different people. The intention is simply to note the actual condition, not to vent a theory. Each of the four ways undoubtedly would be strongly defended by its users, and the other people stigmatized as ignoramuses. This is simply one typical instance of the general possibilities of authoritative disagreement. For such differences must arise from personal authority. A proofreader so situated as to exercise final authority in such matters can make his own decision without fear; but what of the vast majority who must work under control, and do what somebody else orders? Evidently a proofreader on either of the papers mentioned, who has previously been on another, must forget what he has been used to and learn a new way. Small wonder if some of them know only the oft-expressed rule that "That is the way it is done here"! Such is the one rule of practice that is feasible everywhere.

Written for THE INLAND PRINTER.

ECCENTRICITIES OF SPELLING.

BY F. HORACE TEALL.

ORTHOGRAPHY is strictly our name for correct spelling; but, as correctness differs so much according to various standards, orthography is used to name spelling in general. Thus it is only a relative correctness that can be asserted for any so-called system. The various systems are known by the names of dictionaries, or as those of dictionary authors or editors.

We find, if we indulge in research, that spelling was supposed to be regulated (at least for his time) by Dr. Samuel Johnson in his dictionary, and that work became the authority of highest resort. Johnson, however, had not made a record that could long stand as the best, because it was replete with eccentric inconsistencies that found temporary support only because they were his. Yet, while this is positive fact, though told here regretfully without detail, Johnson certainly was a great literary scholar, and it has been said that "he first brought order out of the chaos of the language."

Many scholars had preceded Johnson in desiderating a more consistent spelling, and many more have followed him. Just now we are interested in their eccentricities only, not in the vast amount of their true consistency and system. We have always had much of eccentricity, and always shall have. It is apparently impossible to avoid it. Johnson was the most famous lexicographer because of his literary plan rather than his orthographic accomplishment. It was rather in spite of his bad spelling that his work secured vogue. And it would not be hard to prove that each spelling system — as Webster, Worcester, Century, Standard — contains forms that enter it as personal choice, therefore eccentric as judged by other orthographic arbiters.

British authorities are exempted from our inquiries because they practically all agree on the words most open to differences. It is universally known that when British spelling is to be used we are to spell words like travelled, worshipping, etc., with the doubled consonant, cyclopædia, mediæval, etc., with æ and not the single letter *e*, and some other settled differences. What little there is additional to these fixed differences must be specially ordered. And that is little only by comparison to the whole, for the British have many practically arbitrary preferences.

Our first American lexicographer was Noah Webster, who recognized the great worth of Johnson's stated plan of definition, but subverted his scheme of spelling. Webster's original work in this line was strikingly similar to the present effort for so-called simplified spelling, being the first authoritative record that gave traveled, worshiped, etc., with only one consonant, and many other changes that have become permanent, but also many that made no headway at all.

Very soon after Webster's death his dictionary was remade by his son-in-law, Chauncey A. Goodrich, who restored many older spellings. Another new remaking, issued in 1864, was edited by Noah Porter, and this became the widely accepted Webster Unabridged, probably more recognized even now than either of its two successors as the record that is meant when we speak of "Webster spelling." Still another edition was made with Noah Porter as editor, first appearing in 1890. This was called "Webster's International." It made more changes in its spelling. Then in 1909 came another remaking, the "Webster's New International," with many startling reversions to older spellings, especially the restoration of the ligatured æ and œ instead of plain *e*, particularly in medical words. This was largely decided by the general editor, Mr. F. Sturges Allen.

All of this by way of leading to the fact that "Webster spelling" now means something very different from what the name long denoted, and even what it is still commonly thought to denote.

Joseph E. Worcester made his dictionary while the scholarly world was venting its disgust at Webster's innovations, and he acted in accordance with the common opposition to Webster. His work found much favor, though it contained many eccentricities of form. Worcester is still the authority for many American writers, though his dictionary is practically dead.

The Century Dictionary might well have been called "Whitney's Dictionary," for its chief editor was William Dwight Whitney, and he determined the spelling for it. All of its spelling peculiarities are his.

The Standard Dictionary has more peculiarities and oddities than the Century. One editor practically dictated all of them. He was Francis A. March, known as consulting editor. Herein are some of the oddest possible of spellings, so odd that the one-man choice stamps them plainly.

Each dictionary here named contains some spelling preferences peculiar to itself and not preferred in any other; and each one shows the personal choice of some one man. It is impossible for any one to select one of the choosing editors as actually a better authority than

any other one. Such selection must remain also a matter of mere personal preference.

Only one method of truly satisfactory agreement is open for printers. It is the selection of one dictionary as the authority to follow when not directed to spell according to some other. And the only way to assure compliance with such rules is to provide copies of the dictionaries for reference. This, of course, is not to apply, except in the case of accidental error in copy, when a customer's order is strictly that copy be followed.

As fair evidence of the strength with which personal convictions are adhered to, even by supposedly broad-minded scholars, we quote the following from the preface to "English Spelling and Spelling Reform," by Thomas R. Lounsbury:

"There is no one subject upon which men, whether presumably or really intelligent, are in a state of more hopeless, helpless ignorance than upon that of the nature and history of English orthography. No serious student of it can read the articles which appear in newspapers, the communications sent to them, or the elaborate essays found in periodicals, without being struck by the more than Egyptian darkness which prevails. In nearly every one of them mistakes of fact not merely exist, but abound. Most of the assertions made lack even that decent degree of probability which belongs to respectable fiction. Even in the very few cases where the facts are correct the inferences drawn from them are utterly erroneous and misleading."

Professor Lounsbury does not stand alone in thus contemning the common understanding of orthography, although his is one of the most virile public expressions of such opinion. We can not ignore the fact, however, that the tremendous weight of almost universal usage is still opposed to innovation, and must be so at least until some more promising method of simplification is devised than any yet proposed.

AN UNPRECEDENTED ACCOMPLISHMENT IN NEWSPAPER-MAKING.

Makers of newspapers have always been recognized as men of remarkable resourcefulness, that being one of the most important qualifications of the calling. At no time in history, however, has there been such a heavy tax on the resourcefulness of newspaper men as during the first draft for the national army. That these men are equal to any emergency was proved beyond question. Likewise, it was also proved that the newspaper, at all times of the greatest importance as a disseminator of news, is an indispensable factor in carrying on the nation's work, especially in a crisis like the present one. The great responsibility of giving accurate information was also demonstrated.

When the announcement of the drawing of the numbers of the men registered for the draft was flashed across the wires, the public turned to the newspapers for the names of the men called for service, as well as for the order in which they were to be called. Many interesting stories could be written of the way the different papers rose to the occasion and rendered their readers this service in the quickest, most efficient and accurate manner possible, and thereby "made history." A brief description, however, of how this work was accomplished by two papers — the *Chicago Evening American* and the *Chicago Examiner* — will serve to show what can be done in an emergency.

Owing to the uncertainty as to the method to be used in drawing the numbers at Washington, there were but seventeen hours in which to prepare the organization for the enormous task. The editors of the two papers went into conference and called in efficiency experts. It was decided that the best way to give the public the most complete information was to print the names alphabetically, so that a reader might easily find any name desired. Regardless of the fact that the efficiency experts said "It's a fine scheme, but it can't be done," it was decided to do it. Orders were issued to the staffs, and every member gave himself to the task, working at highest speed all night. District lists were assembled, two hundred typists and other workers were engaged, a room on the first floor was remodeled, and by morning the organization was ready for action.

When the first number, 258, was called, a gong was sounded, and a war correspondent, assigned to the task because he had been an artist and could easily make legible numerals, printed the number on a bulletin board. Facing the bulletin board were about forty "callers," who sought the number on the division lists in their care and read the names, addresses, draft and division numbers to the typists who were seated across the tables from them. These typists printed each name on a separate sheet of paper, and as each sheet was finished it was passed to a second battery of typists, each member of which bore a certain letter of the alphabet, where the name was again typed for the alphabetical list, ten names to a sheet, in order to facilitate composition on the linotypes.

The result was a twenty-four-page section, containing over 40,000 names, and requiring over 1,500,000 ems agate. No matter was "railroaded," every line being proof-read and necessary corrections made. No preliminary composition was done, it being necessary to put the entire list in type after the first number was drawn at Washington.

In addition to this work the composing-room sent to press eight editions of the evening paper, the first edition containing thirty-two pages, five regular editions of the morning paper, an eighteen-page Sunday "bull-dog" main sheet, and a twenty-page regular Sunday edition.

"SAFEGUARDING INDUSTRY—A WAR-TIME NECESSITY."

Under the above title The National Board of Fire Underwriters, 76 William street, New York, has issued a booklet, of twenty-four pages and cover, setting forth directions for the prevention of fire and suggestions for reducing fire loss. This booklet has been prepared for the National Council of Defense, its purpose being the highly important one of preventing fires in industrial plants which are working under the abnormal conditions of war-time emergency.

On the front cover of the booklet is printed a signed statement of President Wilson, which reads as follows: "Preventable fire is more than a private misfortune. It is a dereliction. At a time like this of emergency and manifest necessity for the conservation of national resources, it is more than ever a matter of deep and pressing consequence that every means should be taken to prevent this evil."

In the neighborhood of 66,000 copies of the booklet, together with a show-card of fire-prevention rules for employees, are being mailed to the leading manufacturers of the country, and if any have been overlooked a request to the address given will immediately be honored without expense. In view of the serious results of even a small fire in any plant, and the practical nature of the suggestions for prevention given, every employer should provide himself with a copy of this booklet.

The Union Printers' Home—"Its Bounty Unpurchasable; Its Charity without Price."

SIXTY-THIRD CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

BY J. L. FRAZIER.

CUSTOM, aided and abetted by sentiment, decrees that the convention of the International Typographical Union shall be held once every ten years at Colorado Springs, Colorado, the home of the Home, the most notable expression of the union ideal — man's responsibility to his fellow men. It was, therefore, the extreme good fortune of the 1917 delegates — as well as those visitors and ex-delegates fortunate enough to be able to attend — to participate in and enjoy the "big year." Impetus was given the event by the fact that 1917 is also the twenty-fifth anniversary of the founding of the Union Printers' Home, of which it is fittingly said: "Its bounty unpurchasable; its charity without price." The event was observed by elaborate ceremonies on the anniversary date, Wednesday, August 15.

Opening day, Saturday, August 11, was official registration day. Delegates deposited their credentials, and visitors signed up for the advantages and courtesies. In the evening, annual get-together festivities were enjoyed by all at the Temple Theater building, where the business sessions of the following week were also held. Old acquaintances were renewed and new ones negotiated — the latter formality being facilitated by the exchange of cards — with vigor and fine spirit.

Rain interfered to an extent with the excursions to points of interest planned for Sunday, but many of the delegates and visitors defied the elements and viewed the glories of the Rocky Mountain landscape adjacent to the Pike's Peak region. Quite a few, too, preferred the dry indoors and looked on at the International Typographical Conference, a sectional convention, held in the city on that day.

Monday, August 13, was the real opening day. Delegates whose credentials were in good shape were seated, the various committees were appointed, and the convention was organized. These formalities were executed, of course, after several addresses of welcome had been made. The chairman of the local convention committee, W. I. Reilly, superintendent of the Colorado Springs *Gazette* composing-room, made the opening address of welcome. Mr. Reilly won general praise for himself and his committee on the thoroughness and excellence of the arrangements made for the conduct of the business sessions, as well as the entertainment features. Mr. Reilly was followed by President Cheely, of the local union; Mayor Charles E. Thomas, an entertaining speaker; Judge Samuel J. Kinsley, and D. S. Gilmore, of Colorado Springs Union, No. 82.

At the conclusion of the addresses, Mr. Reilly presented the gavel to Marsden G. Scott, president of the International Union, who spoke in part as follows:

"Individually and collectively the members of this organization require no certificate of patriotism or of loyalty to the governments under which we live. Since the United States and Canada have been forced to participate in a war unparalleled in magnitude in the history of the civilized world, we must contribute our modest efforts to the winning of that war.

"From our subordinate organizations in Canada more than five hundred members have enlisted in the forces now at the battle front in France. Of these, forty-two have been killed, and to their widows, fathers, mothers, sisters, brothers, or other beneficiaries, this International Union has paid mortuary benefits amounting to more than $12,000. Here in the United States nearly five hundred members have enlisted under the Stars and Stripes, and other hundreds will be drawn under the universal service act.

"These conditions have placed upon our shoulders an additional grave responsibility. Come what may, this International Union will stand back of its obligations to

A View of the Grounds, Union Printers' Home.

those of its members who have enlisted or who may be called for military service. Not for one moment will consideration be given to any suggestion to the contrary.

"Fortunately the balance in our reserve mortuary fund is sufficient to meet any emergency which may arise during the coming year. There are absolutely no grounds whatever for uneasiness on the part of our members or the delegates to this convention. In this respect this International Union is fully prepared.

"In calling attention to the extortionate prices which speculators, promoters and gamblers have placed upon food products and many manufactured articles of commerce, we need offer no apology, since President Wilson himself has publicly appealed to these human vultures to curb their appetities for illegal and abnormal profits. Time and again the halls of Congress have echoed with righteous denunciations of the individuals and corporations whose activities are principally devoted to schemes to extort through the misfortunes of humanity every ounce of tribute which a helpless citizenship can pay.

"Not least of these offenders are the individuals who have seized upon this opportunity to demand extortionate prices for news-print and other papers used in the printing industry. Thorough investigation by the Federal Trades Commission furnished the convincing evidence that there was no justification whatever for the unnecessary burden which has been placed on our industry by the individuals responsible for these exorbitant prices. Your representatives in the American Federation of Labor convention in Baltimore secured the adoption of resolutions

demanding action by the Department of Justice, and, later, several of the alleged conspirators were indicted by a Federal grand jury in New York city. There the matter rests, and apparently a return to normal prices for newsprint and other papers used in printing will not be forthcoming in the near future.

"We are not impatient or unreasonable in pleading for relief from this unjust burden which has been illegally placed upon the printing industry. If Congress and the Department of Justice are powerless in this emergency, then Congress should at least refrain from imposing a further burden on the industry by increasing the postage rates on printed matter. If newspapers and periodicals are to be taxed out of existence, if the volume of printed books, catalogues and commercial printing is to be reduced, if thousands of our members are to be forced into the ranks of the unemployed, then the advocates of increased postage rates on printed matter will have won a hollow victory if these ill-advised increases are enacted into law.

"During the fiscal year, which ended May 31, 1917, the gross earnings of the members of this union were $66,652,431, an increase of $3,940,626 over the preceding year. The average earnings per member for the twelve months were $1,086.43, an increase of $45.25 per member over the preceding year.

"It is a safe assertion that in one respect at least the record made by this organization during the past year never has been excelled by any international union in America. Out of these total earnings of more than $66,600,000 the members of this union paid less than $5,000 for actual strike expenses. In other words, the members of this union contributed less than one cent each for strike purposes during the twelve months ending on May 31, 1917.

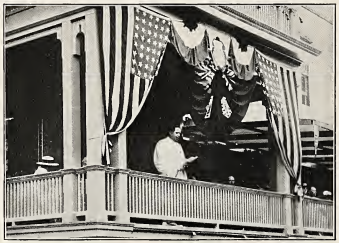
"By the authority of the referendum vote taken in May last, an International Arbitration Agreement has been entered into between this union and the Closed Shop Division of the United Typothetæ and Franklin Clubs of America, thus bringing to a successful conclusion negotiations which have covered a period of several years.

"No man can predict with any degree of accuracy the conditions which may confront the members of this union in the next twelve months. In this convention, perhaps more than in any that has preceded it, there is need of caution in considering propositions which may be submitted for changes in our laws. In previous conventions the officers of this union have vigorously opposed ill-advised legislation looking to a broadening of the scope of the beneficial features of this organization. There is no desire on our part to deprive any member of the right to participate in these benefits if he is legally entitled thereto, but the day is at hand when the members of this union must realize that the laws governing payments from the old age pension fund be based on business principles. If there is to be discrimination, let it be in favor of the member whose loyalty to this union is evidenced by continuous membership, rather than in favor of the slacker, who, in many instances, imposes upon our generosity.

Open-Air Pavilion and Tents for the Tuberculous at the Union Printers' Home.

J. W. Hays Introducing a Speaker.

Here the popular secretary-treasurer of the I. T. U. is shown in a new rôle — that of chairman of the Home celebration meeting, Wednesday, August 15.



Marsden G. Scott, President of the I. T. U., Addressing the Crowd at the Twenty-Fifth Anniversary Celebration.

"The Committee on Apprentices will present to this convention a report which includes a definite plan for apprentice training and supplemental education. The International Union must now assume this responsibility and establish a system owned, controlled and directed by the responsible officers of this union. This educational feature

W. I. Reilly.

Chairman of the Committee on Arrangements, and, as such, responsible in a large measure for the success of the convention.

must be placed on a permanent foundation, its future must be guaranteed, and that can be best accomplished by the adoption of the plan recommended by the Committee on Apprentices."

At the conclusion of Monday's business session, the convention was adjourned until Wednesday morning.

Tuesday morning was spent at hard labor by committees, while unattached delegates and visitors gathered about the Acacia Hotel, convention headquarters, or went on short jaunts into the mountains. The afternoon was given over to organized entertainment, which began at 1:30 with a parade of 1,000 through the business streets to the Colorado Midland Railway station. Here the marchers embarked on two long trains, which carried them along sharp precipices, through long and dark tunnels and up steep grades to beautiful Green Mountain Falls, a resort twenty miles distant. Diversified entertainment in the form of broncho-busting, dancing and ice cream cones was supplied, but although the bronchos were tired and refused to buck, and the rain came down in sheets, forcing the voyageurs from the green to the shelter afforded by the railway coaches, good spirit surmounted disappointment, and repartee aboard train made the occasion enjoyable.

Wednesday morning was devoted to business, and proposition after proposition was taken up with vigor and disposed of with alacrity and good judgment. There is no lagging, or quibbling, or needless oratory, when Marsden G. Scott conducts a meeting.

During the course of the session, Mr. Scott introduced H. N. Kellogg, chairman of the special standing committee of the American Newspaper Publishers' Association, stating in his introductory remarks that "For the past sixteen years this International Union has had contractual relations with the American Newspaper Publishers' Association. I shall not at this time dwell upon the progress we have made since the signing of our first arbitration agreement. In the reports of the officers each year you will find the result of the deliberations of the International board and the decisions handed down by that board. It has been a pleasant custom to invite to our convention the chairman of the standing committee of the American Newspaper Publishers' Association, and I take great pleasure in presenting to you this morning Mr. H. N. Kellogg."

Mr. Kellogg, after commending the union on the work it is doing through the Home, which, he declared, "will be a perpetual monument to your organization," said, in part:

"Unfortunately, since I met you in Baltimore a year ago, the irresistible logic of events has involved our beloved country in the terrible conflict abroad. There is no question but that severe trials are in store for every one of us. We can not, of course, know the length of time the struggle will continue, but I am sure we all feel thoroughly convinced that the cause of democracy in the world and the right of each nation to determine its individual destiny will ultimately triumph. While the frightful conflict lasts I am certain that all those present, as well as all whom we represent, will properly do their part. . . . I am sure . . . that if there are difficulties respecting our relations with each other because of changes in conditions that the war entails, we will meet them like men and solve them to the best of our ability in accordance with the principles of right and justice. I am confident this will result because, as you know, in the past year a new arbitration contract has been concluded that will remain in effect until May 1, 1922.

"I noted with pleasure a very large majority of your members voted for the new arbitration contract with the United Typothetæ and Franklin Clubs of America, thus showing the rank and file still heartily endorses arbitration

Prominent at I. T. U. Convention.

Homer E. Dunn, formerly foreman of large daily newspaper composing-rooms, and Charles S. Deacon, former superintendent of the Union Printers' Home, two present heavyweights of the Mergenthaler Linotype Company sales staff.

as the 'safe and sane' method for settling differences. You are thus assured that all questions that come up between your members and the Typothetæ will be peacefully adjusted.

"You are aware that the International Typographical Union and the American Newspaper Publishers' Association have concluded an agreement to protect those who

At Green Mountain Falls.

Delegates and visitors to sixty-third annual convention at Green Mountain Falls, where, in spite of rain, they had an enjoyable time on Tuesday, August 14.

enlist or are drafted for service in the war, so that those who happily return and are able to resume their duties will find their positions awaiting them. Many publishers who are members of our association have already signed amended agreements with local unions to provide the protection referred to and additional contracts are being received in every mail."

Wednesday was the big day, for in the afternoon business was suspended and the twenty-fifth anniversary of the founding of the Union Printers' Home was celebrated with fitting ceremonies. Journeying to the Home, which is on an eminence about two miles east of the city, the visitors found the beautiful lawns and the buildings in fine condition. In addition they found the lawns and buildings gaily bedecked with American and Canadian flags as for a patriotic celebration, as, indeed, it was. After the crowd was assembled and the "official" photograph taken, all were seated before the main building, one porch of which served as rostrum for the speakers and bandstand for the famous Colorado Midland Band, which opened the afternoon's program with several patriotic airs. The speakers were as follows: J. W. Hays, secretary-treasurer Board of Trustees, chairman; Governor Julius C. Gunter, of the State of Colorado; Charles E. Thomas, of the city of Colorado Springs; Hon. Horace G. Lunt, the Chamber of Commerce; Marsden G. Scott, president Board of Trustees; Theodore W. McCullough, "The Union Printers' Home." Selections were rendered by the band, and also by Lamb's male quartet.

Following the speaking and musical program outlined above, the crowd, over a thousand strong, marched to an adjacent field where two large circus tents had been erected to defy the temporarily incorrigible elements. Here all participated in a barbecue dinner, served cafeteria style—an event which will linger long in the minds of those in attendance after other events of the business or entertainment programs have been forgotten. It is not because printers place stomach before mind that the dinner will linger, it was not the excellent viands that appealed — it was the big thing behind the dinner, the organization, which was thereby made to appeal to all. Prepared by the chefs of the Home — managed by Superintendent Daley and his associates without a hitch — its immensity and culinary excellence made every member of the union thrill with pride. The pride of part ownership in the Home was not more pleasing, however, than the assurance each felt that if in the years to come things should go badly he would have a haven of refuge. Here indeed the spirit of the I. T. U.'s ideal, "Am I my brother's keeper? — Yes!" is a reality.

The Home Day Celebration ended the entertainment

In Line for the Big Feed.

Delegates and visitors at the Union Printers' Home, Wednesday, August 15, passing through the small tent, where their plates were filled, and then on to the large tents where about one thousand sat down to eat.

features of the week, and on Thursday morning the delegates, committees and officers settled down to hard work and overtime for the remainder of the week and the session.

Upon the assertion by a visitor that nothing of great moment was being accomplished in a legislative way, one delegate laconically replied: "That's true, but a number of propositions are being voted down that would result in trouble if enacted into law." It is the right of any delegate to propose any laws, amendments or changes he desires, and while many make propositions that are not feasible, that are unwise and needless, it is only by having given such wide expression to the ideas of its members that the I. T. U. laws stand as models in trade-union legislation.

Important changes were made in the laws affecting old-age pensions and mortuary benefits. These were made to place the funds on a sounder foundation, and also in order that those who deserve the benefits shall pay at least a reasonable proportion of the cost of that insurance. Under the plan presented by the Committee on Laws and adopted by the convention, printers reaching the age of sixty, with twenty continuous years of membership in good standing to their credit, shall be entitled to pensions of $5 a week if they can not be received at the Union Printers' Home. Formerly the union did not require continuous membership, and there have been many reports of impositions on the fund. Under the new law it is believed possible to carry on the pension arrangement without additional per capita tax. While the change takes a little sentiment out of the proposition, it puts considerably more business in and protects the union against the imposition of men who join the union late in life for their own selfish benefit. The years of membership must now be continuous instead of cumulative.

The first serious proposition before the convention was to increase the salaries of international president and vice-president from $3,500 to $3,750 per year. The Committee on Laws reported it unfavorably and submitted a proposition of its own, designed to effect a graduated increase to $5,000 per year. There was a vigorous discussion on the proposition but it was adopted by a large majority, and all that is now required to make it operative is ratification by a referendum vote of the membership. A proposition to increase the salaries of Messrs. Scott and Hays to $5,000 was approved by the 1916 Baltimore convention, but was defeated in the referendum. Those in favor of increasing the salary figures present the reasonable argument that a commercial organization doing a business of $1,000,000 a year, as the I. T. U. does, would pay its managers several times $3,500 per year.

The Convention Apprentice Committee presented a resolution authorizing the Executive Council to employ L. L. Blue, of New York city, to prepare a correspondence course in printing, sole ownership of copyrights on which shall be vested in the International Typographical Union, and which shall be conducted from headquarters at Indianapolis under the direct supervision and control of an apprentice committee of five to be appointed by the president. It recommended that the endorsement of the union on what is now known as the I. T. U. Course, owned and conducted by A. H. McQuilkin, be withdrawn January 1, 1918, when the new course will be ready and become operative. The completion of the lessons of this course is to be a condition to membership in the union, and it will be sold to apprentices of the organization at absolute cost. The recommendation of the committee was unanimously approved by the convention and the new I. T. U. Course is now assured.

Scranton, Pennsylvania, was selected as the meeting place for the 1918 convention.

THE COST OF PRODUCING A COUNTRY NEWSPAPER.*

BY E. K. WHITING.

HOW many of you operate country newspapers? How many of you know what it costs per page or issue to produce your newspaper? "The Cost of Producing a Country Newspaper" is the topic assigned me for this morning's session. It is a question which every country publisher should be able to answer promptly and accurately. The cost of producing a country newspaper is, to my mind, one of the most vital problems confronting the printer-publisher today. You publishers who are attending this National Editorial Association meeting are the most progressive and prosperous men in the country newspaper business. You have seen how few men here today are able to answer the question which I am asked to answer. If this lack of cost knowledge prevails among the most progressive and prosperous country publishers gathered here today, what must be the situation with the less prosperous members of our profession, many of whom are unable to attend this gathering because their business does not give them sufficient profit to make their attendance possible?

Statistics show that ninety-five per cent of the men who engage in business in this country either fail or are compelled to withdraw from business because of their inability to make a financial success of the same. Printers and publishers have, from time immemorial, been notorious for their poor financial ratings, but I am glad to say that this condition has shown marvelous improvement during recent years, thanks to the educational work done by the Typothetæ and Ben Franklin organizations. The installation of cost systems has shown the printers and publishers some startling and hitherto unthought of facts. These facts, at first unbelievable, have made printers and publishers study their business as never before. That such study has been conducive to better business methods and a more nearly correct pricing of their product is evidenced by statistics recently issued by the United Typothetae and Franklin Clubs. These figures show that of the shops using the Standard cost system, eighty-four per cent are given first-class ratings by Bradstreet, while an equal number of plants of the same size and character, not members of the organization and not using the Standard cost system, show only thirty-one per cent first-grade credits. While every cost-system user was given some kind of a rating by Bradstreet, thirty-eight per cent of the others had no rating whatever. These statistics are very pleasing to those of us who are operating our plants with a cost system, but they should at the same time furnish food for most serious thought and study on the part of the printer and publisher who does not operate with a cost system.

The cost system may be fittingly designated as a business compass. No mariner would ever think of leaving port without a compass to guide him to a safe harbor, and it is inconceivable to me how any man can think of embarking in business of any nature without his compass in the form of a cost system. Too many publishers in the past have embarked upon the uncertain sea of business without a compass in the form of adequate accounting

* An address delivered before the annual convention of the National Editorial Association by E. K. Whiting, editor and publisher of the *Journal-Chronicle*, Owatonna, Minnesota.

methods, and the result is too plainly manifest in the wreckage which strews the shores of commerce.

The study of cost finding was forced upon me some seven or eight years ago. We effected a consolidation with one of our competitors and in so doing acquired a daily paper. Not long after this consolidation, I, as business manager, discovered that we had a big leak in our business. Convinced that the leak must be in our job department, I decided to install a cost system and plug the leak. After getting the job department upon a profitable basis it was apparent we had not eliminated the leak and it was then that I started in to study the subject of newspaper costs. Both daily and weekly were given job tickets for each issue and the first month's summary showed that the daily was the offending department. Several months were spent in attempting to put the daily upon a profitable basis, and this proving impossible, we announced that the daily would be discontinued. The soundness of our judgment in this serious step has been verified in the trebling of our job business since that time and also in the fact that we have never since then failed to pay Uncle Sam our quota of income tax each year.

In 1912, the Minnesota Editorial Association appointed a committee, consisting of J. C. Morrison, of Morris; Herman Roe, of Northfield, and myself, with instructions to report at the following meeting a schedule of adequate advertising rates for country newspapers, based upon the cost of production. In making this report in 1913 we divided papers into three classes: Class A, the all home-print eight and twelve page papers with circulations of from 1,500 to 3,000. Class B, the all home-print eight-page papers with circulations ranging from 800 to 1,500. Class C, the patent inside six or seven column quarto with circulations ranging from 400 to 800. The sliding scale for Class A papers ranged from 20 cents an inch for yearly advertisers to 30 cents an inch for intermittent advertisers. Classes B and C were given the same rates, ranging from 17 cents for yearly advertisers to 25 cents for intermittent advertisers. These rates were based upon a charge of 8 cents an inch advertising composition for Class A papers and 6 cents an inch for Classes B and C. Our committee reported unanimously in favor of the sliding scale for local advertising for the reason that the flat rate finds no justification in proper cost accounting. Also for the reason that the flat rate tends to make intermittent advertisers, who come in during the busy season, thus overcrowding your columns, and then leave you to carry the burden of publishing your paper during the dull months of the year. The constant advertiser secures larger returns from the money spent and is a satisfied customer, while the intermittent advertiser sooner or later comes to say that advertising does not pay, and drops out altogether.

As a method of arriving at the selling price of display advertising, our committee recommended a simple rule-of-thumb method by which publishers might readily determine what they must receive for advertising in order to make a profit from their papers. By this method publishers were advised to add twenty-five per cent to the total cost of producing their paper; from this amount subtract the total receipts from legals, locals and subscriptions. The remainder divided by the total number of inches of display advertising carried gives the rate per inch which must be charged for display advertising to give the publisher 20 per cent profit upon his newspaper.

This method does not take into account the true laws of distribution of cost, and for my own information, that I may intelligently analyze our business, I am using a method which shows the true cost — not the selling price — for advertising and circulation. The following table shows the analysis of newspaper costs for 1916:

EDITORIAL SALARIES.

Editor	$1,308.33
Reporter	626.25
Correspondence	82.99
	$2,016.67

DIRECT DEPARTMENT EXPENSES.

Traveling expenses	$251.10
Expense	212.69
Cartoons and photos	108.32
Plate	64.95
Postage	125.61
Stamps	56.70
Automobile	76.26
Telephone	27.48
Light	27.10
Valuation	86.48
Rent	91.85
	$1,128.54

MECHANICAL COST.

Stock	$ 828.35
Ink	52.50
Machine composition	1,838.12
Make-up	761.02
Presswork	666.37
Mailing	123.90
	$4,270.26

SUMMARY.

Editorial salaries	$2,016.67
Direct department expense	1,128.54
Mechanical cost	4,270.26
Total	$7,425.47
White space ..... 43,477 inches — 50.5 per cent of total space.	
Advertising space ..... 42,443 inches — 49.5 per cent of total space.	
$7,425.47 pro-rated 50.5 per cent to subscriptions	$3,757.39
49.5 per cent to advertising	3,733.17

SUBSCRIPTION.

Bookkeeper	$ 208.00
Clubbings	27.15
Commission	27.82
Percentage	3,757.39
	$4,020.36
Subscription cost	$2.12

ADVERTISING.

Solicitor	$ 954.16
Commission	305.93
Advertising composition	1,747.49
Percentage	3,733.17
	$6,740.75

ADVERTISING COST.

Class.	Inches.	Per cent.	Total Cost.
Display	36,547	86.2	$5,810.53
Legals	4,161	9.7	653.85
Locals	1,735	4.1	276.37
	42,443	100	$6,740.75

Inch cost	15.9 cents
Page cost	$15.03
Total cost for year	$10,761.11
716 pages issued.	

By the above summary it will be seen that the editorial department cost $2,016.67 for the year. The direct departmental expenses were $1,128.54, and the mechanical cost was $4,270.26, or a total of $7,425.47. During the year 43,477 inches of space were devoted to reading-matter and 42,443 inches were occupied by advertising-matter. Therefore 50.5 per cent of $7,425.47 or $3,757.39 must be charged to the circulation department, and 49.5 per cent, or $3,733.17, charged to the advertising department. These amounts, together with the direct charges in each depart-

ment, give a total cost of $4,020.36 for the circulation department, and $6,740.75 for the advertising department. The total cost of producing the newspaper for a year was $10,761.11; divided by 716, the number of pages issued, gives a page cost of $15.03. The inch cost for advertising was 15.9 cents and the circulation cost $2.12.

For general use, however, I would recommend the more simple method outlined by our committee, and by this plan I get the following data:

Total cost for year	$10,761.11
Add 25 per cent profit	2,690.28
	$13,451.39
Less legals, locals and subscriptions	4,205.99
	$9,245.40

Divided by 36,547 inches leaves selling price of 25.3 cents per inch.

The following is another Class A paper:

Total cost for year	$7,951.86
Add 25 per cent profit	1,987.96
	$9,939.82
Less legals, locals and subscriptions	3,365.44
	$6,574.38

Divided by 27,140 inches leaves selling price of 24.5 cents per inch.

The following is a tri-weekly Class A paper with large circulation, which published 1,134 pages last year:

Total cost for year	$15,018.56
Add 25 per cent profit	3,753.89
	$18,772.45
Less subscriptions	4,680.00
	$13,092.45

Divided by 56,253 inches leaves selling price of 23.3 cents per inch.

The following is a Class B paper which has small subscription income but had large income from county printing:

Total cost for year	$5,786.46
Add 25 per cent profit	1,446.61
	$7,233.07
Less legals, locals and subscriptions	4,020.81
	$3,212.26

Divided by 16,748 inches leaves selling price of 19.2 cents per inch.

The following is a Class B paper which carries an unusually large amount of display advertising for a town of its size:

Total cost for year	$5,622.54
Add 25 per cent profit	1,405.63
	$7,028.17
Less legals, locals and subscriptions	3,125.32
	$3,902.85

Divided by 25,092 inches leaves selling price of 15.4 cents per inch.

The following is the cost of one issue of a twelve-page Iowa paper:

Stock	$ 29.00
Machine composition (and overtime)	48.60
Hand composition	19.56
Presswork	10.50
Ink	1.50
Bindery	9.50
Postage	2.50
Correspondence	6.34
Arbitrary charge to cover time of owner and office girl	25.00
	$152.50

These costs are based upon machine composition, $1.60; hand composition, $1.20; cylinder press, $1.50; bindery, $1.00.

The arbitrary charge in the above figures for owner's time, office girl and direct newspaper expense is, in my judgment, too low. On the other hand the publisher frankly admits that his cost system has not been in active operation for several years, and I think I can safely say that his correct costs today would run materially higher than the basic hour costs used in arriving at the above costs.

The cost per page is a valuable thing to know when confronted with the question of adding additional pages to carry a peak load of advertising. Without this information the publisher is too apt to issue two or four extra pages, never knowing that the added advertising revenue may not cover half of the additional cost of production. The following are the page costs of some papers for 1916:

Class A paper	$15.03
Class A paper	14.95
Tri-weekly (1,134 pages)	13.25
Class B paper	12.11
Class B paper	12.01

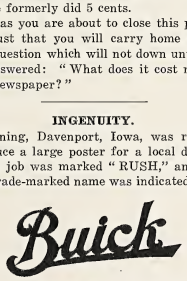
That you may not be misled by the above page costs I would call your attention to the fact that the increased cost of production and tightening of the paper is very materially increasing the page cost of most publishers for 1917. Our own page cost has jumped from $15.03 for last year to $18.40 for the first five months this year. Another Class A paper's costs have increased from $14.95 to $17.51 for the first four months this year. The only data I have on a Class B paper shows an increased page cost from $12.01 to $15.19 for the first four months of this year.

Another very vital thing to be considered in the making of an advertising rate is the cost of advertisement composition. This naturally varies in different towns and runs the highest usually in towns where the merchants follow the large city advertisers in heavy copy. Advertising composition with us cost 8.9 cents an inch in 1914; 9.1 cents in 1915, and 8.2 cents in 1916. The customary charge is 5 cents an inch for advertisement composition, but there are few country publishers who can produce it for that figure, and we have found it just as easy to get 10 cents an inch as we formerly did 5 cents.

And now, as you are about to close this profitable convention, I trust that you will carry home with you one question; a question which will not down until it has been accurately answered: "What does it cost me to produce my country newspaper?"

INGENUITY.

J. P. Penning, Davenport, Iowa, was recently called upon to produce a large poster for a local dealer in automobiles. The job was marked "RUSH," and a large cut of the car's trade-marked name was indicated for the main



display line. Not having the required plate, and being without art or engraving facilities, he was "up against it." Was he stuck? No. He simply went to a friend who had that particular car, borrowed the name-plate, shown herewith, which was attached to the radiator, mounted it on a wood base and printed the job. Here's a suggestion that could be adapted profitably by other printers, and so we pass it along.

NEWSPAPER WORK

BY J. L. FRAZIER.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

How to Make up the Inside Pages of a Newspaper.

The proper make-up of the inside pages of a newspaper — which, more properly speaking, perhaps, means the best possible placement of the advertisements thereon — is a matter of considerable importance to most publishers and make-up men. The pyramid is undoubtedly the best — in fact, it is the only systematic make-up of inside newspaper pages. For obvious reasons, it has gained the approval of the best newspapers of the land, whether in the metropolitan daily or the country weekly field, and it is the purpose of this article to explain some of its advantages as well as to describe and illustrate the style.

The pyramid make-up gets its name from the fact that, in following it, the advertisements on every page are grouped in the lower right-hand corner, and, in working from the bottom up, the form of a pyramid is obtained. Strictly carried out, the largest advertisement is placed in that extreme corner and the smaller ones placed at the left side and above in proportion to size. The general form

Fig. 1.—A Disorderly, Unattractive Make-Up.

Here, apparently, the dominant idea was to give the advertisers isolated positions, and the page is made displeasing thereby. Such make-up irritates the readers by making the stories hard to follow, and, by cutting the reading-matter up into several groups, it gives the paper the appearance of having very little actual news.

Fig. 2.—Orderly Pyramid Make-Up.

By grouping the advertisements in the lower right-hand corner of the page — the largest in the extreme corner and the smaller displays around it — an appearance of order is given. The reading-matter is correspondingly massed in such a way as to make the best possible showing, and also to make reading much easier.

may be obtained without placing the largest advertisement in the extreme corner, but a page is not so pleasing when small advertisements are covered with larger displays.

For the sake of appearance, and to give the advertisers whatever advantages do not conflict with the paper's style and the rights of readers, it is desirable to have the first column of reading-matter run to the bottom of the page. This is not always possible, of course, for the dominating advertisement is often the full width of the page.

The advantages of the pyramid are apparent when one considers and compares the illustrations shown herewith, Figs. 1 and 2. By grouping the advertisements in the lower right-hand corner in pyramid form, as in Fig. 2, the reading-matter is massed in the upper left-hand corner. This makes the news most convenient for the reader, as, in turning from page to page, his eyes naturally fall at the upper left-hand corner first, where reading logically begins. In contrast, consider Fig. 1, where the advertisements are scattered without order over the page, with a view, apparently, to giving every advertiser a preferred position. The result is the reading-matter is cut up into small groups, or parts, making it difficult for the reader to follow the stories. Such make-up irritates the readers and is bound to make the paper more or less unpopular with them.

Objections have been raised to the pyramid make-up by some unfortunately short-sighted publishers who permit advertisers to exercise undue influence over them and who fear, no doubt, the loss of their business. They are influenced to grant the demands of advertisers for an "island" position, where the advertisement is wholly surrounded by reading-matter; full position, which means that there must be reading-matter on two sides — either following and alongside or preceding and alongside; or for positions alongside reading-matter. The publisher should charge a sufficiently increased rate for these preferred positions to discourage the practice of having to give them and to protect the appearance of the paper, on which so much depends.

Whenever the publisher surrenders his pages to the whims and unreasonable demands of advertisers, he is cheapening his paper before their eyes. The subscribers are the life-blood of any newspaper, and if a publisher makes his paper as interesting in appearance as it is in fact, if it is, and places the news before his readers in the most convenient and readable form, he is bound to make it popular with them. That means the subscription list will grow, and the advertisements therein will bring proportionately greater results — if the results are not altogether out of proportion. Advertisers will then be quick to take advantage of the opportunities offered through the columns of the paper, and will be glad to submit to the dictates of the publisher's style of make-up.

There's another reason why the pyramid make-up of advertisements is best, and it concerns the advertiser's own advantage. It is concerned with a condition of mind, a psychological fact, which, while not recognized by all printers and advertisers, exerts its influence just the same. None will argue that subscribers take a newspaper for the advertisements appearing therein; some few may, but they are the exceptions. Newspapers are read because men and women want to keep informed on events in their community, the country and the world. In going through the paper, therefore, they naturally read the news first, and if an advertisement is placed in the upper left-hand corner or in "island" position amidst the news they will pass it by, even if they are not irritated or provoked by its intrusion. Having read all the news on a given page, however, they are in a good frame of mind to take up the advertisements before turning to the next page, and will read them with greater interest and comprehension than if those advertisements had stood in the way of what they most desired.

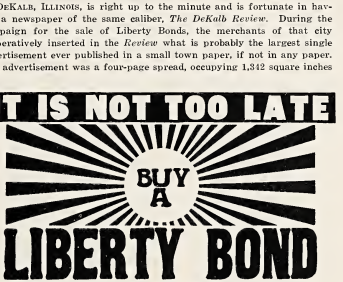
Some others have raised the objection that the advertiser who buys large space is not being given proper consideration when his advertisement is surrounded by smaller displays. These objectors either do not know the difference between a displeasing and a pleasing page, or do not care — which is worse, because more nearly hopeless. Furthermore, the larger advertisements have greater prominence, both because of their larger size and the proportionately larger type in which they are set. By following the strict pyramid make-up, the page is made more pleasing; and the advertiser having the larger space has the greater prominence whether he thinks so or not.

Another point worthy of consideration in this connection is that when a page is made up without order, as in Fig. 1, the appearance of less reading-matter than the page really contains is given. By following the pyramid form, as illustrated in Fig. 2, the full benefit of the amount of reading-matter is given through massing it in one group.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

C. W. Flodin, Reno, Nevada.— The Fourth of July number of *The Nevada Federationist* is an exceptionally good paper. The idea of printing the first two and the last two pages in red and blue on smooth stock, serving in a way as a cover, was a good one, and the appearance of the paper is made very effective and patriotic thereby. Presswork is good, the advertisements are well arranged and displayed, and, since the pages are made up in the most approved style, we consider that no suggestions need be made for possible improvement. We congratulate all having a hand in the production of the issue.

DeKalb, Illinois, is right up to the minute and is fortunate in having a newspaper of the same caliber, *The DeKalb Review*. During the campaign for the sale of Liberty Bonds, the merchants of that city coöperatively inserted in the *Review* what is probably the largest single advertisement ever published in a small town paper, if not in any paper. The advertisement was a four-page spread, occupying 1,342 square inches



When the merchants of DeKalb, Illinois, decided to insert in the *Review* what the publisher of that paper believes is the largest single advertisement ever run in a newspaper, the problem of large enough type to do justice to the display was a serious one. It was solved by a young man employee who cut out the heading reproduced above at a cost of thirty-five cents for material. For details, read review.

— covering one entire side of the sheet. It is gratifying to note that 1,323 bonds were sold in DeKalb, where there are only 1,575 homes, a fact that demonstrates the advisability of using large space and proves, it seems to us, that advertising will pay in exact proportion to its extent and the punch, the vehemence that is put into it. It is also interesting to note that difficulties in its production were overcome, in the face of which many publishers would throw up their hands in despair. When the requirements of a particular advertisement call for larger type than the ordinary establishment has, very few would meet the situation with the ingenuity manifested in this particular instance. We refer to the large block used in printing the design from the top down to and including the line "Liberty Bond" (see illustration), which was cut out by a young man of the force at a cost of only 35 cents for material. Quite often stunts such as this can be employed to overcome difficulties of like character.

J. X. Bullinger, Dyersville, Iowa.— The first page of your paper sent us, June 7 issue, is a beautiful one. Good head-lines of sufficient

prominence, but not overbold, perfectly aligned and positioned in symmetrical form, make the front door of the *Commercial* inviting indeed. Advertisements are effectively displayed, and the areas of white space which generally appear between type and border cause the type to stand out with great force, and, incidentally, make them easier to read. While we regret that you do not place the advertisements according to the approved pyramid style, we admit that very few papers have been made up to better advantage, disregarding it. Presswork is clean, and it would be a poor pair of eyes indeed that would find reading difficult.

W. W. DRUMMOND, Ellsworth, Kansas.— The Sheriff advertisement, "Loyalty Should Begin at Home," contains considerable matter, and is set in a way that emphasizes that fact, rather than to give an appearance of containing less matter than there really is. Had smaller type been used, arranged in three or four columns, with more white space, there would not appear to be so much matter, and many would read the advertisement who would consider reading it too much like work as it is set. The advertising compositor should use judgment in this respect, and when so much copy is furnished him he should set it in comparatively small type and surround it with liberal white space so that it will appear "easy" to the reader.

Northfield News, Northfield, Minnesota.— Yours is a handsome paper, presswork being practically perfect. Make-up is also good, even though you do not follow the pyramid style. While you place the advertisements in the corners and at the sides of the pages, as a general rule, giving exceptionally good positions to the advertisers, you do not cut up the pages into disagreeable parts. The appearance would be better, because more orderly, if the pyramid form of make-up was systematically and consistently followed. Most of the advertisements are well set, but in some we note a tendency toward the use of larger type than necessary, resulting in an effect of congestion through crowding. Smaller type with more white space would improve many of them.

The Britt Tribune, Britt, Iowa, demonstrated its patriotism by getting out a Red Cross edition during Red Cross Week, June 21, on which one side of four pages was printed in two colors, red and black. Across the top of the first page, in a banner head-line, the words, "Join the Red Cross. Do It Now," were printed in red, and in the center of the page a cross, made up of border, was printed over the reading-matter. Advertisements on the remaining three pages of the one side were effectively printed in two colors. The Greenfield (Ohio) *Republican* also published a Red Cross number, on the first page of which a large cross was printed in red, the reading-matter, advising the public that the fund had reached $7,000, and soliciting further contributions, being run around the cross. Both were commendable editions from every standpoint.

BUTTE H. TIPTON, Baker, Montana.— Whether you want bouquets or not, you deserve them. We admire the general appearance of the *Times* very much indeed. Presswork is especially good, and the advertisements are well displayed and arranged. The only feature about your paper which we do not admire, and this is not altogether bad, is the placing of two large top-headings alongside in the two center columns of your first page. We realize that any page of an even number of columns offers difficulties in make-up that are hard to overcome, owing to the difficulty of having large headings in alternate columns, with one in the first and last, as is essential to good balance. A double-column heading placed at the top of the center columns is about the only way out of it, and for that reason many publishers either run a two-column boxed head or an illustration of the same width there. You did not make up the last page of your June 21 issue according to the pyramid style, which you generally follow on inside pages, and the small block of locals marooned in the upper left-hand corner of the page is very bad make-up. As a whole, however, the *Times* is one of the best small-town papers we have examined in some time and we congratulate you on its appearance.

The Huntington Press, Huntington, Indiana.— As a whole your paper would be considered very good, but we believe you will agree with us that better work is possible with the press you have, provided the copy sent us is average. The first page would be more interesting in appearance, as well as more attractive, if the headings were not so closely grouped. We do not like to see two large single-column headings side by side as they are placed in two instances on your issue of June 29. If you used some shorter stories it would be easier to make up a more interesting and pleasing first page, but, here again, on this particular date, all your good stories were probably long. In this day of alarms it seems to this writer that "Brazil Revokes Neutrality" is hardly of sufficient importance to warrant a banner heading. Advertisements are well set, but we note you group them toward the tops of pages instead of toward the bottom and the right side in the most approved style, the pyramid, which is followed by most of the leading newspapers. The reading-matter should be placed where it is most convenient to the reader, for, after reading the news without interruption or irritation, he is in a better frame of mind to read the advertisements to the advantage of the advertisers.

The Suwanee Democrat, Live Oak, Florida.— The handling of the first page of the issue in which commencement exercises of the local high school are related and illustrated is very commendable. The orderly manner in which the cuts are placed on the page should prove of help to the many publishers who appear to be satisfied with a disorderly, unsymmetrical arrangement of illustrations. For that reason we are reproducing the page in half-tone herewith.

The Dawson County Advertiser, Dawsonville, Georgia.— In the dateline on the first page of the *Advertiser* sent us, set in eighteen-point, you have spelled your town incorrectly, "Dawsnoville." In looking over the paper, we find many other typographical errors which indicate considerable carelessness. It would be hard for us to point out the features of inferiority in the advertisements, there are so many of them, and we feel

TWELVE PAGES—Pages 1 to 8

THE SUWANNEE DEMOCRAT

Commencement of Suwannee High School 1916-1917 Term

GRADUATING CLASS AND TEACHERS

certain that the man who is setting them has had very little experience and has not made good use of that. Nothing but advertisements on your first page, and those poorly arranged and printed, make it very unInviting. Watch THE INLAND PRINTER — the advertisements and reading pages of newspapers which are reproduced in this department from time to time — and we feel sure you will find suggestions for the improvement of your own paper, although your equipment is so poor that it is unlikely you can approximate the appearance of the pages and advertisements shown. You must study — you should learn.

Pleasing and orderly make-up of first page of the commencement week issue of *The Suwanee Democrat*, Live Oak, Florida. All too frequently, cuts on such pages are arranged without order, which mars the appearance. Order is one of the first rules of good make-up.

The Northport Leader, Northport, Michigan.— We regret that you find it necessary to place display advertisements on the first page of your paper. On the issue sent us there was considerable available space on the editorial page, on which some of those appearing on the first page could have been placed; and the last page would also have accommodated at least one of them. Careful make-up, following the pyramid style, makes it possible for the publisher to place more advertising on a page without the effect of congestion which is apparent when advertisements are scattered over the page. This is true, because in that style the reading-matter is grouped in one mass in the upper left-hand corner of the page. A short article on the pyramid make-up appears, illustrated by examples of pages in which that style is and is not followed, preceding this review of specimens. You seem to use a very poor grade of ink, for it soaks into the paper and spreads, giving the pages a greasy appearance which is not pleasing. We suggest that you have your compositor secure some good book on the typography of advertisements. He is particularly weak on the distribution of white space.

BERG ADVERTISING AGENCY, Fresno, California.— The large display advertisements which you prepared for the Red Cross, as your contribution, are effective and forceful in arrangement, as well as copy. We are reproducing one of them on this page.

W. D. HOARD & SONS, Fort Atkinson, Wisconsin, publish *Hoard's Dairyman*, a national journal devoted to the development of the dairying industry, and, on June 23, employees of the mechanical departments enjoyed their annual printers' picnic. A feature of the occasion was a small four-page paper entitled, *The Picnic Wireless*, in which the program was printed, together with laughable items about various participants. The first page is reproduced herewith, it being 6½ by 9 inches in size, made up in four 8-em columns. The only advertisements appearing in the issue were those for "Willie Silex, Village Cut-up," which was illustrated with a butcher's sign; "Brute Force, Dentist," and "Ebony

EXTRA 1000

THE PICNIC WIRELESS

MOURNING EDITION

VOL. 23 FORT ATKINSON, WIS., JUNE 23, 1917 No. 23

ENJOYED PICNIC GIVEN IN 1914

Tells of a Few Blessings That Occurred That Day

The first and only printers' picnic I ever attended, given by the men of the mechanical department of W. D. Hoard & Sons Company in 1914, at Cook Agate Point.

That was during the period I existed among the peoples, trying to sell a few subscriptions to get my car gasoline and a shocking stick occasionally.

While in the city at that time an invitation was extended to me to attend. After some heavy thinking, I mustered enough courage to go, and I have never regretted it. But it was one of the few times I ever got a report in major a moon. I can't recall many who were there—not those who were there were a jolly lot. I remember that we had a good bus there, for he was asking what at the lunch counter, and as some of the spoils along the road are not always edible, I did not eat. I did sip into the wieners and potato salad—my boss did.

While everything was lovely and the eats were fine, one pulled the cork above and threw cold water on the whole affair, but someone with a big thinking capacity had provided a keg on the top of an old tobacco shed near by, where the problem was restricted. Good Spangler, Boss Mueller, and Ed Hoard, with their professional astuteness—I thought they were making an effort to raise the roof—and I have been told it was moved a few inches.

I also remember that the boys were looking for two members of the party—Pourbaix Bier and Tony Wiener—but they were not for some time. They were finally located, saved asleep (still under an old wagon, which had used as a dogs in the shed.

Skinney Clarky acted as toastmaster at this picnic.

Sweet Cuba Masters and Ed Hoard sang a duet, accompanied strong drumbeat-ers, they mixed their harmonies in song, too. And Art Stewart beat time on the trombone.

Again I will state it was sure a banner day for every one who was fortunate enough to be there.

N. S.

Everybody is in "On his Way" at the picnic. No slacks allowed.

Art and George will prove that they are real Masters. Wonder when they are going to finish under the mosquito bells etc.

PROGRAM of EVENTS

For Annual Printers' Picnic

GIVEN BY THE EMPLOYEES OF THE MECHANICAL DEPARTMENT OF THE W. D. HOARD & SONS COMPANY

At Fort Hill, Fort Atkinson, Wisconsin

Saturday, June 23, 1917

7:45 a. m.—First Call
8:00 " —Second Call
8:30 " —At Hoard's Fleet, Embarking for Battle Ground
8:45 " —Mess Call
9:00 " —Mobilize Tents
9:30 " —Trip to Fraternite—Canteen
10:15 " —Intermeeting and Drill by Capt. Bill Swink
11:00 " —First Call for Mess—No Seconds
12:00 to 1:30—Follow Duty—Rotten Company
1:00 to 1:30—Dress Parade
1:30 to 2:00—Concert by Nottenheim's Orphanites
2:00 to 5:00—Amusements, including Baseball Game, Fat Men's Race, Brick Throwing Contest, Tobacco Spitting Contest, Unlimited Contest at Third Rail Station, Fishing Quests
5:00—Inspection by Major Stewart
5:15—Re-Track
5:30—Final Mess Call

TAKE NOTICE

The owner of Fort Hill is entitled to all the thanks for the use of his grounds for this notable event.

One way of showing our appreciation is to do everything we can to keep the place in best of condition, that we can come again. Don't pick anything.

If we will all bear this in mind, we will be entitled to have an annual picnic.

THE COMMITTEE

Ramsay said he will not be married for the day. He said he would have that to come our clan.

Bob Buchanan, Sam Lemmenes and Fritzie Bauer stood they will be there with bells on.

FIRST PRINTERS' PICNIC

Attendance Was Small But Big Time Was Enjoyed

To Allan Gazley belongs the credit for the first printers' picnic, as well as for most of the following ones. "Allie" went around among the boys in the office in the summer of 1902 and gathered them with the idea of a log of refreshments as the basis of the event.

The writer doesn't to get the boys together, but I think there were about eight of us who finally turned on a delirious noon from the old Rock River Valley Union branch. Little time was lost in getting started as we dispersed with all feed with the exception of a brisk of sandwiches, pickles and mustard, and "Cy."

I cannot say the trip down was successful, for there were eight printers aboard. There was something doing every minute.

The various occurring, we arrived at "Tanhaven" dock on record time, where we had decided to crop anchor.

Tanhaven is, as a bunch of young women had come up from Whitewater and Chicago for a weekend and when they heard our barbershop quartet rendering "Over the Rhine Mamie Waus," they came down by the score to meet us. Most of them were in bathing suits, and we were disappointed in the young ladies for their welcome was so hearty that we could not leave, although some of the members of the town would have liked to.

Some of them came aboard and partook of the plentiful stock of liquid refreshments, while others held to stand fresh "points" about the "Rock" and "Cy" kept the scandal started. The

(CONTINUED ON PAGE 3)

Miniature paper which served as the program and an entertainment feature at a picnic of employees of the mechanical department of *Hoard's Dairyman*, Fort Atkinson, Wisconsin. Original was 6½ by 9 inches in size.

Soap, .0009% pure. It sinks." Among the classified advertisements, we find a baker is wanted who is "well-bred." Applicants are given the assurance that they "can loaf once a week" and "get their dough every Saturday night." Such a paper can provoke considerable interest on an occasion of this sort, and the quoted matter is given for the benefit of those who might want to get out a similar publication.

Lake Worth Herald, Lake Worth, Florida.—Make-up of your first page is not at all pleasing. The news-headings are not properly set and the effect produced through centering the short lines of the single-column top-headings — leaving considerable white space at the sides, whereas the top lines crowd the rule at the top and the bottom lines crowd the dashes below — is very displeasing. We are sure the article on head-lines, which appeared at the beginning of this department in the August number, would prove helpful to you. We call your particular attention to the several forms of decks, and the text on symmetry and order. The distribution of head-lines is bad. There are headings in every column across the top, and the remaining head-lines are grouped or massed in the lower part of the page. The proper handling of headings is to distribute them uniformly over the page, preferably with plain reading-matter covered by smaller headings alongside, and in such positions that a heading in the second from left column will balance a heading of like size in the second from right column, and so on. Such placement results in symmetry, a desirable qualification in the newspaper page.

Ellicott City Times, Ellicott, Maryland.— We were compelled to look on the inside pages of your paper to learn where it is published. The name of the city should appear with the date, volume and number at the top of the first page. Presswork is very good, but make-up of the first page is not satisfactory. In the first place, it is a mistake to run display advertisements on the front page of a newspaper. This is true for several reasons: The practice stamps the paper as an "advertising sheet" rather than a newspaper, and makes it impossible to give the paper a characterful appearance. To give an advertiser first-page position cheapens your advertising space and paves the way for trouble when all begin to demand that preferred location. If the space occupied by advertisements on the first page were given over to news, introduced by interesting head-lines, the paper would find greater favor with its readers, and, following that, would come into greater favor with advertisers. The better the paper is liked by its readers, the more anxious advertisers will be to use it. It is a short-sighted business policy to disregard the readers. Advertisements are not effectively arranged and displayed. Many are crowded, the compositors, apparently being actuated by a desire to fill the space, used the largest sizes of type possible. Type-faces are not readable in proportion to their size — in fact, ten, eleven and twelve point are the sizes most easily read. That being the case, why crowd a two-column, six-inch advertisement with eighteen-point text, leaving scant margins, when twelve-point, with liberal white space all around and between the lines, would not only be more pleasing in appearance, but more readable and effective as well? While the subject of white space is in our minds we want to caution you against such a distribution of white space as appears in the Green Cross Garage advertisement, your issue of July 14. The text was set in too wide a measure, crowding the border at the sides, with white space altogether out of proportion at top

One of a series of effective advertisements prepared by the Berg Advertising Agency, Fresno, California, for the local committee of the Red Cross.

and bottom. White space around an advertisement need not necessarily be even; in fact, many advertisers and authorities on printing advocate the massing of white space on two sides, but in good proportion. This means that there should not be too great a variation between the wide and the narrow margins. Even margins are pleasing and much simpler to obtain than uneven, well-proportioned margins. For the average compositor, therefore, it is probably wise to have marginal space between type and border even on all four sides. If you could see your way clear to discard the many small fonts of a variety of faces and install large weight fonts of one style of display type instead, your paper would appear more pleasing, because harmonious. You would then find the advertisements set up in less time, because pulling for sorts and resetting lines because of a shortage of a given letter would be eliminated. It is our opinion, considering the number of advertisements carried in your paper, the saving in time would meet the expense of the change in a short time, and, after that — more profit.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Joseph Pennell's Pictures of the Wonder of Work."

To those who have enjoyed Joseph Pennell's "Pictures of the Panama Canal," now in its fifth printing, and also his "Pictures in the Land of Temples," it is unnecessary to say anything regarding the quality of or the interest attaching to his latest work, "Pictures of the Wonder of Work." In this book are shown fifty-two illustrations, reproductions of a series of drawings, etchings and lithographs, made in different parts of the world, together with impressions and notes by the artist.

Artists from time immemorial have brought to us their impressions of the beautiful, but few have really realized — or if they have, they have failed to portray them — the great wonders and beauties in the commonplace things of life. The Wonder of Work has been the inspiration that has led Joseph Pennell to search out many of these so-called commonplace things, and to so portray them that they are raised out of the commonplace and made a source of inspiration to others. This, we may truly say, is, indeed, the work of a great artist. As Pennell has well said in the closing sentence of his introduction, "Art which shows life and work will never die, for such art is everlasting, undying, 'The Science of the Beautiful.'"

Among the pictures shown are: "Building the Public Buildings, Philadelphia"; "Steel at Gary, Indiana"; "Under the Bridges, Chicago"; "Ore Wharves, Duluth"; "Flour Mills, Minneapolis"; "The Harbor at Genoa, Italy"; "Thames Works, London, England"; "Old and New Mills, Valenciennes, France"; "The Lake of Fire, Charleroi, Belgium"; "Schnaaps at Schiedam, Holland." These will serve to show how the artist has carried out his aim — to set forth in picture the Wonder of Work.

"Joseph Pennell's Pictures of the Wonder of Work," published by J. B. Lippincott Company, Washington Square, Philadelphia. Price, $2.

"The Street of Ink."

Here is a handsome volume, as interesting at it is beautiful. As an intimate history of modern journalism in England, "The Street of Ink" is more than a work of reference. It is a fascinating romance revealed through romantic careers in what is probably the most romantic business in the world — the editorial and reportorial sides of the newspaper business. The journalistic achievements of many of the most noted editors of the age read like a story, and, in inspiration, should prove as helpful to the budding and already blossomed newspaper man as they will undoubtedly prove interesting.

The author, H. Simonis, has met practically every one of prominence in Fleet street, the great newspaper "row" of London, for the past twenty-two years. He is thereby fitted to give his readers intimate and hitherto unknown details concerning great English editors and their papers. Through the author, Lord Northcliffe tells the history of *The Times*, the *Daily Mail* and the *Evening News*, and Lord Burnham discloses interesting secrets concerning the *Daily Telegraph*.

With the author, the reader visits the great news agencies, prominent among them Reuters' and the Central News, and learns how they operate. He enters the sanctum of the trade journal, the popular magazine and the religious press. He almost learns to know the great men behind the great publications, their ideals, their trials and their accomplishments.

Reading "The Street of Ink" should prove an inspiration to all who labor in the field of which the author with marked enthusiasm writes: "No career offers more variety, more interest and more reward for enterprise and grit than the profession of journalism. The history of every paper, be it London or provincial, daily or weekly, newspaper or periodical, is a romance of enterprise, the reading of which could not fail to uplift and encourage the ambitious young man, for whose benefit, as well as for that of every journalist who is proud of his work, this work is written."

The volume is illustrated by eighty photogravure portraits of representative journalists of the modern period, and also a number of line illustrations.

"The Street of Ink," by H. Simonis. Published by the Funk & Wagnalls Company, 354-360 Fourth avenue, New York city. Price, $3; postage, 10 cents extra. May be secured through The Inland Printer Company.

POOR MARK.

Mark Twain and Chauncey M. Depew once went abroad on the same ship. When the ship was a few days out they were both invited to a dinner. Speechmaking time came. Mark Twain had the first chance. He spoke twenty minutes, and made a great hit. Then it was Mr. Depew's turn.

"Mr. Toastmaster and Ladies and Gentlemen," said the famous *raconteur* as he arose, "before this dinner Mark Twain and myself made an agreement to exchange speeches. He has just delivered my speech, and I thank you for the pleasant manner in which you received it. I regret to say that I have lost the notes of his speech and can not remember anything he was to say."

Then he sat down. There was much laughter. Next day an Englishman who had been in the party came across Mark Twain in the smoking-room. "Mr. Clemens," he said, "I consider you were much imposed upon last night. I have always heard that Mr. Depew is a clever man, but really that speech of his you made last night struck me as being the most infernal rot."— *Tit-Bits.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Transpositions Corrected.

A California operator writes: "I have found that by using a regular-sized keyboard cam, instead of the larger one, for the spaceband, the trouble I had with transpositions has disappeared. As the cam is smaller, it speeds up the spaceband."

Loose Screws on Machine.

An Indiana operator writes: "I have started on a new job and wish you would help me out of a little trouble. I have the machine running all right, except that the threads in the holes which hold the ejector-blade pressure-bar guide are worn and the screws will hardly hold. What size and kind of tap must I use to put threads in the holes? I will soon have to put new threads in the holes of the mold-disk rim, and would like to know what size taps and screws should be used. Can you recommend a book on drilling and tapping, as it is a little out of my line?"

Answer.—Do not tap the holes for the ejector-blade guide, but secure longer screws of the same type from the manufacturers of the machine. The longer screws will hold the guide, as the holes are deep and the new screws will thread down to the bottom of the hole. In regard to the screws for the mold cap, it is not a good plan to tap out the holes for larger screws, as there is so little stock for a larger hole that it might weaken it. Have a local machinist drill a new hole close to each of the old ones and tap for the standard screw that you are now using. Any first-class machinist will know how near to the old holes it is safe to drill. We can not recommend a book on the subject of drilling, but would recommend "The Mechanism of the Linotype" for your study and guidance.

How a California Operator Faces Up a Pot Mouthpiece.

A California operator writes: "I am writing you how I faced up a pot mouthpiece, never having seen the same published, and, as it is easy, it may be of help to some one if you care to use it. Do the work when the metal-pot is cold. Turn the machine over until pot locks up. Stop machine, take a straight edge line-rule, or anything straight, and place it across the frame with end resting against pot. With a knife-blade draw a line by the side of a rule across the frame, mark where rule touches pot, then let the machine turn over until mold disk is ready to come onto pins — casting position — and let vise down to first position. Next disconnect mold-slide lever, draw mold disk forward so as not to bring pot in forward movement and turn machine forward until it stands in position as marked. Be sure the pot does not pass mark or the justification lever may rise and some difficulty may be caused in getting it back. By observing the roller on justification lever it can be seen how far the cams may be moved before roller comes up into the depression in the cam. When the pot is close to mark, the cams must be moved very little at a time, because, in this position, the pot moves up rapidly. Prussian blue may then be put on back of mold disk, and the disk turned backward and forward against the mouthpiece, showing its condition. Dress the high places carefully until the pressure shows color over the whole mouthpiece, first adjusting pot legs so the mouthpiece is square with mold disk. Deepen the vents if necessary and then smooth carefully."

Matrices Fail to Respond Regularly.

An Ohio operator writes: "Having been helped a number of times by your linotype department, I am back again for assistance. I have charge of a Model 5 which is causing me considerable anxiety. It will run along for several days without any difficulty, then I have all sorts of trouble. The difficulty seems to be with the dropping of the matrices — it takes the second touch to bring them down. I had the escapement rebuilt, but that did not help. This trouble does not happen on the same matrices all the time, nor with the same magazine, for we have five of them, and I have noticed that it will be working all right on eight-point, but when I change to six or ten point I will have trouble. The matrix will not slide over the pawl until I give it the second touch, though the keyboard cam turns every time. I have noticed that a matrix will stick, and when I run all of the matrices out of that channel and then run in the matrix that failed to respond before, it will come all right with only a single touch. I have also noticed that the matrix is not bent or damaged in any way."

Answer.— We are inclined to believe the trouble is not due to the escapement, but to the condition of matrices. Give the matrices a thorough cleaning in the following manner: Run them out of the magazine, place them in galleys and rub their edges with a rubber eraser until they are bright. Before turning them over, take the magazine brush and remove all of the fine rubber particles, and, with the same brush, polish the edges of the matrices with dry graphite. Repeat this operation on the other edge of the matrices. Remove the magazine and give it a vigorous brushing-out with the magazine brush. See that the channels are bright, then dip the brush in graphite, shake off surplus, and give the inside of the magazine a polishing. When this is done, polish the escapement in the same manner. Before putting the magazine back on the machine, take a strip of clean cloth, put gasoline on it, and draw it through the threads of the three distributor screws. Pay strict attention to the ends near the distributor box, so as to remove every trace of oil. Open the vise and pass the magazine brush into the jaws of the first elevator and the rails of the line-delivery channel. Before putting on

the magazine, examine the action of the keyrods closely, to see if they rise and fail to drop promptly. If any rod fails to drop promptly after having been raised, you have found the cause of the trouble. Such a condition may be due to binding of the keyrod, thereby preventing its free return movement. A weak keyrod spring may be the cause of the trouble. However, if none of the rods fail to return, it shows that they are working freely. Put the magazine back in place, then run in the matrices, and run a few pi lines through the machine. After doing this, again watch the action of the keyrods and see if they work freely when the matrices are in the machine.

The Melting-Point of Linotype Metal.

A New Zealand operator-machinist writes: "I have been greatly interested in the matter of the mixing and composition of linotype metal, and have been looking up various opinions in this respect. I obtained a copy of "Mixing Printer's Metals," by G. A. Righter, and find that it contains much of value, but in one respect I am somewhat perplexed. I have before me a copy of THE INLAND PRINTER of January, 1910, page 542; a copy of the same journal of September, 1913, page 861, and G. A. Righter's book. In your journal of September, 1913, the melting-points of the three elements are given as follows: Lead 300 degrees F., tin 231 degrees, antimony 430 degrees. In the January, 1910, issue the figures are 617 degrees F., 442 degrees, and 806 degrees, respectively. G. A. Righter's figures are 632 degrees, 455 degrees, 797 degrees, respectively. As we know that the working temperature of linotype metal is around 550 degrees F., I am inclined to look upon the first authority quoted as nearest correct. Your opinion will be greatly valued."

Answer.— The figures you quote from THE INLAND PRINTER of September, 1913, are correct, but instead of being Fahrenheit, it should have been Centigrade. These figures are taken from Richter's "Inorganic Chemistry." The error was made in assuming that the temperature figures were Fahrenheit, whereas all such figures were Centigrade. The variation in the figures is doubtless due to quoting different authorities. Where English, American and German authorities are quoted on fusing-points of various metals, we find that they do not agree on any one metal, so that the variation of figures is doubtless due to following different authorities, who, in measuring the temperature, did not use a standardized thermometer. The figures taken from G. A. Righter's book on metals are doubtless his own, as he is an experienced metallurgist and has formulated many original blends of metal.

Irregular Alignment Due to Abuse of Duplex Rail of First Elevator Jaw.

A local operator submitted several specimens showing irregular alignment of matrices cast from normal position. As the matrices had not been used very long, we judged that the cause of the misalignment was an acute disturbance rather than a chronic case, so a visit was made and the machine examined. It did not take long to discover the cause of the trouble. The operator's assistant was too much inclined to the "screw-driver habit." He had damaged the inside of the first elevator jaws by digging out metal with a screw-driver, causing a number of scratches on the surface of the rails that the upper ears of the matrices travel upon. The upper side of the duplex rail also had suffered severely, and the damage to the matrix ears was due wholly to the bruises incurred in removing metal from the elevator jaws. It appears that many operators do not regard the elevator jaws as vital parts of the machine. It is of the greatest importance that the rails of the elevator, and also the mold-keeper rib, should not be bruised in any manner, for these are the parts of the machine that bear the burden of alignment. The slightest mar or bruise on these parts may cause a vast amount of damage to matrices, so it is of vital importance that owners of machines see that no hard metal instruments are used to remove metal from them. The practice of digging metal out of the jaws with hard metal instruments can not be too severely condemned.

"Something For You."

Illustration appearing on envelopes which carried one issue of *The Right Angle*, house-organ of Walker Brothers & Hardy, complete service printers, Fargo, North Dakota. The little lady is Vivian Gladys Brubaker, daughter of Alson Brubaker, secretary and treasurer of the firm.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Watermarks on Paper.

The Peerless Press, Warren, Pennsylvania, sends the following interesting matter relating to watermarking paper: "Mix equal parts of castor oil and japan dryer, and, after cleaning press and rollers thoroughly, use this mixture with suitable type or plates in place of ink. By this method you can make a fair "watermark," as the castor oil will go through. We have used this on some papers, but it might not work on all, so here is another formula that will work on anything, though it is a little more difficult to prepare: Poppy oil, one ounce; balsam fir, one-quarter ounce; spirits of turpentine, one-half ounce; japan dryer, one-quarter ounce. If this becomes too tacky on a long run, any ink-reducer, or common kerosene, may be dropped sparingly on the disk or distributing arrangement."

Printing on Metal on a Platen Press.

(1882) An Illinois printer writes: "Is there some way that you can print from type on tin, nickel-plated or plain, on a platen press? Also, can you print direct from type on aluminum? I have received a number of helpful hints from THE INLAND PRINTER, and it is surely worth having. I am always waiting for the next issue to see if there is not something in it that I could use."

Answer.—Tin may be printed upon by using a printing-plate of rubber, which, for your purposes, should be vulcanized harder than the ordinary stamp. Use the special tin-printers' black, or colored, ink. The above plan will apply to aluminum as well. However, you can print upon aluminum direct from type, but it will soon ruin the type. It is better to have a half-tone plate made of the type-design and print therefrom. Good prints may be secured on the grained aluminum from half-tone plates. The ink mentioned above will be required.

To Prevent Quads Working Up.

Seth B. Cairy, of Whittemore, Iowa, writes regarding the working-up of quads: "In the last issue of your valuable magazine I noticed an article in reply to an inquiry as to how to keep quads and spaces from working up in forms, especially when there were cuts in those forms. The writer advised putting a small width of cardboard around the form at the bottom, as that would tend to keep it from buckling. I had considerable trouble in that line while foreman in one of the best shops in northern Iowa, and this is the remedy I used: Take strips of light tag or two-ply cardboard about three-quarters of an inch wide, turn the upper edge down about one-quarter of an inch, then put them around the form and lock it up. This locks a trifle tighter at the top than at the bottom, and if there is any pulling to be done it will tend to pull down instead of up. I have never known this remedy to fail, and we surely did have lots of trouble that way. The reason our news forms pulled up was because the chases were out of line and warped. We got new electrically welded chases and they gave very little trouble, and then the remedy mentioned always overcame it. In mentioning this, I refer particularly to jobs on cylinder presses where there were a number of cuts and one of them seemed uneven. On one job in particular we had not run fifty sheets before leads, slugs and quads all came up, but the cardboard, adjusted as mentioned, solved the problem. I had to pay to find a remedy for this trouble, and am glad to give it to the trade for what it is worth."

Correcting Register on Colorwork.

J. D. M., Philadelphia, Pennsylvania, writes: "On pages 350 and 351 of the June issue of THE INLAND PRINTER I notice a complaint of non-register on a color job. While I have not had the trouble referred to on a cylinder press, yet I recall a similar experience about twelve or thirteen years ago on a job of numerous colors which was run on a job-press, four pages at a time, and the cure used at that time may be of advantage to No. 1867 and others having similar trouble.

"On a certain morning, when the feeder tested the register before starting the press, he was greatly surprised to find that while the lower left-hand corner registered perfectly, yet the whole sheet, from that corner to the upper right-hand corner, varied more and more with each additional inch of sheet, until the upper right-hand corner was out of register almost a quarter of an inch. Coming to me, greatly mystified and worried, he was at a loss what to do. I started in to do a little investigating, and finally overcame the difficulty. The whole trouble was: The job, a 10,000 run of numerous colors, could only be run on a job-press, four pages at a time, on a sheet 12 by 18 inches. After one of the colors had been run off, or, in fact, while yet running, the next form was put on another press, and so on until the job was completed, and it happened that on the last form we could not get the register. On looking around I noticed that the pile of printed sheets had been stacked on a table near windows, and one pane of glass was out of the sash. Time of year, March. Do you guess the result? I told the feeder to lift about 100 to 150 sheets at a time and simply reverse the pile of stacked sheets until the upper ones were at the bottom and the lower ones at the top. When he had removed about one-quarter of the lot, I told him to make a test, and the register was perfect. The cause: The broken window-pane let in enough moisture to cause the sheets to spread, with the result that, while showing no variation at the guide sides, the spreading was sufficient to make a variation of about one-quarter of an inch at the extreme opposite corner. I told the feeder to stack the sheets in the middle of the room, away from the walls and windows, where the temperature would be normal and would not

affect the work. This acted like a charm, and no further trouble occurred. Will say, also, that the sheets that would have been out of register before reversing the pile were also in perfect register by the time the feeder got down to them. Perhaps the trouble experienced by No. 1867 was due to the same cause. Let him analyze conditions, look around and find out what might affect the work. It may be some simple little thing that, were it not so serious a matter, would be laughable.

"By the way, that reminds me of a little squabble I had with my partner regarding this matter. When the feeder came to me with his complaint, one of my partner's 'pets' immediately carried the news to him, and he also immediately 'went up into the air' and came to me and wanted to know all about it. The feeder was then reversing the pile, and I told my partner what I thought was the trouble. He came back at me with the remark: 'I never heard of such a d—— fool idea.' But when a test was made after a quarter of the pile had been reversed, you should have seen his face. It was, indeed, laughable. When I told him to mark a sheet that was not in register, so that I could prove to him that my contention was right, and then have most of the stock run before printing the marked sheet, he did it with a bad grace, and remarked that he thought the best part of the work would have to be done over. But when the marked sheet was printed the next day, after all of the run had been printed, it, like the rest, was in perfect register all over.

"I have invariably found, when trouble occurred, that by a little investigating and analyzing, almost every fault could be corrected, and also, invariably, by the most simple methods. Be analytical. It is a great help. Study the reasons and conditions, and you will be surprised how easy of solution some of what seem to be the most serious problems will be."

Setting the Cylinder on a Country Press.

(1883) A Pennsylvania printer writes: "Although I am only an ordinary 'type-picking' printer, I want you to criticize my idea as to how an old 'Country Campbell' printing-press should be adjusted to get and keep a good impression. (1) I would make the wood cylinder-bearers on the bed just type-high; then I would let the cylinder down so it just fits snugly on these bearers. Then I would be tempted to throw away the screw (crooked piece of iron) that works the impression on the side cylinder-screws, for I think that after once made right, these should seldom, if ever, be changed. (2) I would let down the press bed on the center wheels (under) until all side and center wheels run, showing that the weight is being equally divided. Then I would pile the packing on the tympan where needed to get a good, clear impression. In case of a heavy form, I might raise the center wheels under the press bed a sheet of paper or so to equalize the extra weight. In printing our paper, we run linotype, type, some very much worn, being old; cuts, etc., and 'the powers that be' who operate the press are forever regulating the side impression screws; for instance, to bring up a column on the outside of the page, which has been set in slightly worn type, they will put on the impression. Then, if in the next run 'high' linotype matter is used, the impression will be taken off to accommodate it. Please tell me how you would do it. Will the size or weight of a form justify changing the side impression screws?"

Answer.— We would prefer to use steel bearers instead of wood, and would bring the cylinder firmly on the bed-bearers. The amount of tympan required should usually bring it slightly above the cylinder-bearers. For a newspaper, use only a rubber or felt blanket, covered with unbleached muslin, a few sheets of news-print and a top sheet of manila. When job-work also is printed, use a hard packing-sheet covered with muslin. Sheets of news-print and a top sheet of manila should make up the balance of such a packing.

Slitter Does Not Cut the Sheet Straight.

(1873) A Maryland pressman writes: "Please send me some information about using a slitter on a ——— press. I have trouble in getting the sheets to cut straight; the slitter will cut all right up to about three-fourths of the length, then it will run crooked — one sheet, one way; another, another way, and so on. We do considerable bookwork and I am handicapped by having to cut my sheets in half on a regular cutter and taking a trim off the 38-inch way. We use 25 by 38 stock generally, in order to fold the work by edges. Now, if I could get the slitter to cut straight I could jog them up straight and would have only one half to trim. The cutter has rubber bands and is in good condition, but I have had this trouble since it was new."

Answer.— Doubtless a close examination has not been made to determine the cause. We suggest that you turn the press slowly and observe what holds the tail of the sheet while it is cutting. If the cutter is on a rod, and if there were two other rubber-covered rollers bearing on the sheet, it would help the delivery of the sheet without cutting it crooked. It is quite evident from your statement that the sheet starts to go wrong just as soon as there is a slight retarding in delivery. You should endeavor to find why the sheet does not go through straight. We have seen slitters work as you describe, and they were fixed by first locating where the sheet bound a trifle in delivery. On long sheets it was found that the guide rest held it a trifle, and the trouble was corrected by giving a trifle more clearance.

Applying Gum to Stickers.

A southern printer writes: "Can you tell me how gum is run on stickers? Can gum be made so it could run on a printing-press? We have certain jobs that we could save a lot of time on if we could in some way do it on a job press. Have tried all the methods we know about and have failed. It may be that a gum or mucilage could be prepared that would work out."

Answer.— This work can be done by securing from a manufacturer of adhesives a suitable liquid which can be applied to a printing-plate of rubber in a press. For example, you have a number of labels which will have an edge gummed. These are printed four, eight, or any number up. Have a rubber strip of desired width mounted on a wood base and locked up just as any form would be to print. The make-ready need not be elaborate. Have the guides arranged so the printing with the adhesive would coat the stock in desired position. The gum will be applied to the rollers just as the ink would be. The gummed stock will be laid out on sheets of board and laid away singly, the drying by evaporation taking place in about eight hours. If you will send a sample of the stock to The Arabol Manufacturing Company, 100 William street, New York city, and describe what you desire to do, and state to what uses the gummed label is to be put, they can doubtless furnish you with a suitable adhesive. If you wish to experiment with an adhesive yourself, try, in small quantities, one made from dextrin, which you can procure from any druggist, it being the base of all adhesives used on envelopes.

OBITUARY

Gen. Harrison Gray Otis.

Gen. Harrison Gray Otis, president and general manager of the *Los Angeles Times*, and one of the best known newspaper men of the country, passed away on July 30, death being due to heart trouble.

General Otis was born on a farm in Washington County, Ohio, in 1837, and came from a family in which was numbered many prominent military leaders and statesmen. He secured his early education through diligent home study and attending the common schools for three months each winter. At the age of fourteen he left home to learn the printing-trade. His rise from this obscure beginning to a position of wealth and influence presents a story of indomitable courage and constant application. During 1856 and 1857 he attended Wetherby's Academy, at Lowell, Ohio, and subsequently graduated from Granger's Commercial Colleges, at Columbus, Ohio.

In June, 1861, Mr. Otis enlisted as a private in the Twelfth Ohio Volunteers, serving in many of the most important engagements and gaining rapid promotion until he was severely wounded at Kernstown, Virginia, on July 24, 1864.

In 1865 he purchased a small newspaper and printing-plant at Marietta, Ohio. During 1869 and 1870 he was foreman of the Government Printing Office at Washington, and from 1871 to 1876 served as chief of one of the divisions in the United States Patent Office. Leaving this position, he became editor and publisher of the *Santa Barbara Press*, where he remained until 1880. From 1879 to 1881 he was principal United States Treasury agent in charge of the Seal Islands of Alaska. In 1884 the State Department offered him the appointment of United States Consul for the Samoan Islands, and later on a similar appointment at Tien-tsin, China, both of which he declined.

He became a fourth owner of the *Los Angeles Times* in August, 1882, and from that time acquired numerous other interests outside of his newspaper business and amassed rather a large fortune.

In politics, General Otis was a stanch Republican, his connection with the party dating back to 1860, when, as a delegate from Kentucky, he attended the convention at Chicago which nominated Abraham Lincoln for the presidency. He held a prominent position in the Grand Army of the Republic and took an active part in the work of many other patriotic orders. He was also a member of the American Academy of Sciences.

About a year ago, General Otis suffered a severe attack of pneumonia, recovering after a long illness. He had suffered occasional attacks of illness since that time, but in spite of this fact he had been at his desk nearly every day for weeks prior to his death.

Manton Marble.

Manton Marble, one of the last of the prominent survivors of the journalistic era covering the Civil War and Reconstruction periods, died on July 24, at Allington Castle, Maidstone, England, at the age of eighty-three years. For fourteen years Mr. Marble was editor and proprietor of *The New York World*. It was during this time that the notorious fraud on that paper and on *The Journal of Commerce* was perpetrated, in the publication of a call from President Lincoln for 400,000 men by draft or enlistment in the Union army. The call turned out to be a deception practiced upon those newspapers. The President ordered the arrest and imprisonment of Marble, the occupation of the office of the newspaper and its suspension from publication for two days, May 20 and 21, 1864.

Mr. Marble was born in Worcester, Massachusetts, in 1834. He received his education at the Albany Academy and the University of Rochester, and after his graduation, in 1855, he served for seven years with different newspapers in Boston and New York. Part of this time he was on the staff of the *Evening Post*, under William Cullen Bryant. He joined the force of *The New York World* in 1860, becoming its editor and owner two years later. He was an author and diplomat of note. He wrote the Democratic national platform of 1876 and the greater part of the Democratic platform of 1884. During President Cleveland's first administration he spent several years abroad on diplomatic missions.

Joseph Eckford Rhodes.

Joseph E. Rhodes, who died in New York last month, illustrated in his career the uncertainties of the photo-engraving business, making and losing several small fortunes at it, notwithstanding the fact that he was a clever business man. Rhodes began in the printing business and was attracted to the possibility of much more money in the new invention of engraving by photography. The first process he was interested in was what was called the "wash-out" method, and he made the Photo-electrotype Company, of New York, famous for the excellent quality of its printing-plates.

In the early nineties, Rhodes went to Europe to learn how the wonderful color-plates were made for *Figaro l'Illustre*. He brought over workmen acquainted with color-plate making, and turned out some color plates by the grain process in 1892 that have not been excelled. He was ahead of his time. After reverses in photo-engraving he turned his attention to the manufacture of a rubber press-blanket with pyramid-shaped cavities on its under side. It was known as the Rhodes blanket, but was not accepted by the trade.

Three of the leading photoengraving firms in New York decided to have their color-plates made by a separate company in which they would have an equal interest, and Mr. Rhodes was selected to manage it. This was the Colorplate Engraving Company. Mr. Rhodes began on a salary, but before he died was president and owner of the company.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

London Office of Stokes & Smith Company Damaged During Air Raid.

The London office of the Stokes & Smith Company, manufacturers of the High Speed Rotary press, was slightly damaged during one of the recent German air raids, a number of windows being blown in and the signs torn down. Fortunately, no one was injured, as the management saw the aeroplanes approaching, and had sufficient time to remove the people from the proximity of the windows and send them to the rear ground floor.

Intertype Corporation Issues New House-Organ.

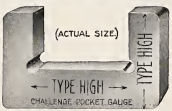
A copy of the first issue of a new house-organ, *Intertype News*, recently mailed by the Intertype Corporation, has been received. The publication is a neatly arranged booklet, of eight pages and cover, the latter having a specially designed mailing flap which folds for mailing in such a way that no envelope is required. The cover-page is a combination of hand-designing and intertype faces, and the composition throughout, including the large headlines, is the product of a multiple-magazine intertype. Copies can be secured from any of the company's agencies, or from the home office, Terminal Building, New York.

Innes & Sons, of Philadelphia, Improving Plant.

In line with their progressive policy, Innes & Sons, Twelfth and Cherry streets, Philadelphia, have had additional improvements made in their plant. New equipment includes two large steel form-racks, rule-mitering machine, router and new foundry type in series. This firm continues exceedingly busy. There is enough work in hand to keep both platen and cylinder presses active until late in the fall. There is a million run of colored labels on one of the automatic presses. The bindery department is rushed on pamphlet and catalogue orders. Two large editions of catalogues — one of more than one hundred pages, the other of two hundred pages — are among the big jobs.

A New Type-High Gage.

From the Challenge Machinery Company, of Grand Haven, Michigan, comes the announcement of a new type-high gage, which, it is stated, is designed to meet all of the requirements of a type-high bearer and cylinder gage, yet is small in size



New Challenge Type-High Gage.

and can be conveniently carried in the pocket. It is micro-ground to .918 of an inch (type-high) inside and outside measurements, and highly tempered. The gage is particularly adapted to the needs of the pressman, as it may be used as a height gage for setting cylinder and bearers on a cylinder press in addition to its usefulness for testing the height of plates, etc. It may be procured from any dealer in printers' supplies or will be sent direct by the manufacturers.

The Zent Tabular System for Linotypes or Intertypes.

Of special interest to the trade in general is the announcement, appearing elsewhere in this issue, of the Zent tabular system, by the use of which tabular matter may be set on linotype or intertype machines. The principle involved in this system is the setting of figures or other characters on a vertical slug, with the figures or characters cast in pairs. An independent master keyboard is placed over the regular keyboard of the machine, and special tabular matrices are used in the regular magazine. Being set on the vertical slugs, it is possible by this system to divide the columns of figures by vertical rules, giving an exact duplication of hand-set matter.

The method employed is based on the mathematical system of tens of 100, dividing the keys in use on the regular keyboard into nine sections of ten each, and cutting these ninety pairs of figures on the regular letter position of the matrices, but crosswise of the body of the matrix, so that, when cast, the figures are in the vertical position.

The company has submitted specimens of tabular matter showing the wide range of work that can be accomplished by the system, and offers to show how any other classes of tabular work not included in the specimens can be set if the copy is mailed to its main office. The system is being installed with the privilege of ten days' trial and return at the company's expense if it does not fully merit the claims made for it.

Literature giving complete description and showing samples of work set by the system will be mailed on request to The Tabaline Company, Union National Bank building, Troy, New York.

Annual Convention of Montana State Press Association.

President J. A. Gilluly, of the Montana State Press Association, has announced that the annual convention of that organization will be held on October 3, 4 and 5 at Missoula. This event immediately follows the State Fair, which will be held in Helena, and undoubtedly many of the newspaper men of the State will plan to make the trip to the fair by automobile and continue their journey to Missoula to attend the convention. The program includes interesting business sessions, as well as trips to attractive points and other entertainment of various sorts.

The "Garden City" will open wide its doors of hospitality to the newspaper men of the State, the Missoula Chamber of Commerce, its newspaper representatives and leading business

men being now engaged in arranging the preliminaries of an interesting and worthy entertainment program. The University of Montana will open its school year on October 1, and Dean A. L. Stone, of the School of Journalism, who is the local member of the Executive Committee, is preparing a number of interesting features, which will be contributed by the embryo journalists of the university.

Annual Convention of Ideal Coated Paper Company.

The annual convention of the Ideal Coated Paper Company, Brookfield, Massachusetts, was held on July 24 and 25, at the Bancroft Hotel, Worcester, Massachusetts. The officials of the company, together with the sales force and department managers, were present, and a large amount of important business, which embodied the idea of giving customers service and quality which would be ideal in every way, was gone over.

The meetings were interspersed with auto trips through the surrounding country, with dinner served at some of the inns for which New England is famous. On July 26 a very pleasant day was enjoyed by all at Nantasket Beach, where a shore dinner was served at the Atlantic House.

Those attending the meetings were William McLaurin, president; George Goodsir, vice-president and New York manager; John McLaurin, treasurer; F. A. Sanborn, western representative; L. H. Reutinger, Middle West representative; J. W. Sterling, New England representative; L. A. Bassett, H. M. Donahue, F. W. Farrell, A. J. Leach, J. F. Bluemer and F. W. Works.

A. Pomerantz & Co. to Move Into New Building.

On or about September 1, A. Pomerantz & Co., 34-36 South Fifteenth street, Philadelphia, will move to their new six-story building at 1525 Chestnut street. This is a handsome structure, built especially for the company. The first floor will be devoted to complete lines of stationery and office equipment, while the other floors will be used for the printing departments, engraving, bindery, etc. More than two thousand dollars' worth of new foundry type, in series, has been purchased, as well as considerable other new equipment, and additional equipment will be installed after the new plant is in operation. The company is unusually busy on general lines of printing.

Henry F. Bechman Elected Vice-President of Duplex Printing Press Company.

At the meeting of the Board of Directors of the Duplex Printing Press Company, of Battle Creek, Michigan, held on Saturday, August 4, Henry F. Bechman was elected to fill the position of vice-president. The notice of this important advance is evidence of the fact that Mr. Bechman's long and faithful service has been fully recognized by the company.

Henry F. Bechman.

Starting with the company in 1892, at which time he engaged to superintend the building of the Duplex presses, Mr. Bechman has constantly worked for greater efficiency and increased output in order to reduce the time and cost of newspaper printing, and it can well be said that he has gained an honored place among the living developers of the printing-press. He has been responsible for a great many of the improvements in the presses manufactured by the company, and the many inventions he has made in the flat-bed web perfecting and rotary stereotype presses have contributed greatly to their remarkable success.

Mr. Bechman was born in Muscatine, Iowa, in 1858, and made his first acquaintance with printing machinery in that city at the age of twelve years. Since that time he has made rapid strides forward, gaining an extremely wide experience through his connection with various manufacturers of printing machinery. Like the majority of men who have worked themselves up to high positions, while leading a busy life and devoting a great amount of time and effort to the one particular task he has made his lifework, Mr. Bechman has also found time to take an active interest in various matters and organizations which pertain to the welfare of the community in which he has made his home. Thus he has become a leader in his vocation and in civic affairs, and the results of his industry and skill have become known practically throughout the world.

Forty-Eighth Annual Convention of Northern Indiana Editorial Association.

The forty-eighth annual convention of the Northern Indiana Editorial Association will be held on Friday and Saturday, September 14 and 15, at Wabash, Indiana. Arrangements for the program are almost complete, and the members of the association, as well as other newspaper men of that territory, which includes all of Indiana north of Indianapolis, to whom a cordial invitation is extended, are promised an interesting and profitable time. The Commercial Club of Wabash is planning entertainment for the editors and promises to make their visit an enjoyable one, and the ladies of Wabash are arranging to entertain the wives of the editors in a fitting manner.

The officers of the association are: President, C. B. Hamilton, of the Garrett *Clipper;* first vice-president, J. H. Zuver, South Bend *News-Times;* second vice-president, O. H. Downey, Churubusco *Truth;* Secretary, Dean L. Barnhart, Rochester *Sentinel;* treasurer, J. H. Moore, Fulton *Leader.* Executive Committee: C. J. Robb, Michigan City *News;* Harry T. Palmer, North Manchester *Journal,* and George D. Lindsay, Marion *Chronicle.*

Chicago Printers' Golf Tournament.

Fifty-six players entered for the annual printing-trades golf tournament, held at the Hinsdale Golf Club on Tuesday, August 7, under the auspices of the Franklin-Typothetæ of

Chicago. The day proved a most enjoyable one, and although it rained hard between twelve and two o'clock, most of the players went right on with the game. The sun came out again at about two o'clock and enabled the players to finish the day under favorable conditions. A cafeteria lunch was served at noon, and a good dinner in the evening.

W. H. Smythe, of R. R. Donnelley & Sons Co., carried off the low net prize with a score of 64, working under a handicap of 22. A. R. Johnson, a guest of W. E. Daniels, of the A. E. Taylor Paper Company, took the second low net prize with a score of 69 and a handicap of 18. Walter Rubovits, of the firm of Toby Rubovits, won the low gross prize, his score being 77. P. R. Soule, of the American Type Founders Company, won the flag contest, carrying his flag through to the eighteenth hole.

The Hinsdale golf grounds, used through the courtesy of the Hinsdale Golf Club, proved to be ideal, and it is reported that many new golf fans were created among the printers by the enthusiasm of the occasion.

Election of Northwest Side, Chicago, Master Printers' Association.

On Monday, August 13, members of the Northwest Side Master Printers' Association, Chicago, gathered for their regular monthly meeting and also to hold their annual election of officers. Joseph L. Schmitz, 4209 West North avenue, was chosen to serve as president for the coming year; Louis L. Melkovitz, manager of the John F. Neiman Printing Company, vice-president; Clarence C. Komp, proprietor of The Century Press, 1917 Milwaukee avenue, secretary, and Clay Hollon, Continental Press, treasurer. The Executive Committee consists of the officers and Gus. G. Martin, president of the Northwest Press; Arthur Freundt, of Geraghty & Co., and Fred A. Gallop, of Wm. H. Gallop & Son.

After the business before the meeting had been disposed of, George H. Benedict, president of the Globe Engraving & Electrotype Company, gave an interesting and instructive talk on engraving.

The annual outing of the organization was held on Thursday, August 19, about forty-five of the members making the trip by automobiles to Lake Zurich, Illinois. Business cares were cast aside and the day was given over to having a general good time, indulging in swimming and athletic contests of different sorts.

Snapped During a Lull in the Picnic.

Members of the Northwest Side Master Printers' Association, Chicago, forgetting business cares and enjoying themselves at Lake Zurich.

"The Spirit of '76."

In line with the general work members of the printing and allied industries are doing toward arousing increased patriotism throughout the country, the Mergenthaler Linotype Company, as a special insert in the June issue of *The Linotype Bulletin*, distributed copies of the picture, "The Spirit of '76." The company is now distributing a de luxe edition of the picture, which is a splendid specimen of the printers' art, and great credit is due every one having a part in its production.

In connection with the picture, the company has also issued a four-page leaflet, giving the story of how the picture — reproduced from the original painting, which hangs in the library of Abbot Hall, Marblehead, Massachusetts — was secured. From this leaflet we quote: "When it was decided to print 'The Spirit of '76' as a supplement to the June issue of *The Linotype Bulletin*, the first problem was where to secure a picture suitable for reproduction. Diligent search through the numerous art studios and picture shops in New York city resulted in failure to locate a good copy, and final appeal was made to the Metropolitan Museum of Art. Here the information was obtained that the original painting was hung in the library of Abbot Hall."

A representative was sent to take a photograph, but was informed that some years ago the Board of Selectmen had passed a resolution forbidding any one to make a copy of the original. The representative was told, however, that a certain artist, Horace Turner, had taken some very good photographs of the painting a number of years ago, prior to the ruling of the selectmen. After some effort, Mr. Turner was located in Boston, and after the purpose for which the picture was to be used was explained, he offered the use of the original photographic plate, which was still in his possession.

Newspaper Sketching Popular Course at University of Wisconsin.

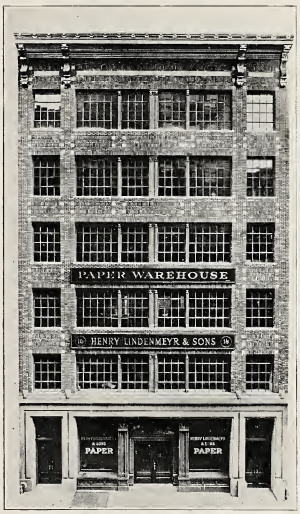
Training for illustrators and cartoonists has been developed during the past two years in the course in free-hand drawing given by the manual arts department at the University of Wisconsin, and the course has recently become a popular one among students of journalism.

Sketching from life models has resulted in many interesting illustrations. Civil War veterans, students, and an Indian or two served as models during the past year.

Free-hand drawing and perspective occupy the class during the first part of the course, and illustration, cartooning and newspaper sketching are taken up later. Work is done in charcoal, pen-and-ink and water-color.

Henry Lindenmeyr & Sons Open New Warehouse.

A handsomely engraved folder, announcing the opening of a new warehouse at 16-18 Beekman street, New York, by Henry Lindenmeyr & Sons, has recently been received. The new building has about three times the capacity of the premises formerly occupied by the company, which makes possible the carrying of much larger stocks of the various papers constituting the company's lines. The company particularly emphasizes the fact that all of the lines of paper now carried at the Bleecker street warehouse will be found duplicated at the Beekman street branch.



New Warehouse of Henry Lindenmeyr & Sons.

The new building is modern in every respect, and combines utility with a handsome exterior. The structure is fireproof, being built entirely of steel and concrete. The interior is in keeping with the outward appearance, light oak paneling throughout the first floor, with excellent lighting facilities, making the salesroom and offices a fitting place for good service and accommodation. A well-equipped cutting department has been installed in the basement, which means an improved service for the downtown district. Considerable attention has been given to the comfort of the employees, and commodious retiring-rooms have been provided for the ladies.

The location of the building is ideal, being within a few minutes' walk of Brooklyn bridge, the terminal of many car lines and the busy station of the subway, and but a few blocks from the Hudson terminal, and gives the company excellent distributing facilities in all directions.

Casting Leads, Slugs and Rules.

Unquestionably, one of the most important developments in the art of type-casting machinery is that which makes possible the manufacture by the printer of leads, slugs and rules, as well as type, as it is only where all the elements which make up a form are made on the premises that "non-distribution" — the method of dumping type, leads, slugs, rules, etc., into the metal-pot instead of distributing them after forms are printed — is economically accomplished.

Several devices have been offered the trade for this purpose, and now comes the announcement of the Thompson typecaster with a lead, slug and rule casting attachment, which, it is claimed, eclipses all previous records, and is guaranteed by the manufacturers to produce two-point leads at an average speed of 600 feet (60 pounds) an hour, and six-point slugs at the rate of 450 feet (90 pounds) an hour.

Early in April of this year the Lanston Monotype Machine Company was granted a patent on an attachment for this purpose, and announcement was made that the attachment being put out by the Thompson Type Machine Company was an infringement of this patent. Since that time the Thompson company has redesigned its apparatus to avoid these claims, and is guaranteeing all users against patent infringement.

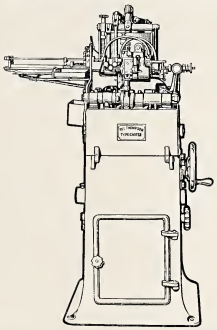


Diagram of Thompson Typecaster, with New Lead and Slug Casting Attachment.

It is to be understood that both the monotype and Thompson systems produce what are known as "fused-on" sections of material — that is, a section of lead or slug is cast in a mold and then advanced and another cast of metal made directly behind it, which intimately fuses to the section first cast, the operation being repeated and continued until the desired length of material has been made.

John S. Thompson, the inventor of the Thompson typecaster and the new attachment for casting leads, slugs and rules, who is somewhat of a patent expert himself, says on this subject: "It is not to be assumed that this is a new art — the casting and fusing of materials to produce a continuous strip.

"Numerous inventors have patented various devices for this purpose, as the records of the Patent Office show, and my device merely represents one step in the direction of development. Certainly I have succeeded in producing a *simple* device, one that

can not get out of order and which can be quickly changed to cast from two to twelve point leads, slugs or rules. The change is made in two minutes, and the entire machine changed from type to leads in thirty minutes. The cutting-off attachment is, likewise, simplicity itself, and delivers the material cut accurately to points, picas or inches. The material is cut and stacked automatically and is of the highest quality."

Handy Assortment of Cards Issued by American Type Founders Company.

A portfolio containing thirty-seven styles of business and professional cards, each card set in a different type-face, has recently been issued by the American Type Founders Company. These cards should prove of great assistance to printers in helping their customers select the size and style of card most suited to their purposes, and also in giving ideas for arrangement and selection of type-faces for cards for various uses. On the back of each card are shown different sizes of the type in which the card is composed, and also the prices. On the inside of the folder is printed a diagram showing the approved sizes for calling cards.

Stern Company Buys Out Keystone Publishing Company.

Announcement has been made by the Edward Stern Company, Sixth and Cherry streets, Philadelphia, of the purchase of the entire business and plant of the Keystone Publishing Company, 512 Race street, Philadelphia. All of the mechanical equipment of the Keystone concern is now being moved to the Edward Stern plant, and another floor of the building at Sixth and Cherry streets has been leased, which will allow sufficient floor-space to care for the additional equipment. The composing-room, on the sixth floor, will be made double its present size, and will have the working stands and type cabinets arranged on three sides of the department so as to have the benefit of the natural light from the windows. The cylinder and platen presses will be added to the press departments of the Stern Company. The bindery, which has been on the sixth floor, will be moved to the floor above.

The Stern Company will retain all of the craftsmen employed by the Keystone firm, and will continue the publication of the two well-known trade journals which have been produced by the Keystone Company for many years, namely, *The Keystone Magazine* and *The Optical Journal and Review of Optometry*. The latter is a weekly, while the *Keystone* was a semi-monthly.

Suburban Publishers of Chicago Hold First Annual Outing.

The Suburban Publishers' Association of Chicago, one of the organizations that is actively at work for the betterment of conditions among the smaller newspapers, held its first annual outing on Saturday, July 28. A number of the members, with their families and friends, left the city in a special car over the Chicago & Eastern Illinois Railway at 7:43 A.M., going to Momence, and then taking boats for a trip up the Kankakee River to a very beautiful spot known as Bob's Resort. Others made the trip by automobile.

Shortly after arriving at their destination the jovial assemblage sat down and partook of one of the chicken dinners for which the resort is famous. After dinner, short talks were made by the Reverend Keicher, of Momence; W. H. Freeman, editor of *The Star*, Chicago Heights; H. L. Williamson, State Printer, and editor of *The Illinois Publisher*, Springfield, and Harry Hillman, editor of THE INLAND PRINTER.

The afternoon was given over to various amusements, such as swimming, boating, baseball, etc., and at half-past five the bell sounded for another dinner, this time consisting of roast beef with all of the trimmings. After dinner the return trip was made down the river to Momence and then home by train, the unanimous opinion being that the event was a great success, and that it had cemented the friendships made through the work of the organization and would thereby help greatly toward still more effective work in the future.

Some of the Suburban Publishers of Chicago, with Their Families and Friends, Photographed While Waiting for the Chicken Dinner.

Midsummer Meeting of Central Wisconsin Press Association.

The recent midsummer meeting of the Central Wisconsin Press Association, held at Marshfield on July 27, very conclusively demonstrated what the result of district organization amounts to. About forty newspaper publishers gathered at Marshfield on the occasion of this meeting, which was the fourth annual gathering of the association, and a pleasant and profitable day and evening were spent

by those publishers who took the time to attend.

It was a purely business affair, with just enough of the social atmosphere to give the proper tone. The different topics on the program were particularly well handled. Editor Bailey, of the Marshfield *News*, and other Marshfield editors, gave a grand feed in the evening at the Hotel Blodgett.

Bert E. Walters,
Secretary-treasurer of the Central Wisconsin Press Association.

The Central Wisconsin Press Association was organized about five years ago, and embraces the eight central counties of the State, namely, Marathon, Taylor, Clark, Jackson, Wood, Portage, Waupaca and Lincoln. Meetings are held twice each year, in February and July, and are always quite largely attended, reflecting the interest that is taken by the publishers of the district. The membership is steadily growing and there are frequent requests for invitations to the meetings from publishers who are outside of the territory which is embraced in the organization.

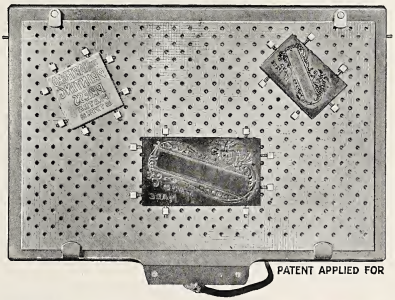
The present officers are: George E. Crothers, of Neilsville, president; John W. Glennon, of Stevens Point, vice-president; Bert E. Walters, of Mosinee, secretary-treasurer.

The success of this organization is attributable largely to the personal interest and enthusiasm of the secretary, Mr. Walters, who has managed to inject some of the get-together spirit he believes implicitly in, into his fellow members. Mr. Walters, who is really the father of the organization, has been reëlected each year to the office of secretary, and this year was also elected secretary of the Wisconsin Press Association.

A New Electric Embossing-Plate Heater.

An announcement that should be of interest to printers doing embossing has been received from the National Machine Company, of Hartford, Connecticut. This announcement calls attention to a new electric embossing-plate heater, built along entirely new lines and having a heating surface equal to the full size of the press. It is made with a detachable surface-plate and with the group system of heating units, which enables the operator to heat the die wherever it may be located on the surface-plate without a waste of current necessary to heat the unused portion of the base.

The rim, or outer edge, of the heater is the shape of an ordinary platen-press chase — in other words, the base of the heater and the chase are all one piece, so that the heater can be set in the press the same as an ordinary type-form. The detachable surface-plate is the full size of the inside measurement of the chase. It is marked off in twelve-point squares, and is drilled and tapped as illustrated at intervals of one inch for the Bunter-Post registering screws.



Hartford Electric Embossing-Plate Heater, with Surface-Plate Clamped in Position, and Three Embossing Dies Mounted and Held by the Bunter-Post Registering Screws.

The heater is designed and made especially for the presses manufactured by the company — the Hartford and the National printing-presses, and the Hartford embossing-presses — but it can also be adapted for use on similar machines of the same sizes and of other makes.

Raising the Flag in a Printing-Office.

An event altogether fitting and appropriate at this time occurred in the composing-room of Sears, Roebuck & Company's printing-plant, Chicago, on Saturday, July 28, at which time a beautiful twenty-foot flag, the property of the chapel, was raised. Time was called by the chairman half an hour before the regular closing time, and while the Sears Quartet sang "The Star Spangled Banner" the flag was raised on high by Veterans of the Spanish War, all members of the chapel.

Five-minute addresses were then made by Messrs. Bagnall, Aspergen, Vogan and Mitchell, the remarks being of an intensely patriotic nature. The speakers demanded undivided loyalty to our Government from every person residing within our borders, and emphasized the fact that each should do his or her share. At no time in the history of the United States have our people taken up the sword except in the cause of humanity and freedom — freedom of body, soul, and religious and political opinions — the right of a people to have a voice in their own government. And in this war, as in all previous conflicts, our cause being just, we shall conquer and again demonstrate the fact that Old Glory is the emblem of freedom.

All present joined in singing "America," and then gave cheers and godspeeds for the boys of the chapel who are leaving for the service. A fund has been provided by the chapel for the purpose of from time to time sending to the boys on duty packages of delicacies otherwise unobtainable.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 59. SEPTEMBER, 1917. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 20 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

WANTED — A hand-tool finisher and cover designer; job forwarder; paper-ruler; folding-machine operator; casemaking machine operator; cylinder pressman; all-around edition forwarder; must invest $2,000 or more and become associated with a consolidated concern employing upwards of 100 people and paying dividends; located in one of the largest towns in the Middle West; each man must be the best in his line and able to impart his knowledge to others; union throughout; a chance of a lifetime to become a member of a fast-growing concern organized along new lines with national possibilities. S 461.

PRINTER — Partner wanted, country printer preferred, to assist in developing a fine printing business in an Illinois factory town; now doing $25,000 in a year, and this can be doubled in this field; first-class plant, linotype equipment and 4 presses; applicant must be a good all-around man to look after inside work, while I do the outside work, and also must make investment of from $3,000 to $5,000. Address S 93.

FOR SALE — Live, prosperous country weekly newspaper in live western New York town of 700; good territory for growth; congenial town; price $2,500; buyer must be responsible party willing to pay half cash; am selling because owner expects to be drafted shortly; a young hustler can do exceedingly well here. S 462.

FOR SALE — Printing plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about $65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. S 438.

EXCEPTIONAL OPPORTUNITY to buy half-interest in well-established specialty printing concern in Middle West; does business in nearly every State of U. S.; $5,000 — half cash, balance to suit. Send full particulars first letter. S 475.

FOR SALE — Controlling interest in complete, successful lithographing, printing and binding business located and selling in southern territory; would require about $35,000 investment; owner wishes to retire from business. S 483.

JOB-PRINTING OFFICE for sale cheap, in good county-seat of Indiana; price, $3,500. S 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — High-grade printing equipment as follows: Miehle presses — one 29 by 41, one 35 by 50, one 39 by 53, and two 43 by 66; 28 by 40 Whitlock pony cylinder; Chandler & Price Gordons — two 8 by 12, two 10 by 15, two 12 by 18, and one 14½ by 22; Miller Saw-Trimmer with router and D. C. motor, $570; D. C. motors for cylinders and Gordons with controllers, ¾ to 5 H. P.; 13 by 19 and 14 by 22 Colt's Armory presses; 11 by 25 Vandercook proof press; 17 by 25 Hacker hand proving press with inking attachments, new $545, sell for $375; composing-room equipment — stone frames, cabinets, stands, cases, large outfit of type sold in series, patent blocks, chases, galleys, etc.; also large stock of cylinders, job presses, paper cutters and special machinery. Write for lists and tell us your requirements. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

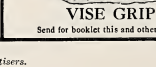
FOR SALE — 1 Walter Scott & Co. 42 by 28 inch, 4-roller, 2-revolution, single-color printing-press, No. 1265, with counter and fly delivery; 1 Walter Scott & Co. 36 by 25 inch, 4-roller, 2-revolution, single-color printing-press, No. 1194, with counter and fly delivery; 1 Walter Scott & Co. 31 by 25 inch, 2-roller, 2-revolution pony press, No. 913, with counter and fly delivery; presses in good running order, but too small for our use. COLORPRINT LABEL COMPANY, St. Louis, Mo.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

MIEHLE PRESSES — One No. 00 Miehle, Serial No. 1762; one No. 1 Miehle, Serial No. 2490; these machines are in the best of condition, having been used only on book and job work, and are equipped with Dexter pile feeders; can be seen running in our pressroom; removal into new building and lack of space reason for sale; a bargain, with terms to responsible parties. NATIONAL TRIBUNE CO., Washington, D. C.

FOR SALE — Complete bindery for sale cheap for cash; one 32-inch power cutter with motor, one 20th Century Monitor wire-stitcher with motor, one board shears, one standing press, one job backer, one foot-power perforating machine, one numbering machine, round-cornering machine, finishing rolls, type cabinet with type, pressing boards, tables, etc. J. HORNIG, 1315 Emerson ave., No., Minneapolis, Minn.

MACHINERY FOR SALE — One 41 by 52 Whitlock "Premier," dual delivery, nearly new; one 30 by 43 "Optimus"; one 44-in. Dexter Auto cutter, nearly new; one 1-in. Monitor stitcher; all with 220-v. D. C. individual motor equipment; selling account equipping New York plant with automatic presses; machines can be seen in operation daily; buy NOW and save the dealer's big profit. S 469.

FOR SALE — Wagner Mfg. Co. motor, variable speed, drum control, forward and backward, alternating current, type B. R. model, 14 V., phase 3, cycle 60, 5 H. P., 1,140 rev. per minute, 220 volts, 14 amperes; total time running less than 30 days; A-1 condition; best offer gets it. COOKING CLUB PUB. CO., Goshen, Ind.

FOR SALE — One Babcock Optimus cylinder press, 25 by 38; one Campbell cylinder press, 30 by 40; one Rossback Little Giant punching machine; one Monitor No. 1 wire stapling machine; one tinning machine; closing out our printing department and will sacrifice for quick sale. QUINCY PAPER BOX CO., Quincy, Ill.

ENTIRE EQUIPMENT, paper stock and Ruxton inks; one Miehle No. 4, extension delivery; 3 auto presses, 11 by 17; 4 jobbers, 8 by 12; big stock of white writing and coated book papers, mostly 22 by 34—40; prefer to sell as a whole. AUTO PRINT CO., 115 S. Seventh st., Louisville, Ky.

FOR SALE — Faint-line ruling machine, nearly new; printing-ink mill; folio sheet bronzing machine; 30 and 44 inch power cutting machines; 14½ by 22 Colt's printing-press; 10 by 15 platen press — cheap. GEBHARD PAPER CO., 40 Woodward ave., Detroit, Mich.

FOR SALE — One of the best-paying country weekly newspaper and job offices in southern Alberta, Canada, in good, live town; will sell, including building and lot, for reasonable cash payment down, and balance can be arranged. S 472.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care of Capper Engraving Co., Topeka, Kan.

FOR SALE — Daily paper in southern California, Beach City; weekly paper and job office; largest stock of used printing material on the coast. BUTTRESS & McCLELLAN, Machinery Dealers, 205-7 North Los Angeles st., Los Angeles, Cal.

FOR SALE — Whitlock two-revolution press, 4 form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

MODEL A CLEVELAND FOLDER; will handle a sheet from 5 by 7 inches up to 19 by 36 inches parallel folds, at a speed of 5,000 to 7,000 per hour; in good order; cheap for cash. THE MORRILL PRESS, Fulton, N. Y.

FOR SALE — One 12 by 18 new series C. & P. Gordon press with complete small job printer's equipment; inventory sent upon request; used three months. PEERLESS PAPER PRODUCTS CO., Menasha, Wis.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286, also Model 5, Serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector-blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 838 Federal st., Chicago.

FOR SALE — INLAND PRINTER from January, 1896, to September, 1916, 249 numbers, complete, in A-1 condition; make offer. W. MAY, 75 Burleigh st., Milwaukee, Wis.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY, of St. Louis, Mo.

LINOTYPE — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

FOR SALE — Rebuilt Thompson Type Caster, in good condition, $500. PETERSON LINOTYPING COMPANY, 501 Plymouth Place, Chicago, Illinois.

FOR SALE — Writerpress for imitation typewriter work, at half its value. GATE CITY PRINTING CO., 2521 N. 24th st., Omaha, Neb.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

LINOTYPE — Model No. 3, Serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

HELP WANTED.

Bindery.

WANTED — Good all-around bookbinder; must be a good ruler; middle-aged man preferred; state experience and salary expected; small shop in good Northwest town. S 460.

Composing-Room.

WANTED — High-class job compositor, experienced on highest grade catalogues, advertising folders, booklets and general commercial work; must be capable of producing neat, tasty cover-designs, title-pages and text-pages from type; knowledge of stonework preferable, but not necessary; position permanent; union shop; good salary, above scale; it will be useless for any man to answer unless he can meet requirements; state full experience, past employers, and give other particulars; send samples of work if possible. Exceptional opportunity for right man. RURALIST PRESS, Atlanta, Ga.

WANTED — First-class English-German compositor; must be able to set artistic jobs from plain copy; experienced in make-up of magazine, book and catalogue work; ideal working conditions; good pay; unless you are absolutely capable of taking a position of this kind, please do not answer. S 233.

WORKING FOREMAN — First-class compositor who has the ability to direct and superintend mechanical work of medium-sized plant and also largely handle work in composing-room; have permanent place for right man, with opportunity of advancement. S 482.

WANTED — Thoroughly experienced linotype operator to take position as foreman in composing-room handling job and catalogue work; city of 100,000; exceptional opportunity for energetic, ambitious young man; state age, experience and salary expected. S 480.

WANTED — German-English linotype operator for magazine work on Model 16; steady job. WARTBURG PUBLISHING HOUSE, Waverly, Iowa.

Executive.

LARGE MIDDLE WESTERN advertising agency operating its own printing-plant wants a sales executive to take charge of its printing sales department; plant is modern in every respect and now producing a large volume of high-grade advertising literature; man able to organize and manage sales department and increase volume of present grade of business is desired. S 479.

House-Organ.

HOUSE-ORGAN WANTED — A high-class printing establishment is desirous of getting in touch with a real house-organ service. Give full particulars.

Address S-481, care of INLAND PRINTER.

Managers and Superintendents.

FOREMAN composing-room in large eastern city, with an average of 60 employees, handling best grade of catalogue, booklet and publication work; must be good executive, conversant with modern machinery and methods, and good systematizer. S 478.

PROCESS WORK —and Electrotyping

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers *Published by* **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

Pressroom.

WANTED — CYLINDER PRESSMAN with some mechanical ability, who is familiar with small automatic cylinders. In writing, give age, experience, references and if willing to travel occasionally. S 465.

WANTED — Young man who understands 2-revolution presses to work in Colorado in open shop. S 464.

Salesmen.

PRINTING SALESMAN at Oakland, California, wanted. In answering, give age, outline past experience, state with whom employed at present; also state salary expected; must be familiar with the better grades of booklet, folder and catalogue work — a real salesman, not an order-taker, is desired. KELLEY-DAVIS COMPANY, 1261 Harrison st., Oakland, California.

PRINTING SALESMAN — A real opportunity for a first-class salesman who can originate and sell his own ideas for a complete Indiana plant — Printing, Engraving and Commercial Photography Departments; the salesman's ability is the only limit to his salary; all communications will be treated confidentially. S 96.

SALESMEN calling on high-class printers and publishers wanted to sell line of special bindery machinery and appliances on commission as side line; an interesting proposition to first-class men by the manufacturer in St. Louis; be sure to state lines handled, territory covered and give permanent address. S 467.

WANTED — Traveling salesman by medium size printing-house; salary and commission; state experience and salary in first letter; exceptional opportunity for right man. GIRARD JOB SHOP, Girard, Kan.

SALESMAN WANTED who can sell direct publicity in the form of printing and lithographing; excellent salary to man with creative and selling ability; apply, stating experience, to S 471.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Men.

THIS SHOULD INTEREST YOU — An all-around printer-foreman, now employed as such in large eastern plant, desires immediate change; an efficiency man with more than an ordinary amount of worthwhile experience; a profitable man for a firm looking for a real executive who can keep work moving; understands cost systems, installation, organization, estimating, buying, layout, make-up, stone, and all details of medium-size plant; 42 years of age and full of "pep"; looking for place where there is plenty to do; go anywhere, prefer West. S 297.

Bindery.

BINDERY FOREMAN, competent in all branches and qualified to run a bindery to best advantage, wants position. S 410.

Composing-Room.

OPEN FOR ENGAGEMENT — Composing-room superintendent or foreman who can make good; familiar with all kinds of book, catalogue and general commercial printing, capable of efficiently handling large force, good executive and producer from the word *go*; union, married, 35 years old; investigation of past record invited; first-class references. If you require the services and coöperation of a real, live head for your department, write fully, stating your needs and proposition. S 437.

ALL-AROUND PRINTER, 19 years' experience, at present foreman in job plant doing $50,000 business, desires position as foreman in composing-room of job plant; best references; married; uses no liquor or tobacco; union, or unorganized town. S 470.

FIRST-CLASS JOB AND MAKE-UP MAN desires steady situation; 40 years of age; married; union. S 463.

Managers and Superintendents.

SUPERINTENDENT — Twenty years' experience — last ten years private plant work; familiar with all details of the business, and can give employers for the last ten years as references; five years with present employer; would like to get in touch with concern who now have or expect to install private plant; can handle men and machines; will be open for position about September 1. S 468.

COMPOSING-ROOM FOREMAN, Designing, Superintendent — Thorough printer, 18 years' high-class composition, catalogue, publication, color work, advertising literature; 10 years foreman; ability to handle men; good systematizer; union. S 317.

PRACTICAL SUPERINTENDENT of mechanical department desires to make a change; especially qualified to handle state, county and bank lines; best of references. S 477.

Office.

POSITION as office and outside man; many years' experience in three large offices. S 220.

Office Manager, Cost Accountant and Estimator.

OFFICE MANAGER, COST ACCOUNTANT AND ESTIMATOR — Now business manager of plant doing $15,000 yearly, seeks permanent position with first-class firm in good locality, where there is room to expand business and chance for advancement. Can also serve as salesman. Married, age 25. No slacker. A young man who will put heart, soul and body into the business he is working for. Highest references furnished. Salary, $40.

Address S 474, care INLAND PRINTER.

Pressroom.

PRESSMAN, cylinder, 38, experienced in high-grade catalogue, color, half-tone and job work, wishes to connect with a firm that will appreciate a steady, sober pressman; capable of taking entire charge of a medium size pressroom; will go anywhere, but prefer a medium size Middle West city. S 484.

A CAPABLE MAN, at present in charge of a pressroom equipped with a Cottrell web press and a small bindery, wishes to make a change; temperate, loses no time, and understands his business. Address Room 200, Bulletin Bldg., Philadelphia, Pa.

PRESSMAN WISHES CHANGE; competent mechanic; references of the best both as to character and ability; thoroughly familiar with all makes of presses, both jobbers and cylinders, also Automatic Delphos. S 473.

SITUATION WANTED by first-class cylinder and platen pressman; cut and color man; employed. S 331.

Proofroom.

PROOFREADER — A thoroughly competent and reliable proofreader, above military age, open for employment; salary must be right and situation permanent; best references furnished. S 476.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, $34 to $77.

Ink Fountain.

THE NEW CENTURY ink fountain, for sale by all dealers in type and of printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 43 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 42 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Buyers of Printing

Do you realize what the Shepard imprint on your printing means to you?

It means that you are getting these things:

—The benefit of a quarter of a century's experience in doing the very highest grade of work.

—The best that is to be had in printing and service.

—The best in printing at a price only commensurate with the character of the work; not higher—perhaps lower, because of our superior organization and volume of business—than the same quality of printing costs elsewhere.

—Typography that will tell your story the way you want it told—forcefully, effectively, yet pleasingly.

—Presswork that will display your product to its very best advantage—that will bring out every detail.

—Printing, in fact, that will represent your house to its satisfaction, credit and profit.

Let us submit a Shepard dummy on any printed subject you have in mind

THE HENRY O. SHEPARD COMPANY

PRINTERS :: DESIGNERS
BINDERS :: ENGRAVERS

632 Sherman Street, Chicago, Illinois

Brown's—Standard Since 1850

'WAY back in the days of quill and crinoline, Brown's Linen Ledger Paper was just what it is today—the standard.

For customers to use this wonderfully long-lived paper instead of an ordinary paper raises the cost of a ledger or record book less than one would think.

Covers, printing, ruling and binding are the big items of expense in producing a ledger or record book, and these cost about the same no matter what paper is used.

However, to pay a little more and get Brown's gives you a paper made from white rags without the use of strong bleaching chemicals.

Brown's neither grows dingy and yellow with the years nor gets brittle, cracks, becomes dog-eared or tears away from the binding.

Its surface is always perfect for the pen, and withstands as many erasures as may be necessary.

On the other hand, an ordinary paper is short-lived and the writing on it may be illegible in the years to come, just when it is needed most.

Recommend Brown's, and write for Sample Books.

L. L. BROWN PAPER CO.
Est. 1850 ADAMS, MASS., U. S. A

Brown's Linen Ledger Paper

Earn a Subscription

to THE

INLAND PRINTER

By spending a few minutes each day, you can, in a short time, earn a subscription; or, if you are a subscriber, you can earn a renewal.

If you are not interested, perhaps one or more of your friends may be.

If you are an employer, some of your employees will surely be interested.

Details will be furnished upon request

CIRCULATION
DEPARTMENT

The Inland Printer Co.

632 SHERMAN STREET CHICAGO, ILL.

The Monitor System

of automatic machine control secures maximum production from motor-driven printing machinery to which it is applied. Requires the least possible adjustment to meet wide ranges of speed variation—and once adjusted takes none of the operator's time—his entire efforts can be devoted to production.

"Just Press a Button"

Let us tell you all about this Original System and the possibilities of its application to your requirements.

Monitor Controller Company

BALTIMORE, MD.
New York Chicago Boston Philadelphia

Our Perfect Printing Plates

Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES

"Wear Like a Pig's Nose" and register to a "Knat's Hair"

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE Co

24-30 SOUTH CLINTON STREET **Chicago** Franklin 2263—2264 Automatic 53-753

The approved illumination for color work in press and proving rooms

YES, sir, you can tell yellow shades even at night by the light of this new Edison MAZDA C-2 lamp. Having actinic values which for all practical purposes equal north light, the new MAZDA C-2 enables you to judge, compare, even mix colors in the most shadowy part of your plant, on rainy days, on smoky days, at night—or *any time*. It is something really new in artificial light. A demonstration? Of course. Just ask your lighting company.

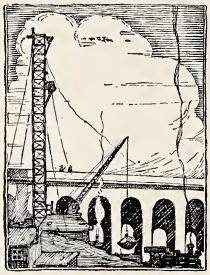
EDISON LAMP WORKS
of General Electric Company
HARRISON, N. J.

MAZDA C-2 Lamps in press and proving rooms permit close matching of colors under all conditions.

7345

EDISON MAZDA C-2

THE LATEST DEVELOPMENT IN MAZDA LAMPS



PAPER *that* expresses *the spirit of* Engineering

WHEN J. G. White & Co., Inc., announced the separate incorporation of its Engineering Department, a booklet was printed that expressed something of the blended grandeur and fine precision of modern engineering.

Old Stratford, one of the Strathmore Papers, was used—a paper noted for the delicate detail and impressive effect of its texture—a peculiarly appropriate and expressive paper for the subject. The Paper says the Advertiser's say.

The expressiveness of texture in paper is interestingly explained in a booklet by Frank Alvah Parsons, President of the New York School of Fine and Applied Arts. This is being sent all enquirers. Extra copies will be furnished printers upon request. Strathmore Paper Company, Mittineague, Mass.

STRATHMORE

Quality Papers

"We have derived an immense amount of benefit"

ROBERT GAIR CO.
BROOKLYN, N. Y.

Before the installation of the Autocall, the Robert Gair Co. used their telephones to locate men who were wanted, and who were "lost" in the plant.

That method was as slow as the flow of cold ink and as unreliable as a tramp printer. The man wanted was usually found but it took from half an hour to half a day, disturbed a great many employees and, in the meantime, the matter for which he was wanted had to wait.

THE AUTOCALL

The Autocall changed all that—any man wanted is reached *instantly*, regardless of where he may be when called. No time is lost—no employees are disturbed.

The Autocall is a thrifty apparatus and fits into this organization of producers like a pea in a pod. It is on the job every minute, starting the day with the signal for starting work and closing the day with the dismissal signal.

It keeps track of all important people—the Superintendent, the composing-room and pressroom foremen, the engineer, shipping clerk, electrician, etc., etc. When any one of these men is wanted, the Autocall jumps to the task and gets its man in less than a minute without disturbance to anyone else.

The cost is probably less than you expect. And as for the profit on the investment—we will show you how to determine the saving before you make the purchase.

Fire alarm service is a desirable feature of the Autocall

201 Tucker Avenue

The Autocall Co.
SHELBY, OHIO

Studious, Ambitious

Compositors

Do you want to branch out into another field where larger opportunities await you—where financial remuneration is greater?

Of course you do!

Quite naturally, too, you realize the advantages of taking up work at which your past experience will prove helpful in your upward climb to independence.

Advertising is *Your* Opportunity

In advertising, above all other professions, you can collect dividends on the years that are past.

Don't throw your Valuable Experience into the Scrap Heap!

Many a clever advertising man regrets his early years were not spent in the composing-room of a printing-plant.

Don't let your present opportunities slip by!

Study Advertising

In a school where the instructors are practical men who have commanded large salaries as leaders in their several specialty lines. Not one of our instructors is a "professional" teacher—all are engaged in actual work of advertising and selling. They bring a practical atmosphere to their school work. You will learn how to map out campaigns, write copy for advertisements, circulars, booklets, folders, etc., and prepare layouts of them. Entering this course will be like going to work as assistant to the advertising manager of a large corporation.

FREE PERSONAL ANALYSIS:

Before you are accepted into the classes or for the extension course offered by this school, you are given a free personal analysis to determine whether you can succeed in advertising. The acceptance of your enrollment practically guarantees your success.

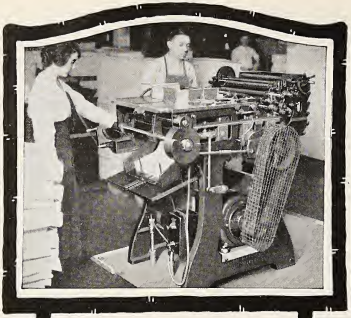
Write today for complete particulars on our Home Study Course in Salesmanship and Advertising, for the names of advertising specialists of our faculty, and the free analysis chart by which your adaptability for the advertising profession is determined.

George Washington Institute

Founded by Napoleon Hill

Successor to Bryant & Stratton School of Advertising

Dept. 2237, 80 E. Randolph St., Chicago



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions an hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

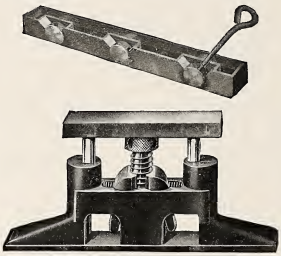
Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letter-heads, envelopes and general job-work of wide range. The press is a marvel of convenience and efficiency — compact, smooth-running and a wonder for capacity.

Write to-day for catalog and full information. No obligation, of course.

Stokes & Smith Company
Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road

Two things, LOCK-FURNITURE and JOB LOCKS (combined with M. & W. accurate, regular and ENLARGED IRON FURNITURE) go to make up the M. & W. FORM-LOCKING SYSTEM. Uses one piece where the old way uses four. Simple, safe, scientific and quick.



MORGANS & WILCOX MFG. CO.
MIDDLETOWN, NEW YORK

Lies Flat—Easy to Print

Indian Brand is made to print. Its smooth, even surface and perfect finish insure brilliant impressions from any number of inks.

Special manipulation after gumming makes the stock practically non-curling, in the press or out of it. Properly moistened, it sticks instantly and firmly.

Indian Brand is Reliable

Try it out on your own press. Generous samples sent free at your request.

Nashua Gummed & Coated Paper Co.
Nashua, New Hampshire

THE JOHN THOMSON PRESS COMPANY welcomes the United Typothetae and Franklin Clubs of America and extends to each delegate and visitor a hearty invitation to visit its Convention Headquarters, Room A-20, Congress Hotel, or the Chicago office at 343 South Dearborn Street.

An opportunity of observing the latest models of COLT'S ARMORY and LAUREATE presses in actual operation is offered to those interested in more profitable production.

U. P. M.—*The Trade-Mark of Quality*

You'll See Smiling Pressmen

in all up-to-date pressrooms where they have banished static electricity and its worries by equipping all the presses with

Chapman Electric Neutralizers

Once the equipment is installed you will notice that *your output increases immediately*, and your paper wastage decreases. At the same time you'll be doing better presswork than ever before. ¶ There are other reasons why Chapman Electric Neutralizer is an essential feature in progressive printing plants. ¶ Shall we send you our illustrated Folder No. 86?

United Printing Machinery Company

116 East 13th St. New York. *100 Summer St.* BOSTON *325 S. Market St.* Chicago

Four Books Which Should Be in Every Printer's Library!

"BOOKBINDING
and its AUXILIARY BRANCHES"

By JOHN J. PLEGER

Just the thing for ready reference.

They will answer any of the puzzling questions which confront you daily.

Invaluable whether you operate your own bindery or must depend on others for such work.

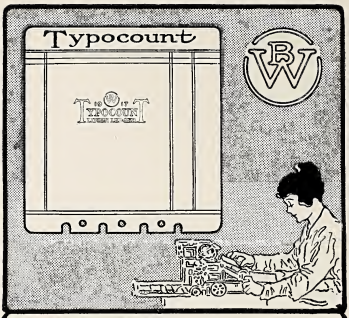
Two heads are better than one, and with these books you will have Mr. Pleger's experience and advice within reach all the time.

You had better be prepared.

SEND FOR BOOKLET SHOWING CONTENTS
SAMPLE PAGES, PRICES, ETC.

The Inland Printer

632 Sherman Street, Chicago



When Ordinary Papers Fail

Made specially for Machine Bookkeeping, TYPOCOUNT LINEN LEDGER Paper has unusual strength and "life," combined with stiffness and just enough pliability to keep it from cracking. Even after long use, TYPOCOUNT will be fresh and crisp enough to remain upright in the vertical file binder. Buff in color. The ordinary ledger paper cannot meet these requirements. The price is very moderate.

Be sure to get samples, prices and free sheets for machine test. Have you seen RAGS No. 5?

BYRON WESTON COMPANY
"The Paper Valley of the Berkshires"
Dalton, Massachusetts

Kimble Alternating Current Motors

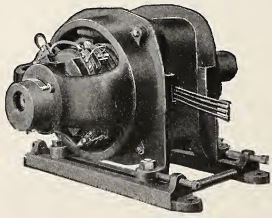
Give Perfect Satisfaction

"We have been using your motors on our presses for about five years and they have *given perfect satisfaction*. Expenses for repairs are hardly worth mentioning," says H. Byxbe, owner of the Byxbe Printing Shop, Youngstown, Ohio.

The Kimble Alternating Current Motors give flexible speed control, and reduce current costs. They are adapted for driving all kinds of print-shop machinery.

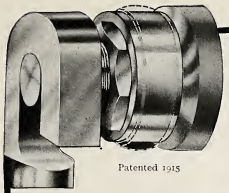
Let us show you how the Kimble Motors can save money for you and help you turn out better work.

KIMBLE MOTORS



Kimble Electric Company

635 N. Western Ave., Chicago, Ill.



Patented 1915

MORGAN

EXPANSION ROLLER TRUCKS

The certainty of saving on Roller Bills, bettering Presswork, obtaining quicker Make-Ready and fine Litho. Effects should induce you to try MORGAN TRUCKS. They last a lifetime. Rubber tires require renewal about once a year. Complete satisfaction, or your money back. Order one or more sets now.

PRICES (Including Wrench)

8 x 12, C. & P.	set of 6, $5.00	10 x 15, Golding	set of 6, $5.00
10 x 15, C. & P.	set of 6, 5.00	12 x 18, Golding	set of 6, 6.00
12 x 18, C. & P.	set of 6, 6.00	12 x 18, Golding	set of 8, 8.00
14½x22, C. & P.	set of 8, 8.00	Extra rubber tires	$1.00 per doz.

For Sale by Typefounders and Supply Houses or sent C. O. D. plus 25 cents for Parcel Post.

Morgan Expansion Roller Truck Company
319 North Broadway, LOS ANGELES, CAL.

Old Shelburne

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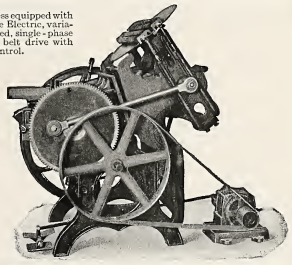

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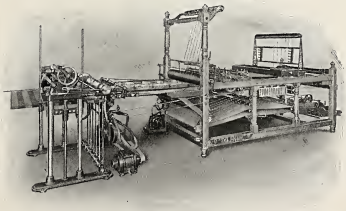

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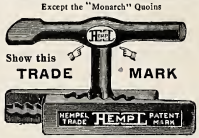

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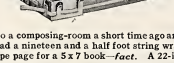

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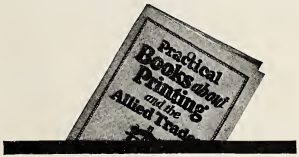

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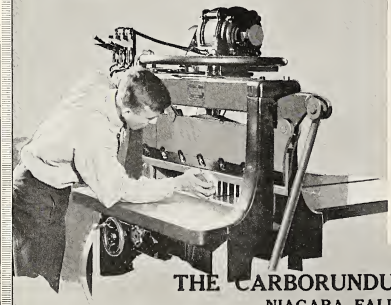

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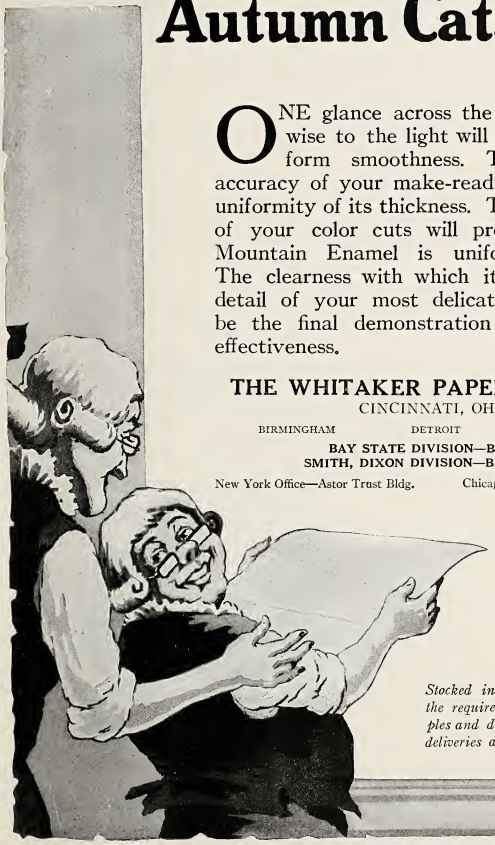

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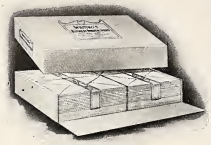

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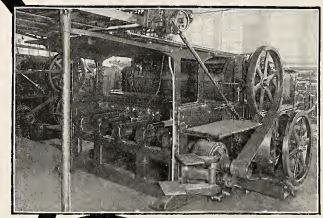

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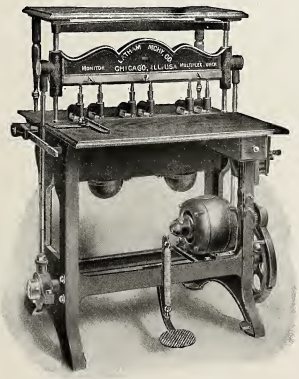

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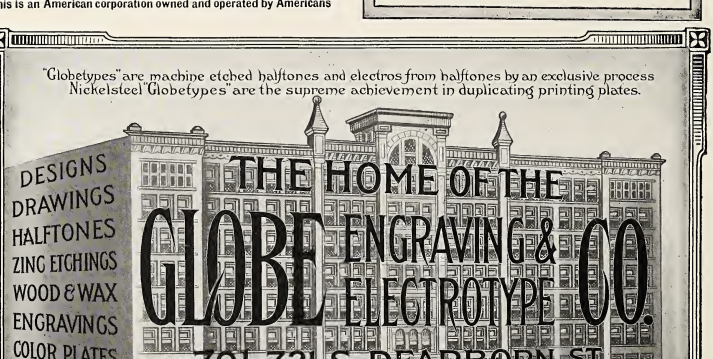

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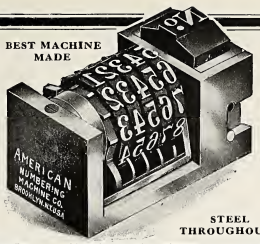

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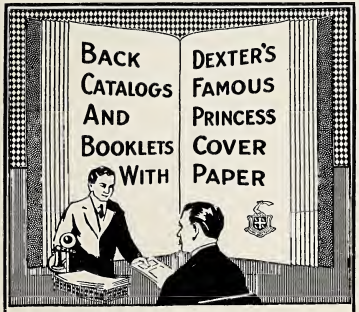

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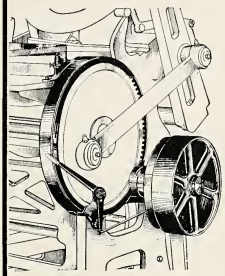

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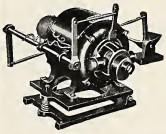

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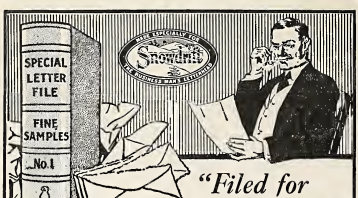

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